

DECIPHERING THE



GOWER MEMORIAL



A DAN GREEN CODEX CONTRIBUTOR ARTICLE

DECIPHERING THE GOWER MEMORIAL

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PROLOGUE

The scene is Stratford-upon-Avon. Next to an ancient bridge spanning the river five fictional characters are grouped together to form a memorial which contains several layers of Masonic style clues alluding to some of the biggest secrets ever hidden in plain sight. Secrets which could rock both the stability of the British Royal family and the Roman Catholic Church.

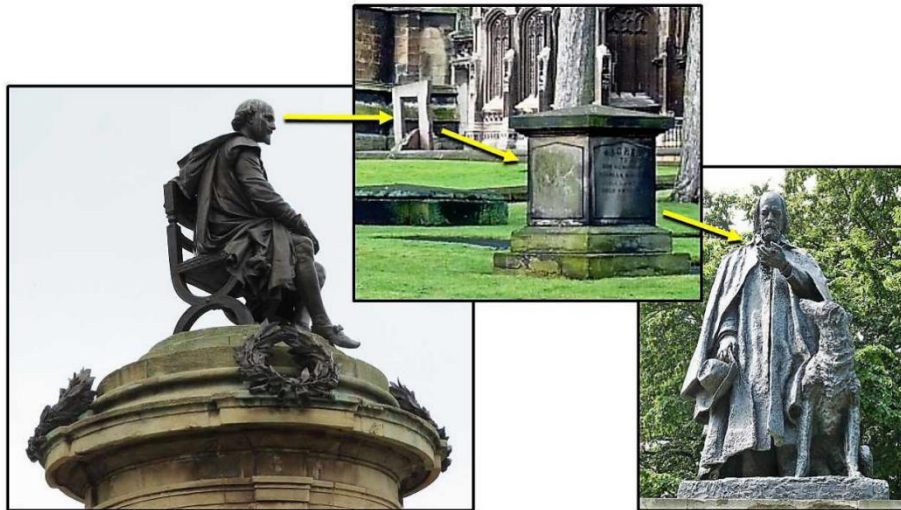
Meanwhile in Lincoln a Green Man wanders around the environs of the enigmatic Gothic Cathedral uncovering more Masonic clues in his search for the remains of a Red Lady who was murdered whilst pregnant.....

NOTE:

This is a contributor article to the Dan Green Codex website <http://dangreencodex.co.uk/> and assumes the reader is familiar with the work of Dan Green and the Lincoln Cathedral Code.

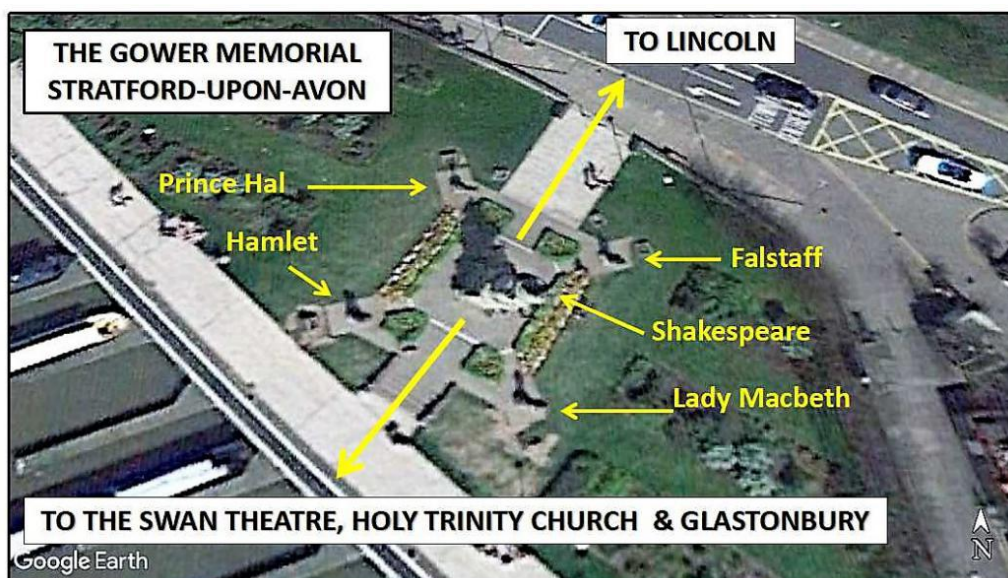
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Deciphering the Gower Memorial - Act 1: Shakey Sets his Sights on Lincoln



In Stratford-upon-Avon's Bancroft Gardens there can be found a Victorian memorial commemorating the works of "Shakespeare". It consists of a group of four life-sized bronzes portraying characters from the plays surrounding a figure of a seated William Shakespeare perched high on a pedestal and gazing in the direction of **Lincoln**. Collectively the figures can be interpreted as referencing the secret life of **Sir Francis Bacon**. Moreover they also contain veiled references to the **Murder of Mary Magdalene**.

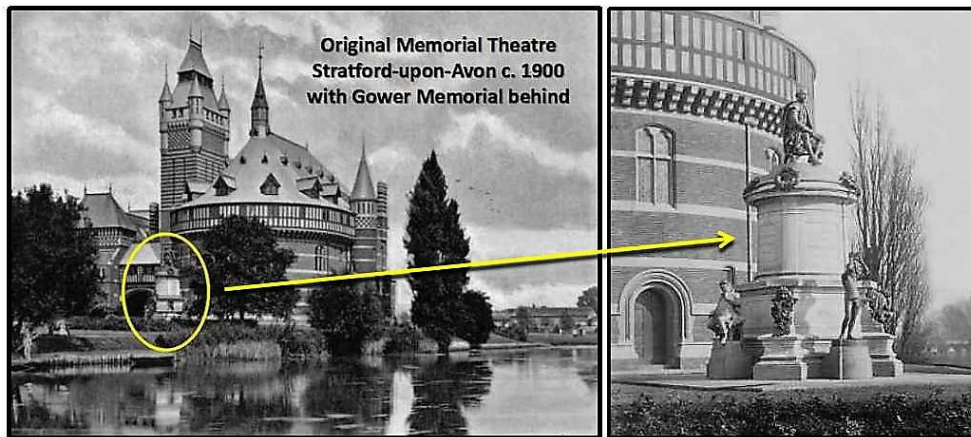
Referred to as the **Gower Memorial**, the grouping consists of **Lady Macbeth** in the south, **Hamlet** in the west, **Prince Hal** in the north and **Falstaff** in the east. It was relocated to its current position in 1933 from the gardens of the nearby Shakespeare Memorial Theatre, now known as the Swan Theatre, on the banks of the River Avon. Its position is equidistant between Lincoln and Glastonbury which are 89 miles away in either direction. The Bard originally faced towards **Glastonbury** to which he has now turned his back in favour of gazing towards **Lincoln** where we find the statue of his Victorian counterpart Tennyson and Dan Green's Marker Tomb lurking behind the enigmatic Lincoln Cathedral.



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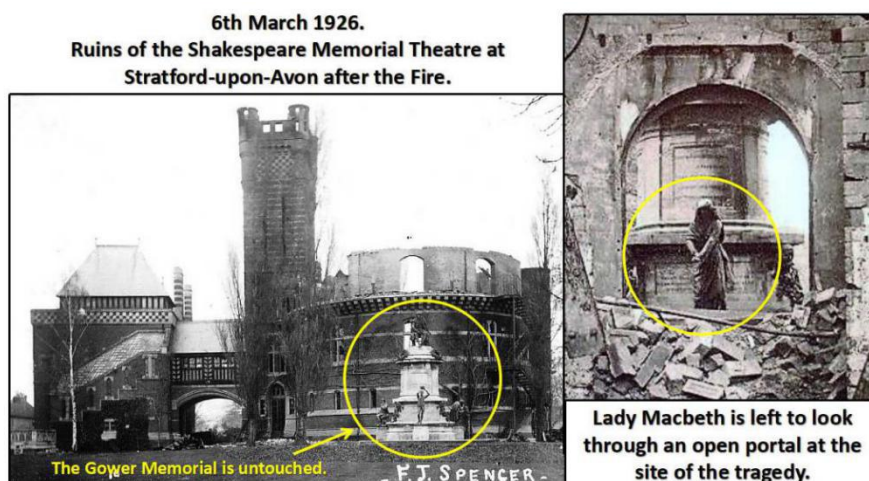
Deciphering the Gower Memorial - Act 2: A Theatrical Tragedy

According to the 1896 edition of Kelly's Directory of Warwickshire, the first stone for the Shakespeare Memorial Theatre was laid on Monday 23rd April 1877 (St. George's Day and the supposed date of both the birth and death of the Bard) with **full Masonic ceremony** in the presence of 500 Freemasons. The theatre opened 2 years later in 1879.



On 10th October 1888 the Shakespeare memorial statue, designed by **Lord Ronald Gower** and fashioned in Paris over a 12 year period, was unveiled behind the theatre. The four statues were originally placed in alcoves around the the base rather than several metres away from its corners as they now stand. The unveiling was performed by Lady Hodgson of Clopton House, wife of the then Mayor, Sir Arthur Hodgson KCMG (Knight Commander of the Order of St Michael & St. George). As Chairman of the commission preceding the Shakespeare Birthplace Trust, Sir Arthur was responsible for overseeing the restoration of the existing Shakespeare monuments in Stratford and the placing of new ones. He died in 1902 endowing the St. George & St Michael window in Holy Trinity Church, which also contains important clues in this quest (see Dan Green's "Activation Point Earth" page 100).

On 6th March 1926 the Shakespeare Memorial Theatre suffered a devastating fire. Miraculously the Gower Memorial was untouched by the fire leaving Lady Macbeth to stare helplessly through a portal upon the site of the tragedy. A new theatre, now known as the Royal Shakespeare or **Swan Theatre**, was rebuilt on the same site and opened in 1932. with the Gower Memorial being relocated the following year.



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The Secret Life of Sir Francis Bacon

In order to understand the layers of clues hidden in the Gower Memorial we first need to understand the prevailing attitudes to the Freemasons at the time of its conception and installation, as well as what secret knowledge regarding the works of "Shakespeare" had come to light.

According to Richard Cassaro in "Written in Stone: Decoding the Secret Masonic Religion hidden in Gothic Cathedrals and World Architecture" (2006), in the early 1700s the Catholic Church in Rome embarked on an aggressive campaign to stamp out the Freemasonic fraternity. The brotherhood of Masons who had once been employed to build the world's Cathedrals were now viewed as heretical and blasphemous. In Victorian times the Freemasons were still under attack from the Holy See. In 1884, only four years before the Gower Memorial was installed, Pope Leo XIII had declared the Freemasons to be a "wicked force" and vowed to stop the spread of "this contagious disease".

Cassaro tells us that the Freemasons had ceased to be an esoteric order and keepers of a great secret around 1830 effectively disappearing until 1860 when they re-emerged as a purely charitable order. This dramatic change was probably a result of the adverse publicity surrounding the alleged abduction and murder of American Freemason William Morgan in 1826 after he threatened to publish a book exposing the secrets of Freemasonry. The majority of members of the re-invented order were, and continue to be, completely unaware of any underlying secret which no doubt would have been transferred to a different secret society for safe keeping. The nature of this great secret we will explore later.

The Gower Memorial was unveiled in 1888, the same year that the American, Ignatius Donnelly, published "The Great Cryptogram" where he theorised that Francis Bacon was the real author of the works of "Shakespeare". Donnelly was one of several Victorian researchers who claimed to have found ciphers within the works of Shakespeare.

In "The Shakespeare Code" (2006), Virginia M. Fellowes shows how these ciphers tell the story of the secret life of Sir Francis Bacon. It seems that Francis was the son of Elizabeth I and Robert Dudley, the Earl of Leicester, who had been married in secret in September 1560. The marriage ceremony was apparently performed by Sir Nicholas Bacon, just four days after Dudley's first wife had died in questionable circumstances. Francis was born in January 1561 and was secretly taken by Lady Anne Bacon, wife of Sir Nicholas and also present at the secret marriage, to be brought up as their own son. Four years later another son was born, named after his birth father and brought up as Robert Devereaux, 2nd Earl of Essex.

It seems that researchers were convinced of the authenticity of the ciphers because five years before the Gower Memorial was moved to its present position the Canadian born Freemason Manly P. Hall published "The Secret Teachings of All Ages" (1928) in which he stated "*Little doubt seems to exist in the minds of impartial investigators that Lord Bacon was the legitimate son of Queen Elizabeth and the Earl of Leicester*".

Indeed, examination of the portraits of the two sons and their alleged birth parents show distinct facial similarities:

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Robert Dudley



Elizabeth I



Robert Devereaux
b. 10 Nov 1565



Francis Bacon
b. 22 Jan 1560



The enigmatic **John Dee** (1527-1608) was a master of cipher as well as a mathematician, astronomer and alchemist. He tutored both Elizabeth I and Robert Dudley. It is probably no coincidence then that he also became the tutor and mentor of the young Francis Bacon. Francis apparently learned of his true parentage at the age of 15 and it is likely that he turned to Dee in his resultant emotional turmoil.

Bacon entered Gray's Inn to study law a year later at the age of 16 in 1576 and remained there until 1582. Here he is thought to have been the founder member of the secret literary society known as "The Knights of the Helmet" whose members were many of the Nobles who went on to be known as the "Spear Shakers" and collectively authored the works attributed to the Tudor Bard "William Shakespeare".

On page 265 of "The Hidden Chapter: An Investigation into the Custody of Lost Knowledge" (2011) Joy Hancox tells us that documentary evidence of Elizabeth I's secret marriage and childbirth was presented to Queen Victoria by the Earl of Pembroke when the Queen was staying at Wilton House near Salisbury. After examining it, the Queen threw it on the fire declaring that one must not interfere with history.

We can therefore see that during the time when Gower created his Shakespeare Memorial, the secret life of Francis Tudor Bacon was common yet forbidden knowledge and Freemasonry was under attack from the Catholic Church. Such secret knowledge then could only be safely passed on to future generations by encoding clues into poetry, plays, monuments, works of art, stained glass and the like in the same way as it had been encoded into the works of Shakespeare at the behest of Bacon himself in the form of cipher, the art of which he had learnt from Dee. Thus it is not surprising that examination of the various adornments which the Victorians put in place to grace the townscapes of both Stratford-upon-Avon and Lincoln can be seen to hint at a deep hidden truth.

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The Immaculate Conception of a Bard

Let us now look at how and why the character of "William Shakespeare" came into being and what part our friend Francis Bacon may have played in this.

Many researchers have shown how there are numerous inconsistencies and gaps in the supposed life of "William Shakespeare". In "The Shakespeare Conspiracy" (1995) Graham Phillips and Martin Keatman concluded that the impoverished actor from Stratford in London and the gentleman grain merchant who purchased property in Stratford-upon-Avon in Warwickshire could not possibly have been the same person. The "William Shakespeare" which history presents us with was not a Nobleman, did not receive a University education, was not known to have travelled abroad nor was he ever bestowed with a Knighthood to recognise his achievements. As Manly P' Hall states *"...the profundity of the Shakespearean productions stamps their creator as one of the Illuminati of the ages.....who but a Platonist, a Qabbalist, or a Pythagorean could have written the Tempest, Macbeth, Hamlet or the tragedy of Cymbeline? Who but one deeply versed in Paracelian lore could have conceived A Midsummer Night's Dream"*.

There are now as many candidates for the true author of the works as there are locations for Plato's Atlantis, all with credible evidence to back up their claims. However, the sheer amount of plays, sonnets, poems and other works attributed to "William Shakespeare", as well as those attributed to Christopher Marlowe, Edmund Spenser (who Tennyson believed himself to be a reincarnation of) and others which have also been shown to contain ciphers, could not feasibly have been the work of any single individual. However, few researchers consider the possibility that "William Shakespeare" himself was actually an entirely fictitious character.

In Dan Green's "Activation Point Earth: The Gateway, Gravestone and the Grail" (2013) it is claimed that William Shakespeare the Tudor Bard never actually existed. Instead the plays and other works were jointly authored by the group of Noblemen headed up by Francis Bacon and known as the "Spear Shakers" or "Knights of the Helmet". Virtually all the candidates for the authorship were probably involved to some degree and, although Bacon may not have written every word of these works himself, it seems certain that he edited them all, as well as the King James Bible, and oversaw the insertion of the ciphers.

Manly P. Hall claims that *"Francis Bacon, the Rosicrucian initiate, wrote into the Shakespeare plays the secret teachings of the Fraternity of R.C. [The Rose Cross] and the true rituals of the Freemasonic Order, of which order it may yet be discovered that he was the actual founder.....These cipher messages were placed in the books either by Bacon himself or by contemporaneous and subsequent authors belonging to the same secret society"*.

In a wily Agatha Christie style double bluff Bacon inserted ciphers, codes and other clues into these works that gave the impression that he was the sole author in order to protect the identities of the other Noblemen who were involved, whilst also inserting veiled hints as to who they may have been.

The most likely scenario is that **John Shakespeare**, a prominent member of the **Guild of the Holy Cross** in Stratford-upon-Avon, whose ancestry can be traced back to nearby

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Temple Balsall, had a son named William who died of the plague as an infant and was buried in the local lime pits along with other plague victims, thus leaving a baptismal entry with no corresponding death entry in the Parish Registers of Stratford's Holy Trinity Church. In a Tudor version of modern day identity theft, John Shakespeare allowed his dead son's identity to be used as a mask for the works of Bacon's group.

In an ingenious play acted out on the stage of real life, members of the Spear Shakers would take turns to disguise themselves as the characters from the fictional Shakespeare family at times when it was pertinent for them to be seen in public.

The **Guild of the Holy Cross** in Stratford-upon-Avon was founded in Templar times and suppressed, along with all the other Guilds in England, by Henry VIII's son, King Edward VI, in 1547. However, all this means is that just like the Templars before them and the Freemasons after them, the essence of the Guilds along with whatever secrets they protected, effectively went underground to re-emerge under the guise of another order.

An image of John Shakespeare appears in the stained glass of Stratford's Guild Chapel. Below him the text reads "*John Shakespeare held many offices under the Council and served as Bailiff & Justice of the Peace 1568*". He is shown next to Edward VI, yet it is John Shakespeare who is dressed in purple, the colour reserved for Royalty, and not the young King. Are we being told here that the father of the mythical Bard was actually the clandestine Grand Master of Stratford-upon-Avon's outlawed Guild of the Holy Cross, or whatever secret organisation it had resurrected itself as?



GUILD CHAPEL, STRATFORD-UPON-AVON



EDWARD VI

JOHN SHAKESPEARE

In the 1300s one Adam of Oldeditch was living at Oldeditch Farm on Green Lane in the hamlet of **Temple Balsall**, where the remains of a Knights Templar Preceptory can still be found. He had a son, also named Adam, around 1360. Adam Oldeditch the younger mysteriously changed his surname to "Shakespeare" and his descendants became the ancestors of John Shakespeare of Stratford-upon-Avon.

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On the 1185 survey of Templar properties there was an Oldeditch House Farm listed on Old Green Lane at Temple Balsall and amongst the list of the 67 tenants of the Manor was an "Adam". It is therefore likely that the ancestors of John Shakespeare had been here since Templar times and in a Biblical allegory they had named their first born sons Adam.

Perhaps the name change indicated Adam the younger's prominent status within a secret society that emerged following the demise of the Templars in the early 1300s, possibly even the Fraternity of the Holy Cross itself. The name change turned Adam Oldeditch into Adam the Spear Shaker. This would indicate that a group known as the "Spear Shakers" were in existence in secret long before the title was resurrected by Bacon's group in the 1570s.

In "The Green Man and the Dragon: The Mystery behind the Myth of St George and the Dragon Power of Nature" (2006) Paul Broadhurst tells us that in the Western mystery tradition a "Spear Shaker" was someone who had the courage to challenge prevailing attitudes by "shaking the spear of truth". This idea went back to the earliest of times and such people were often depicted with a spear or staff. Such spear shakers included both the Greek Goddess Pallas Athene and St. George, both often depicted wearing helmets and holding spears. It is commonly assumed that Bacon's group were named for Pallas Athene, however it may be that the earlier Spear Shakers were actually named in honour of St. George, the patron saint of the Templars and slayer of the dragon.



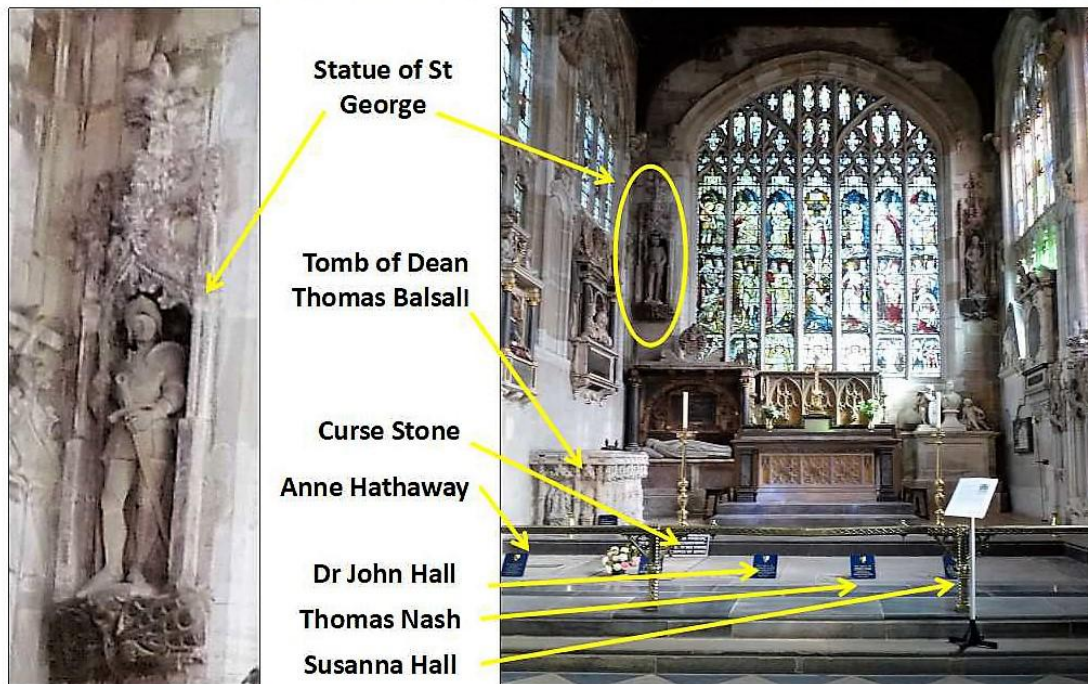
The Manor of **Temple Balsall** lies 13 miles due north of Stratford-upon-Avon. It was passed to the Knights Hospitaller after the Templars were outlawed in the early 1300s and then reverted to the Crown at the dissolution of the monasteries in the 1530s. In 1563 Elizabeth I gave it to her secret husband **Robert Dudley** along with other lands in the West Midlands including Kenilworth Castle some 5 miles SE of Temple Balsall. If indeed John Shakespeare (1531-1601), was Master of the outlawed Guild of the Holy Cross it is likely that he and Robert Dudley (1532-1588), who was now the principle aristocratic land owner in the area, were acquainted. Maybe it was Robert Dudley and John Shakespeare who conspired together to create the identity of the mask which allowed the publication of the works of Francis Tudor Bacon's group.

Interestingly the angle of the avenue of trees coming from Holy Trinity's north porch just happens to point directly to Temple Balsall, giving us a clue as to the origins of the mask of "William the Spear Shaker".

Not only this, but inside the Chancel of Stratford's Holy Trinity Church, where we find the alleged tombs of the Shakespeare family members, we also find a table top tomb inscribed with the words "Tomb of Dean Thomas **Balsall** who caused this Chancel to be built in 1480". Directly behind this tomb, high on the east wall, we find a statue of St. George standing upon his dragon and brandishing both spear and sword. Once more we are covertly drawn to Temple Balsall and also to the Templars' patron saint who later became the patron Saint of England.

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TOMBS IN CHANCEL OF HOLY TRINITY, STRATFORD-UPON-AVON



So why choose the identity of John Shakespeare's infant son William for the mask? The surname "Shakespeare" and the ancestral association with the Templars would have been extremely important. The fact that the child had been baptised only three days after St. George's feast day was also likely a key factor as he could then be said to have been born on the feast day of the Templars' revered Saint.

We are used to finding a great deal of humour or "Witt" within the works of Shakespeare and the ciphers contained therein and we find the play on real life is no exception. The name **William** was often shortened to "**Will**", which rhymes nicely with "**Quill**". The baptismal entry, written in Latin, reads "**GUILLemus**", which again resembles the word Quill, the writing implement of the day. "William" itself can also be translated as **Wily Ham**. "Wily" means sharp-witted and "Ham" is one of the allegories used for Francis Bacon. We also find that the Germanic of William is **Wilhelm**. The "Helm" having the same root as "HELMet", referring to the Knights of the Helmet. A Helmet also serves to cover the face masking someone's identity thus giving us **Will the Helmet** or **The Masked Quill**.

So what other clues to the Templars and Freemasons can be found within the Shakespeare life story?

As well as St. George, the Templars highly venerated both **John the Baptist** and **Mary Magdalene**. The parents of William Shakespeare just happened to be called John and Mary and the Bard himself just happened to have been born and died on St. George's Feast Day. Are we to believe this was all simply co-incidence?

In another apparent co-incidence, Sir Robert Dudley, very likely a high ranking Spear Shaker himself, is said to have been born on 24th June 1532, which just happens to be John the Baptist's feast day.

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The symbol of the **Twin pillars** is of great importance in Freemasonry, the reason for which we will explore later. One pillar is inscribed with the letter **B** and the other is inscribed with the letter **J**.

In our cleverly concocted Shakespeare life story we find the Bard just happened to have fathered **twins** who were named **Hamnet** and **Judith**. The number 11 looks like two pillars side by side and young Hamnet Shakespeare just happened to die at the age of 11. As we have already seen, "Ham" is a witticism for a Bacon. Just as a young Swan is known as a cygNET, so the young Bacon could therefore be referred to as a hamNET. So if we read "Bacon" for Hamnet we have one twin's initial as **B** and the other twin's initial as **J** - the twin pillars of Freemasonry encoded into the life story. "Hamnet" is also an anagram of "The Man" cleverly telling us that Bacon was "the man" behind the mask.

The female twin, Judith Shakespeare, is supposed to have married one **Thomas Quiney** who was a Vintner (wine merchant) purported to have been a rogue who drank as much as he sold. Quiney happens to be a witty rhyme of **Winey**, which represents both his profession and personalty. John Dee's father, Roland, also happened to be a **Vintner**. Is this a hint that John Dee was somehow involved in the concoction of the "Shakespeare" family story? The Vintners are one of the two Livery Companies that are legally allowed to own swans in addition to the monarch. "William Shakespeare" was referred to as the "**Sweet Swan of Avon**" by the Spear Shaker Ben Jonson (another **BJ**) which could be a hint that this secret enjoyed Royal protection.

Judith and Thomas' first born child was said to be named "Shakespeare" and died in infancy. This is a clever way of telling us that "**Shakespeare died in infancy**".

The tale goes that Judith Shakespeare and Thomas Quiney married during the period leading up to **Easter** when it was illegal to marry without a special licence from the Bishop, which Quiney failed to obtain. The marriage was therefore declared unlawful and the pair were excommunicated. This draws our attention to Easter which, as we shall see later, is an important period in this story.

In a synchronicity with **Lincoln** we note that the name Quiney sounds rather like "Queeny". On Dan Green's marker tomb at Lincoln we find inscribed the name Thomas Rayner. As Dan Green has pointed out, Rayner sounds similar to "Reigner". So we have two Thomas' whose surnames have regal associations. Looking into the descendants of Thomas Rayner of Lincoln we find a daughter named Julia (a name similar to Judith) who married a Glover (the profession of John Shakespeare). Judith Shakespeare apparently died at the age of 77 which was the same age as Martha Rayner, wife of Thomas, whose name is also inscribed on Dan Green's marker tomb.

Another important symbol in Freemasonry is **the number 33** which happened to be the cipher code for Francis Bacon.

In "Shakespeare's Secret Booke: Deciphering Magical and Rosicrucian Codes" (2010), David Ovason shows us how the number 33 was encoded into art and literature in the 16th and 17th Centuries by the Rosicrucians in order to show that their work contained hidden meaning and deeper impact. Among others, Ovason examines the works of Nostradamus, John Dee, "William Shakespeare" and later writers, such as William Blake. Bacon therefore likely learnt about the secret number 33 from his tutor and mentor John Dee.

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In yet another synchronicity we find that Bacon was born when Dee was 33 years of age.

It is not surprising then that we find the number 33 cropping up in the Shakespeare life story. The Bard supposedly bought New Place, his house opposite Stratford-upon-Avon's Guild Chapel, in 1597 when he was aged 33. The Bard's eldest daughter Susanna, who married a physician named Dr John Hall, was aged 33 in 1616 when her father is said to have died. Susanna herself supposedly died in 1649 thus surviving him by 33 years.

Ovason also shows how the number 33 crops up in the inscriptions on the Shakespeare monuments in Holy Trinity Church at Stratford-upon-Avon. Moreover, we note that the windows of the Nave of this Church were designed so each depicts 3 Saints or other people of importance to the Church. Excluding the central west window and the St George and St Michael window, there are 11 windows in the Nave thus depicting a total of 33 exalted persons portrayed in trinities.

In the play on real life, Susanna and John Hall's only daughter was named Elizabeth. She is said to have married one Thomas Nash on 22nd April 1622 (the day before St George's day). In more apparent co-incidences Thomas Nash entered **Lincoln's** Inn in May 1616 shortly after the Bard's supposed death and was called to the bar shortly after Anne Hathaway's supposed death in November 1623.

The choice of the name Thomas Nash for the husband of the Bard's granddaughter may have been a covert reference to the controversial Tudor playwright **Thomas Nashe** who is said to have co-written the play "Isle of Dogs" with Ben Jonson. When the play was performed in 1597 (when "William Shakespeare" happened to be aged 33) it caused a major controversy and was banned for its "seditious and scandalous" content. Interestingly, portraits show an uncanny likeness between Thomas Nashe and Ben Jonson which invites speculation as to whether Nashe was actually Jonson's alter ego. Thomas Nashe is said to have died in 1601 at the age of 33 but it is not known where he died or where he was buried.



THOMAS NASHE

BEN JONSON

As we are starting to see, the names, dates and characters in the Spear Shakers' play on real life were not simply arbitrarily chosen and all held hidden meanings.

Now we understand a little more about the Tudors and why they felt the need to create a fictitious "Bard" to preserve the secrets entrusted to the Rosicrucian and Masonic orders by the Templars, we can now return to Stratford-upon-Avon's Bancroft Gardens to examine the Gower Memorial in a little more detail and see what clues it may hold for us.

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Deciphering the Gower Memorial - Act 3 : Bacon the Master Spear Shaker

Let us now see if what we have learned so far about the secret life of Francis Bacon and how a character named "William Shakespeare" was created as a mask for the true authors of the works to hide behind, can be gleaned from examining the Gower Memorial.

The group of four life-sized bronze figures a few metres in front of each corner of the Gower Memorial's plinth consists of the tragic **Lady Macbeth** obsessively washing her hands, the philosophical **Hamlet** examining a recently exhumed skull, the historical **Prince Hal** holding aloft a crown and the comical **Falstaff** wearing a cap and holding a goblet.



Attached to each corner the Gower Memorial's plinth directly behind each figure can be found a bronze mask. These four masks surround the figure of "William Shakespeare" telling us that he was merely a mask for the diverse categories of works attributed to him.



As we have seen, Francis Bacon is thought to have been a Rosicrucian and the founder of Freemasonry. The Gower Memorial currently stands in a rose garden. The four statues several metres from its base form a cross, giving us the **rose** and the **cross**.

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We have already linked the figure of Hamlet with Francis Bacon so it is interesting to note that in the Gower Memorial's original position this figure of **Hamlet** would have been facing towards **St. Albans** and **Gorhambury**, Bacon's country estate. Another veiled clue to the true identity of the head Spear Shaker.

We have also noted that the letters in "Hamlet" can be rearranged to become "Helmat", which sounds like "Helmet". A helmet is a mask which disguises the identity of the wearer and is also a reference to Bacon and his Knights of the Helmet.

Seated high on his pedestal, the Bard stares straight ahead while his left arm is draped rather awkwardly and uncomfortably over the back of his chair. In his left hand he holds a rolled manuscript which he appears to be trying to conceal behind his back. The index finger of his right hand covertly points to the manuscript. The figure now located below the Bard's left hand, to whom he appears to be surreptitiously passing the manuscript, is none other than Hamlet. In this instance the figure of "William Shakespeare" can be seen to represent the band of Bards who actually authored the various works clandestinely passing those works on to Bacon for enciphering.



Apparently the Bard originally held a quill pen in his right hand but that has been lost over the years. Its absence now both allows the index finger to point to the partially concealed manuscript and signifies that the Bard that history has placed upon this pedestal could not possibly be the writer of the works attributed to him since he has no writing implement.

The figure of Falstaff, chosen by Gower to represent the comedies, depicts the companion of Prince Hal. Falstaff is said to have led the young Prince astray by taking him drinking to the **Boar's Head Inn** where the bartender just happened to be called **Francis**. The Boar was Bacon's heraldic animal so the name of the Inn and that and its bartender become further witty references to Francis Bacon.

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So now that we have found clues to the identity of our head Spear Shaker, what can this monument tell us about Francis Bacon's parentage and birthright?

Not only does the statue of the Bard now face towards Lincoln, but he also faces towards **Leicester**, which is equidistant between Lincoln and Stratford-upon-Avon. Francis Bacon's birth father was the the Earl of LEICESTER.

The figure representing tragedies is that of **Lady MacBETH**. In the play the Macbeths were Scottish royalty. "Mac" means "son of" in Scotland. So we have "**Son of Beth**" alluding to Francis Bacon being the son of Queen ElizaBETH .

Lady Macbeth, representing the tragedies, is depicted obsessively washing her hands. By refusing to publicly acknowledge her first born son, Elizabeth I had effectively washed her hands of Francis Tudor Bacon, the rightful heir to the throne, which was seen by some as a great tragedy.

As we have seen, **Hamlet** is a witty allegory for Bacon and Hamlet was a Prince, which is what Bacon's true parentage effectively made him. Moreover, **Prince Hal** was the Prince of Wales, the heir to the throne. Had Bacon's birth and true parentage been publicly acknowledged as legitimate he too would have been the Prince of Wales. Prince Hal's figure is portrayed holding up and examining a crown. All Francis Tudor Bacon could ever do was admire the crown rather than have it placed upon his head in a coronation ceremony.

So now we have seen how the Gower Memorial reveals the identity of Sir Francis Bacon we will go on to see how it connects with Lincoln and the work of Dan Green.

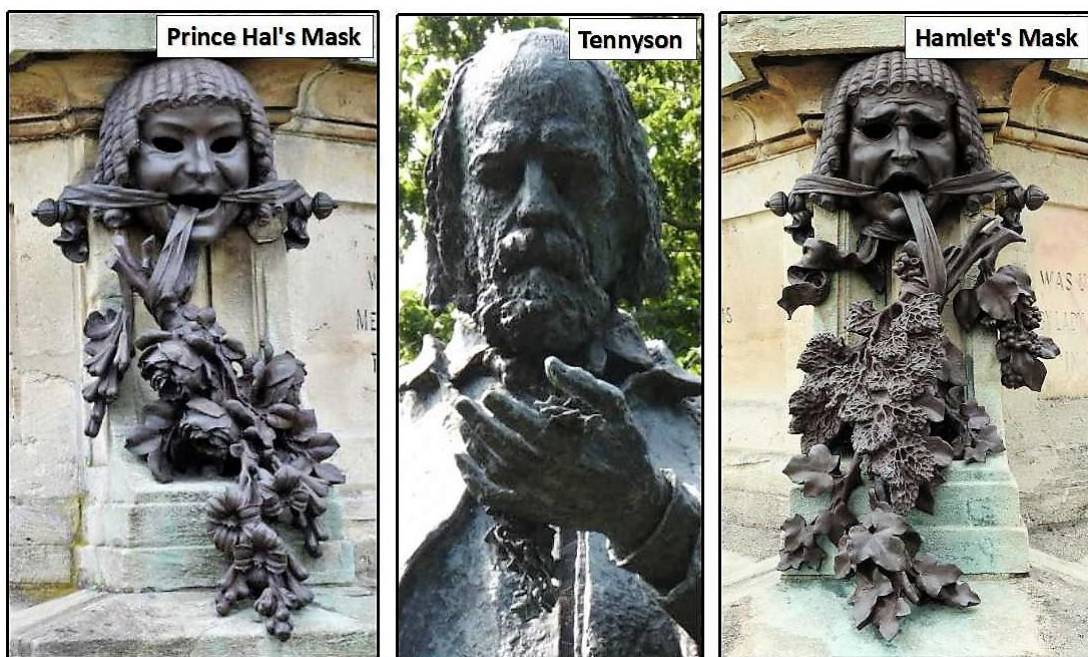
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Deciphering the Gower Memorial - Act 4: The Lincoln Connection

Let us now look a little more closely at the four masks on the corners of the Gower Memorial's square plinth and see how they and other aspects of the memorial connect with Dan Green's Lincoln Cathedral Code.

The mask behind Hamlet sprouts ivy and cypress. Prince Hal's mask sprouts French Lillies and English Roses. The mask behind Falstaff sprouts grapes and hops while Lady Macbeth's mask sprouts poppies and peonies.

Each mask resembles a green man in that it sprouts foliage from its mouth. The overall effect is strikingly similar to how the foliage droops from Tennyson's hand on his statue at Lincoln.



On 6th October 1892, four years after the Gower Memorial was unveiled, Tennyson died. His good friend and fellow Freemason, George Frederick Watts, was commissioned to sculpt a memorial to the Poet Laureate which was started in 1898 and completed in 1903. During that time Orville Owen published "Sir Francis Bacon's Cypher Story" and Elizabeth Wells Gallup followed up with "The Bi-Literal Cipher of Sir Francis Bacon".

The statue was installed behind Lincoln Cathedral and unveiled in 1905, the year after Watts' death. Perhaps Watts was aware of the secrets hidden within the Gower Memorial which had been unveiled a decade prior to him embarking on the Tennyson statue. Could Watts have purposely designed the head and hand of Tennyson to bear more than a passing resemblance to the Gower's masks or is this one of those synchronicities put in place at the behest of the collective unconscious?

Half a century earlier in 1855 the great east window in Lincoln Cathedral had been installed having been designed by Ward and Hughes who were later responsible for the St George and St Michael window installed in Stratford's Holy Trinity Church following Sir Arthur Hodgson's death in 1902. The Lincoln window contains 64 circular panes laid out in

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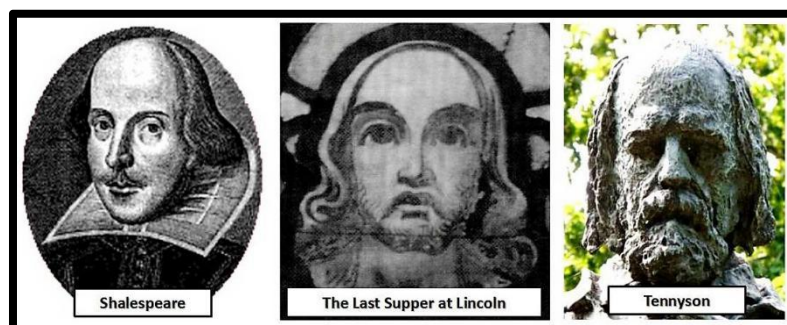
an 8 by 8 formation like a chequerboard. It was the portrayal of the Last Supper in one of these roundels that set Dan Green off on his quest to uncover the Lincoln Cathedral Code.



This Last Supper scene is somewhat unusual, not only because the plate on the table holds a dog rather than the traditional bread, but also in that it portrays only four figures surrounding Jesus rather than the usual twelve. We note that the nearby statue of Tennyson also includes a dog and that of William Shakespeare on the Gower Memorial is surrounded by four figures. Could these two statues, installed several decades after this window, possibly both be referring back to this scene?

The central figure in the stained glass is seated, two of the surrounding figures are also seated and two are standing, just like those on the Gower Memorial. The figure to Jesus' right appears to be female, just like that of Lady Macbeth in the same relative position on the Gower Memorial. There is a goblet on the table and Gower's figure of Falstaff just happens to be holding a goblet. The seated Jesus holds something in his hand which he appears to be covertly passing to another seated figure just as Gower portrays the seated Shakespeare passing a manuscript to a seated figure whilst staring straight ahead.

As Dan Green points out in "Activation Point Earth" the face of Jesus at the Last Supper scene in Lincoln Cathedral's East Window is remarkably like that of "William Shakespeare". However, the head of Tennyson as sculpted by Watts also bears a similarity. Could Watts have purposely intended the Tennyson statue to resemble the face at Lincoln's Last Supper or has the collective unconscious once more been at work through the hands of these great artists?



So are we being blasphemous by daring to compare the faces of Britain's two most famous poets with that of Christ? Absolutely not, as we shall see shortly. First let us take a little detour wandering a hundred metres or so away from the Tennyson statue where we will take a little look inside Lincoln's former Freemasons Church of St. Peter-in -Eastgate.

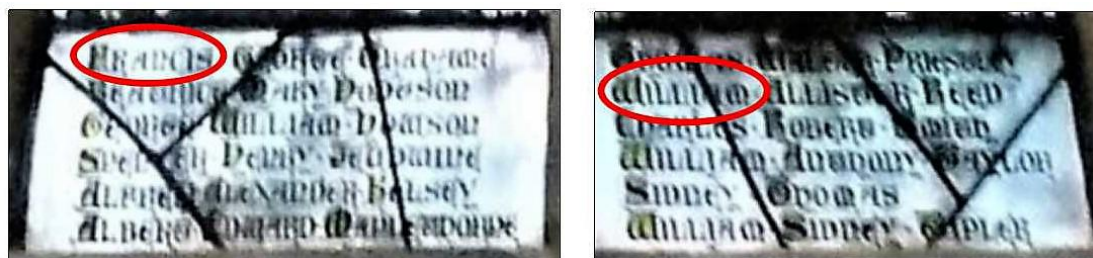
DECIPHERING THE GOWER MEMORIAL

As we have seen, the Gower Memorial was relocated in 1933 (33 being an important Masonic number) and realigned to face Lincoln. Just five years previously in 1927 the Freemasons' Church of St. Peter-in-Eastgate in Lincoln had a new stained glass window installed above St. Margaret's altar in its south aisle. The south aisle had been added in 1904, the year before the statue of Tennyson was installed only a stone's throw away behind Lincoln Cathedral.

In this stained glass window can be found two almost identical mirrored depictions of the head of a man dressed in green, wearing a Tudor Ruff and looking remarkably like the common portrayal of "William Shakespeare". What looks like three leaves on his shoulder form the letter W.



The panels at the bottom of the windows give the names of those men from the parish of St Peter and St Margaret who lost their lives in the Great War. In the panel below the first "Shakespeare" figure the name "**Francis**" is first on the list whilst in the panel below the second "Shakespeare" figure the name "**William**" appears no less than three times on the list. More subtle clues linking two enigmatic places which are both associated with poets, swans and tombs that are not what they seem.



Let us now return to the Gower Memorial again to see what it can tell us about the Murder of Mary Magdalene, the clues to which are contained in the Freemasonic vision quest set out in and around Lincoln Cathedral and detailed in Dan Green's book "The Murder of Mary Magdalene: Synchronicity and the Scarlet Saint" (2011) which can be downloaded for free from the Dan Green Codex website <http://www.dangreencodex.co.uk/vault.html>

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Deciphering the Gower Memorial - Act 5: The Murder of Mary Magdalene

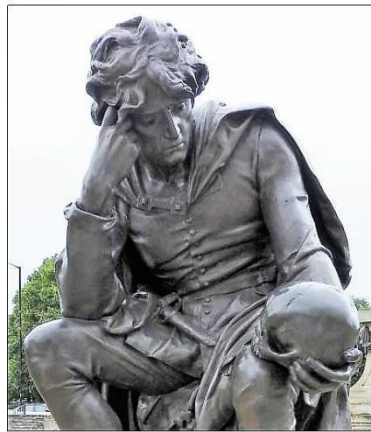
In "The Murder of Mary Magdalene: Synchronicity and the Scarlet Saint" (2013) Dan Green reveals that Christ was not only female, but that she was murdered by having a dagger thrust into her pregnant belly. He claims that her remains were secretly moved by the Templars and now rest next to Lincoln Cathedral beneath what was originally a Church dedicated St Margaret and marked by a Victorian tomb stone which he refers to as the "The Marker Tomb".

Let us ask ourselves if there could be yet another layer of intriguing clues encoded into the Gower Memorial. Could the Murder of Mary Magdalene and her true identity as a female Christ also be alluded to by this intriguing monument which now faces her alleged final resting place?

The figure of **Hamlet** is depicted contemplating a skull just as Mary Magdalene is also regularly portrayed contemplating a skull.

We should also note that the Templars are said to have worshipped a skull widely believed to be that of John the Baptist.

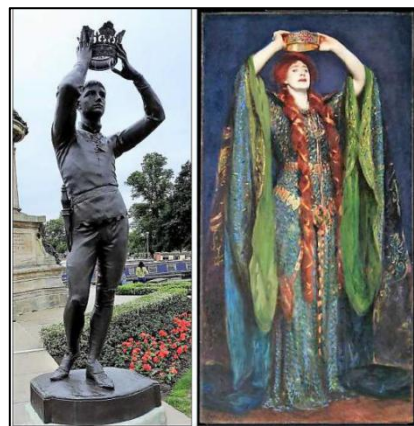
In the play the skull in question has been recently exhumed suggestive of a skull that was removed from its original resting place, just as Dan Green suggests that of Mary Magdalene was.



Mary Magdalene is also often symbolised by red roses and when this photograph was taken the gardens around the Gower Memorial were planted with red roses and there just happened to be a **red rose** at the feet of Lady Macbeth.

Mary Magdalene is depicted with long red hair as too is Lady Macbeth.

In this picture Ellen Terry, playing Lady Macbeth with swathes of long red hair, holds up a crown and examines it in the same way as the figure of Prince Hal holds up a crown at the opposite side of the Gower Memorial to Lady Macbeth.

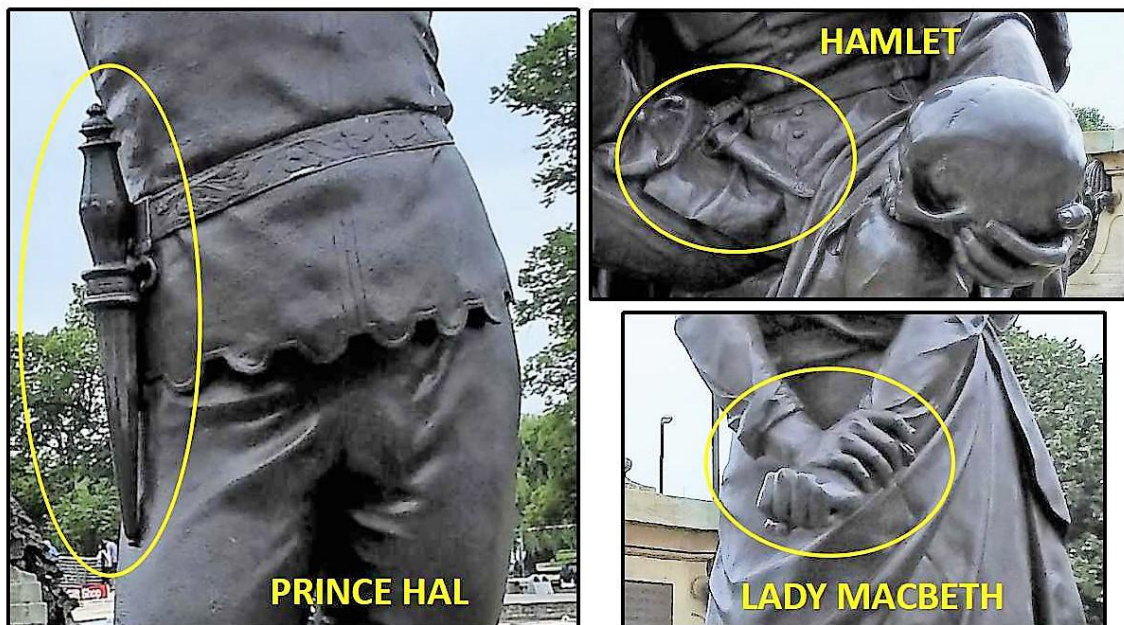


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Scholars of the works of Shakespeare say that Lady Macbeth was a masculine personality inhabiting a female body which is an interesting observation in the light of Dan Green's revelations that Christ was a female who the Church depicts as being in the body of a male.

Both the Macbeth and Hamlet plays involve the **murders** of royal personages. Lady Macbeth's husband murders the rightful King of Scotland while Hamlet's father, the King of Denmark, was murdered by his own brother.

In Macbeth the murder is committed by means of a **dagger**, the same way in which Dan Green claims Mary Magdalene was murdered. The belts of Hamlet and Prince Hal both hold a sheathed dagger. Not only this, but viewed from the front Lady Macbeth could be holding her hands in the position she would if she were trying to remove a dagger that had been plunged into her abdomen. We also find the character of Falstaff in the play Henry V stabbing a recently murdered a corpse with a dagger, of which we will hear more later.



In the fictional Shakespeare life story the character Thomas Quiney is said to have made woman named **Margaret** Wheeler pregnant, but she **died in childbirth** shortly after his illegal marriage to Judith Shakespeare (just as Dan Green claims Mary Magdalene did). Quiney is said to have been tried by the Church's Bawdy court who dealt with instances of whoredom suggesting that Margaret Wheeler was a prostitute, a dishonour also once conferred upon Mary Magdalene.

The Gower Memorial has been relocated twice. First it came from Paris, France, where it was made, to Stratford-upon-Avon where it was installed behind the Swan Theatre facing towards Holy Trinity Church and Glastonbury. It was then moved again 45 years later to its present position where it now faces Lincoln. It is claimed that Mary Magdalene escaped to France following the crucifixion and died there. Many researchers think her remains rest in the vicinity of the enigmatic Rennes-le-Chateau. However, Dan Green has uncovered clues that point to the Templars having moved her remains from France to Warwickshire England, possibly via Glastonbury, and later to Lincoln and their final

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resting place. So, just as the remains of the Red Lady were moved from France to one location in England and then later to another location in England, the Gower memorial was removed from Paris, France to Stratford-upon-Avon England and then to another location in Stratford.

Each of the masked green men on the corners of the Gower Memorial are directly behind one of the characters from the plays. The green man behind Prince Hal happens to be sprouting **French Lillies** and **English Roses**. Mary Magdalene is often symbolised by a Lilly or a Rose. Thus when her remains were relocated from France to England the French Lilly became the English Rose.



Prince Hal in the plays was the Prince of Wales who became Henry V. He just happened to be born in **1386/87** which is exactly the same year that King Richard II presented a ceremonial sword to the city of Lincoln. An article on the Contributor Articles page of the Dar Green Codex website entitled "A Map of Lincoln in the Epiphany Window" <http://www.dangreencodex.co.uk/contributor.html> claims that the outlawed Templars secretly moved the remains of Mary Magdalene from Warwickshire to Lincolnshire in 1386/87 and it is suggested that this sword accompanied her remains on their final journey.

Now let us dig even deeper into the secret life of Francis Bacon and see how this enigmatic Gower Memorial is loaded with even more layers of clues alluding to the very secret that the original Freemasons and their forbears once went to great lengths to protect.

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The Great Secret of Freemasonry

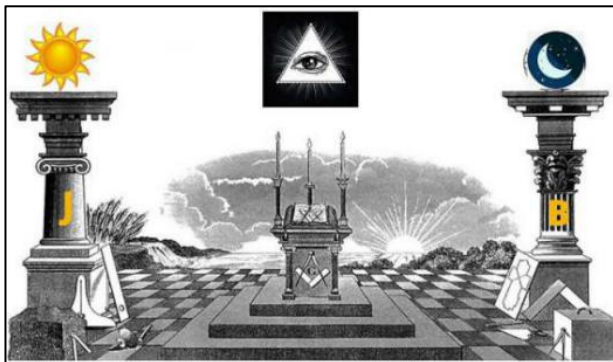
Before we can decode the final layer of clues that the Gower Memorial has to offer us, we need to understand the nature of the great secret that the Freemasons were the protectors of prior to their demise as an esoteric order in the 19th Century. A secret which threatened not only the power base of the Catholic Church, but its very existence.

In his book "Written in Stone: Decoding the Secret Masonic Religion hidden in Gothic Cathedrals and World Architecture" (2006) **Richard Cassaro** explains the nature of this great secret which formed the basis of the belief system of the earliest Christians. It is thought this was also practised by the ancient Egyptians and the pre-diluvian peoples stretching back way before recorded history.

In essence "God" is not a being that exists somewhere in the ether in a place called "Heaven" who can only be reached through an intermediary. "God" is in fact the divinity within each and every one of us which we are free to access for ourselves.

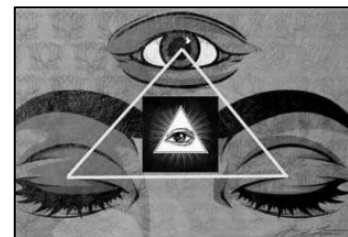
In order to connect with this inner divinity we need to balance the dualities within ourselves, the male and the female, the right and the left, the light and the dark, the warrior and the monk. In eastern mystical tradition this is done by raising the Kundalini (life force or chi energy which normally resides at the base of the spine) all the way up to the top of the spine. This will have the effect of opening our metaphorical inward looking third eye in the centre of the forehead enabling us to look within ourselves and see that divinity. We are then able to merge with our higher selves and discover our "Buddha Within" or "Christ Within" having effectively become illuminated or enlightened,

It may be no coincidence then that there are 33 vertebrae in the human spine and 33 degrees in Freemasonry. Each degree (vertebra) forms another step up the ladder (spine) to enlightenment.



Cassaro explains that the twin pillars of Freemasonry represent the two dualities or polarities within us which we need to balance in order to open a portal between them and pass through it towards the Masonic altar and illumination.

A well known yet little understood Masonic symbol is the eye within a triangle. Cassaro tells us that the bottom two points of the triangle represent the two physical outward looking eyes that observe the dualities of the material world outside us while the top point of the triangle represents the single inward looking eye which observes the spiritual world or divinity within us. Together these three eyes form a triangle whose three points need to be in balance and harmony with one another in order to achieve illumination or enlightenment which is symbolised by the central eye within the triangle.



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This is the **Power of Three** which was the teaching of the early gnostic Christians until the third century when the Romans set up their Catholic Church in Rome, persecuted the Gnostics as heathens, and set about teaching that the divine was something outside us rather than within us that could only be accessed through the Church and its Priests. The "Three" became the **Holy Trinity** of Father, Son and Holy Ghost and "God" became an outside force to be feared rather than the divine pure essence of love within us. Since then the Church has continued to systematically persecute all organisations which have emerged to challenge their power - the Templars, the Cathars, the Freemasons etc.

Given the significance of the Trinity, it is not surprising that the numbers **3**, **33** and **303** are very symbolic in Freemasonry. 3 alone represents the trinity itself. 33 represents the twin pillars or dualities which when balanced form the doorway or portal which must be passed through to achieve enlightenment. 303 represents the spiritual enlightenment found beyond the twin pillars. It may well be significant that **St George** was one of the early Christian martyrs who refused to denounce his faith. He is said to have been martyred on 23rd April in the year **303**.

In "The Lost Art of Resurrection: Initiation, Secret Chambers and the Quest for the Otherworld" (2014) the Portuguese researcher and Templar expert, **Freddy Silva**, tells us how the early Templars practised an ancient rite that they discovered encoded in scrolls hidden by the early gnostic Christians when they were facing persecution by the newly established Roman Catholic Church. This rite was known as the "**Living Resurrection**" and its purpose was for an initiate to go through a voluntary near death experience and be reborn as an enlightened being known as a "Christ". This bears striking similarities to the path to enlightenment as described by Cassaro above.

Only a handful of people were ever up to undergoing a Living Resurrection both mentally and physically and the preparation would take years under the tutorship and guidance of mentors who had already undertaken the rite themselves. The near death experience or figurative death itself took place over a period of three days. It began with a specially prepared meal taken by the initiate in the company of close associates. There was then a baptism in flowing water conducted by a High Priest followed by the anointing of the initiate with oil by a High Priestess. At sunset the initiate was taken to a cave, crypt or other dark subterranean chamber symbolising a tomb, wrapped in a shroud and placed in a stone sarcophagus. The High Priestess would administer a narcotic which would induce a trance-like state during which the initiate would endure the trials and tribulations of the "otherworld" where they would encounter and slay their lower animal self and merge with their higher self. The High Priestess would remain with the initiate throughout the ritual ensuring their safety and physical well-being. When the time was right she would administer the antidote so the initiate could awaken from the trance-like state. She would help them to rise from their figurative grave and emerge into the light of the rising sun, reborn as a "Christ".

We can see here many parallels to the Christian Bible. Over a three day period Jesus is said to have been crucified, placed in a tomb and then resurrected from the dead. Just as in the life story of the Spear Shakers' mythical Bard, we find two of the Saints highly revered by the Templars representing the High Priest and the High Priestess. Jesus was baptised by **John the Baptist** (the High Priest) in a river of flowing water. His feet were anointed with oil by **Mary Magdalene** (the High Priestess). Jesus took a Last Supper with close associates prior to the crucifixion (his Living Resurrection). Mary Magdalene (the

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High Priestess) maintained a vigil beneath the cross whilst Jesus was in a trance-like state close to death. Jesus was dressed in a shroud and placed in a tomb which belonged to someone else and that tomb was sealed. Jesus later emerged from this tomb at sunrise and was found by Mary Magdalene (the High Priestess) who witnessed his resurrection.

During the ritual the High Priestess who accompanied the initiate was known as the **Bride of Christ**, which is exactly what Mary Magdalene is often described as. These Priestesses of the Bridal Chamber were known as **Red Ladies** or **Ladies of the Night** as they dressed in scarlet and oversaw the night time ritual, something that later became associated with prostitution and again with Mary Magdalene. The subterranean chamber where the ritual took place was known as the **Bridal Chamber**.

So if John the Baptist represents the High Priest and Mary Magdalene the High Priestess of the Bridal Chamber, then could the Templars patron Saint, **St George**, represent the third character in the Living Resurrection play - the initiate? St George is depicted in his helmet slaying a dragon. The helmet is to keep his identity secret. The dragon symbolises the lower animal self which the initiate slays within himself by shaking the spear of truth at it. Is St George the original Spear Shaker and Knight of the Helmet?

Silva tells us that one of the symbols associated with the Living Resurrection was the **Green Man**, nature's symbol of rebirth, and Paul Broadhurst equates St George with the Green Man. "**Geo**" means "of the earth" as in GEOgraphy, GEOlogy, GEOphysics, GEOmancy etc. Could the much debated "**G**" of Freemasonry actually refer to St GEOrge?

In another synchronicity, if we turn **3** on its side we get an "**M**" and by turning **33** on its side we get "**MM**", the initials of Mary Magdalene. We can find John the Baptist in the **J** and the **B** on the twin pillars. Similarly we find St George in the **G** that lurks between the Masonic compass and square

St George's day also just happens to be **33** days after the Spring Equinox which is still used by the Catholic Church to determine the date of Easter which always falls on the first Sunday after the first Full Moon after the Spring Equinox. Silva tells us that the Living Resurrection was performed during a waning moon i.e when the visible moon is decreasing in size during the two weeks following the Full Moon. Using this calculation to determine the date of **Easter**, the time when the resurrection of Jesus is celebrated, ensures it always takes place during a waning moon.

Thus the great secret the Roman Catholic Church have always wished to suppress is that Jesus was not a semi divine being who was immaculately conceived and ascended to a physical place in the sky called "heaven" upon death. Instead Jesus was simply an ordinary mortal who undertook the Living Resurrection rite to be reborn as a "Christ", just as many others such as Buddha, Mithra and Osiris, to name but a few, had done before him.

We can now start to see that Mary Magdalene may not have actually been married to Jesus and physically conceived his child, she may instead have been the High Priestess who presided over his Living Resurrection, his metaphorical bride.

To be a High Priestess of the Bridal Chamber it is likely that Mary Magdalene would have first undertaken the Living Resurrection rite herself thus making her a **female Christ**. The initiate's figurative grave would represent both the tomb and the womb. Thus whilst

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the initiate was in the trance-like state being watched over by the High Priestess they would have been metaphorically in the womb of that High Priestess who would have therefore been metaphorically **pregnant**. When the initiate was reborn into the light of the morning sun the High Priestess would have metaphorically given birth. If she also happened to be a virgin then it would have been a metaphoric **virgin birth**.

Silva tells us that images of a holy child seated in the lap of a mother such as Isis and Horus or the Virgin Mary and Jesus represent the reborn initiate.

So if Mary Magdalene was murdered whilst pregnant could this mean that she was murdered during her role as a High Priestess of the Bridal Chamber and St George represents the initiate who was metaphorically in her care (womb) at the time?

We should also consider **St. Margaret** of Antioch, the dedication of the ancient Templar Church at Lincoln whose altar's position is now marked by Dan Green's Marker Tomb. St. Margaret is said to have been an early Christian martyred in 304, only a year after St. George. She is depicted with a slain dragon which may be a clue to her having undertaken a Living Resurrection. As Dan Green points out, St. Margaret was the name used to clandestinely refer to Mary Magdalene by the Templars. She is also the patron saint of childbirth and pregnant women and is said to have been a virgin.

As Dan Green tells us in "Activation Point Earth" one of the trinity windows in the Nave of Holy Trinity Church at Stratford-upon-Avon, which just happens to be facing Lincoln, portrays St. Margaret standing between St Bride and St Etheldreda (anagram of "The Red Lade") - a trinity of female Saints each depicting the High Priestess of the Bridal Chamber. Also in Holy Trinity we find the St George and St Michael window, Michael being another character famous for slaying the dragon.

We are now starting to get the picture that the aptly named Church of the Holy Trinity (Shakespeare's Church) at Stratford-upon-Avon is actually dedicated to the great secret of the Templars and early Freemasons - the Power of Three and the Living Resurrection.

Is it possible that the stone in the chancel floor of Holy Trinity which says "**Blessed be the man that spares these stones, And cursed be he that moves my bones**" is actually placed above the entrance to what was once a secret Bridal Chamber and the words were placed on the stone to deter members of the clergy from investigating?

Is it also possible that the place where Dan Green claims the remains of Mary Magdalene now rest in Lincoln was also once a secret Bridal Chamber?

Could it also be possible that our head Spear Shaker, the Rosicrucian who founded Freemasonry in order to protect and clandestinely pass on knowledge of this great secret, himself underwent both a Living Resurrection in his younger days and a Philosophic (feigned) death in his later years?. The former would have given him access to the extraordinary knowledge and wisdom he is said to have possessed, the sort of remarkable genius today exhibited by autistic savants, whereas the latter would have allowed him to exit the stage and continue his great work behind the scenes.

As Manly P Hall says of Bacon "**He had not his knowledge from books but from some grounds and notions within himself**".

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The Death and Ressurrection of Sir Francis Bacon

Virginia Fellowes tells us that it was common for Rosicrucians to fake their own deaths and resurrect themselves in secret to live a new life. She claims they also preferred to be buried obscurely with no tomb or headstone. Francis Bacon is thought by many researchers to have faked his own death and crossed the Atlantic to the New World, his New Atlantis, while Manly P. Hall favours his new life to have been in Germany.

Manly P. Hall states that "*The supreme council of the Fraternity of R.C. [Rose Cross] was composed of a certain number of individuals who had died what is known as the **philosophic death**. When the time came for an initiate to enter upon his labours for the Order, he conveniently died under somewhat mysterious circumstances. In reality he changed his name and place of residence, and a box of rocks or body secured for the purpose was buried in his stead. It is believed this is what happened in the case of Sir Francis Bacon.*". Speaking of Bacon, Hall tells us that "*There are records in existence which would indicate the probability that his funeral was a mock funeral*".

Sir Francis Bacon's death is said to have taken place ten years after that of the Bard, and three years after the publication of the First Folio. He supposedly died of pneumonia at the house of Lord Arundel at Highgate outside London on 9th April 1626. The story that was put about was that Bacon happened to be travelling to Highgate with the King's Physician. There was snow on the ground and Bacon was inspired with the idea that snow could be used to preserve meat. They stopped the coach at the bottom of Highgate Hill, bought a fowl from a poor woman who also disembowled it for them. They then proceeded to stuff it with snow. It is said that the experiment was a great success as far as the stuffed bird was concerned, but not for Bacon who became ill and was taken to the house of Lord Arundel where he contracted pneumonia whilst laying in a damp bed and died three days later on **Easter** morning.

Fellowes tells us that the cipher tells the following story written in the first person: "*Fearing for my life lest King Charles should kill me, I feigned death, being put to sleep with opium. I was sewn in a sheet and taken to St. Michael's Church where I was found seventeen long hours later by Sir Thomas Meautys, who brought me back to life by the injection of nightshade into my rectum. I escaped from England dressed as the serving maid of Lady Delaware.*"

This bears striking similarities to the crucifixion story where Jesus is said to have died been wrapped in a shroud, placed in someone else's tomb and then resurrected, the whole process having taken three days. Bacon's death is even said to have taken place over the Easter period. Jesus is said to have been a sacrifice and in Bacon's story we also have a sacrifice in the form of the disembowelled bird.

However, this may not simply have been a faked death, but a subtle hint that Bacon had also participated in the Living Resurrection rite. Bacon's faked death took three days. He was conveniently accompanied by a physician and had a drug administered that induced a coma like state until the antidote was administered. He was sewn into a shroud and later found in a Church by his private secretary Thomas Meautys who later inherited Gorhambury, possibly in return for keeping this great secret.

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Deciphering the Gower Memorial - Act 6: Bacon's Living Resurrection

So what clues can we find hidden within the Gower Memorial alluding to Bacon having undergone a Living Resurrection as well as a Philosophic death?

To quote Freddy Silva: *"The initiate was placed in a figurative grave, his consciousness directed out of the body, and in this altered state he crossed to the otherworld and roamed its realms. Upon discovering the true place and nature of his soul, the initiate returned, convinced of his own **immortality** to face the perceived tyranny of physical death without fear"*.



Starting at the top of the Gower Memorial we see the base of the Bard's chair is surrounded by four identical **chaplets**. These are wreaths of bay leaves that signify **immortality**. Gaining immortality in the context of the Living Resurrection means merging the mortal (lower) self with the immortal (higher) self.

Silva points out that the Living Resurrection was represented by the **Green Man**, nature's symbol of resurrection and in "The Green Man and the Dragon: The Mystery behind the Myth of St George and the Dragon Power of Nature " (2006) Paul Broadhurst equates the Green Man with St. George who, as we have already seen, symbolises the initiate.

Below each of the four Chaplets on the Bard's pedestal we find the four masks that we have already noted resemble green men. However, the four carvings not only resemble Green Men, but the way their hair is curled makes them also look like **Buddhas**.



GREEN MAN



GOWER MEMORIAL



BUDDHA

The whole point of the Living Resurrection was to connect with the higher self, often referred to as the "Christ within" or the "Buddha within" which is the enlightenment that the Buddha is said to have achieved some half a millennium before Jesus became a Christ.

Silva also tells us that the colour that represented the Living Resurrection was **Green**. This just happens to also be the colour associated with the Tudors. Indeed the Tudor gentleman depicted twice above St. Margaret's altar in the Freemasons Church in Lincoln is dressed in Tudor green.

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If we now walk around the Gower Memorial in a clockwise (sun-wise) direction starting at the figure of Lady Macbeth in the south we find that we can read the four figures and the inscriptions on the faces of the plinth as being four scenes in the Living Resurrection play.

Act 6, Scene 1: Lady Macbeth the High Priestess

Lady Macbeth in this instance represents the High Priestess who presided over Bacon's Living Resurrection ritual. She is depicted obsessively washing her hands which represents the purification, baptism and ritual washing of the initiate that took place in preparation for the figurative death.



Behind Lady Macbeth a green man mask sprouts poppies and peonies. **Poppies** were only adopted as a symbol of remembrance in 1915. When the Gower Memorial was conceived in Victorian times the poppy was a symbol of eternal sleep, peace and death. The poppy can also be seen as symbolic of the opium which was used to put Bacon to sleep during his feigned death. As we have seen, the High Priestesses of the Bridal Chamber were known as red ladies or scarlet ladies and the poppy is of course red in colour. **Peonies** have long been used for their magical and medicinal properties, particularly for protection against demons and nightmares. We

therefore have the High Priestess with flowers used to both induce the initiate's trance-like state and to protect them whilst wandering the otherworld during that state.

The quote on the back of the pedestal that would have originally been above the statue of Lady Macbeth and is now between her and Hamlet reads "LIFE'S BUT A WALKING SHADOW, A POOR PLAYER THAT STRUTS AND FRETTS HIS HOUR UPON THE STAGE AND THEN IS HEARD NO MORE". These are words spoken by Lady Macbeth's husband. The next line is "It is a tale told by an idiot, full of sound and fury, signifying nothing". This could be interpreted as Bacon the initiate, prior to his Living Resurrection, expressing his view of the triviality of life which had led him to decide to undertake this rite.

The ghosts and witches in the Macbeth play depict the trials and tribulations to be overcome by an initiate traversing the otherworld in the care of the High Priestess.

Act 6, Scene 2: Hamlet Contemplates Death

We now come to the figure of Hamlet, located in the west, the direction of the setting sun which was the time of day that the Living Resurrection ritual would commence.

Just as a pigLET is a young pig, HamLET in this instance refers to the young Bacon. Here "young" refers to the naivety he would have possessed before undergoing his Living Resurrection. Gower has portrayed Hamlet contemplating death by examining a skull just as Bacon the initiate would have contemplated his forthcoming figurative death. We should also remember that the Templars worshipped a skull thought to be that of John the Baptist who was symbolic of the High Priest who would help prepare the initiate for

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the forthcoming experience.

Behind Hamlet we find a green man mask which sprouts ivy and cypress. **Ivy** is associated with perennial life, eternity and immortality. **Cypress** is a symbol of death, the underworld and eternal life. It is said that the wood used for the crucifixion cross of Jesus was cypress. So as we can see these two plants were perfect companions for someone contemplating their forthcoming figurative death.

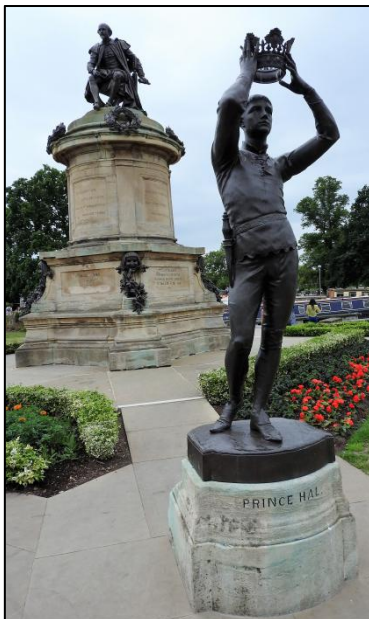


The quote originally above Hamlet, now between Hamlet and Prince Hal, reads "GOOD NIGHT SWEET PRINCE AND FLIGHTS OF ANGELS SING THEE TO THEY REST". This can be interpreted as the words spoken to Bacon by the High Priestess of the Bridal Chamber as she administered the drugs that would put him into his trance-like state.

Hamlet is also an anagram of "The Lam" and one of symbols of the Templars is a lamb holding a John the Baptist style cross. The High Priestess of the Bridal Chamber was also known as the Shepherdess who shepherded the newly born lamb (the initiate) back into the light.

Act 6, Scene 3: Prince Hal's Crowning Glory

The north is the place where the sun hides at night, the time during which the initiate roamed the otherworld connecting with his higher self. Here we observe Prince Hal holding aloft a crown which he is about to place upon his own head because he has come through his figurative death sufficiently enlightened to wear that crown. From a Yogic perspective he has fully opened his crown chakra.



Prince Hal stands in front of a green man mask from which sprouts roses and French Lillies. As noted above these are both flowers associated with Mary Magdalene. The **rose** is also a symbol of the Rosicrucians of which Bacon was thought to be a senior member. The rose also represents balance and new beginnings. The initiate needed to balance the dualities within him in order to achieve his metaphorical rebirth and the new beginning which that would bring. **Lillies** are loaded with symbolism including virginity, innocence and purity to which the soul of the departed is restored to after death and the

initiate after a figurative death. We notice a Fleur de Llys in the very centre of Prince Hal's crown which Cassaro tells us is a symbol of the trinity or the Power of Three.

The quote on the front of the memorial, originally above Prince Hal, and now between Prince Hal and Falstaff, reads "CONSIDERATION LIKE AN ANGEL CAME AND WHIPT THE OFFENDING ADAM OUT OF HIM". In Henry V Act I the moment his father dies Prince Hal transforms from a wild wayward youth into a model King and scholar whose body was said to be a paradise where noble spirits lived. This is exactly the sort of

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personality change that the Living Resurrection brought about as the lower shadow self (the offending Adam) was transcended (whipt away).

Act 6, Scene 4: Falstaff Feigns Death

In the east, the direction in which the sun is reborn, we come face to face with Falstaff..



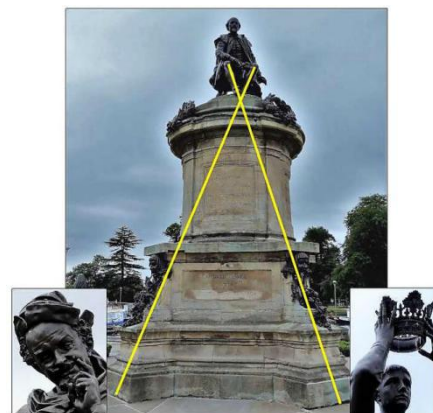
In the play Henry IV Part 1, Act 5, scene 4 Falstaff feigns his own death in order to avoid being killed. He then revives in a mock miracle and stabs a corpse with a dagger, pretending he was the murderer. Shortly after this Falstaff decides he wants to clean up his life and start to live as a respectable Nobleman should do. Again we see the allegory to Bacon's Living Resurrection rite where a mock death results in Falstaff seeing the light and reforming his ways. Falstaff feigns death to avoid being killed just as the cipher tells us Bacon feigned death fearing King Charles would kill him.

Behind Falstaff we find the fourth green man who, according to the nearby information board, is sprouting hops and roses. However, upon closer examination we can see that the roses are actually grapes. On the surface both of these are symbolic of Falstaff' being portrayed as a drunken jester or fool. However, if we look more closely we see that the female hop flower is cone shaped, reminiscent of the pineal gland which is equated with the third eye. **Hops** are also known to have sedative and sleep inducing properties. **Grapes** represent Christ and are a known symbol for the grail. They are used to brew wine which is seen as the "blood of Christ" by the Christian Church. Ancient traditions used grapes to reflect the awakening of the soul and the path from disillusion into enlightenment, the very aim of the Living Resurrection.

The quote originally directly above Falstaff, and now between Falstaff and Lady Macbeth, reads "I AM NOT ONLY WITTY IN MYSELF, BUT THE CAUSE THAT WIT IS IN OTHER MEN". These were words spoken by Falstaff to his Page in Henry IV Part 2 (Act 1; Scene 2)

In the play these words are followed by the line "I do here walk before thee like a **sow** that hath overwhelmed all *her* litter but one". A sow is a female pig and could be a reference to Bacon disguised as a woman when he made his escape from England.

One of the Bard's legs points to the corner of the pedestal that Prince Hal stands in front of while the other leg points to the corner of the pedestal where Falstaff sits. The triangle formed by the angle of the legs frames the Offending Adam quote. Originally it would have also framed the figure of Prince Hal. It is as if the legs are telling us to read these two characters together.

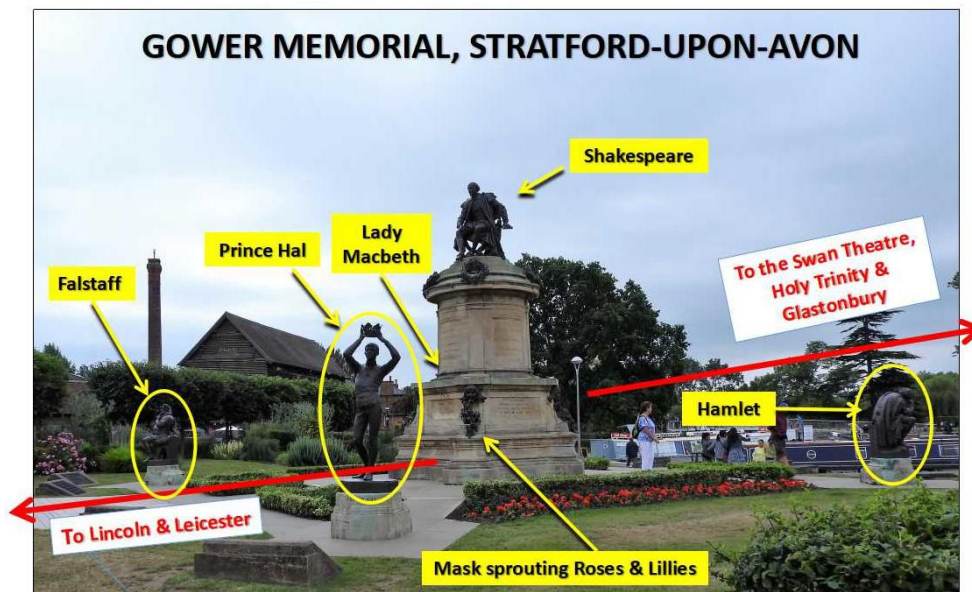


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Falstaff was portrayed as the companion of Prince Hal, with whom he frequented the taverns of East London along with a host of other dubious characters before he was crowned King Henry V. The initiate's companion during the Living Resurrection was the High Priestess. The initiate was metaphorically in her womb during the trance-like state. If we look at the figure of Prince Hal's companion, Falstaff, we see he is depicted with a large belly almost as if he were pregnant.

In Henry IV Part 2 Scene V the newly crowned King Henry V (formerly Prince Hal) says to Falstaff "I know thee not old man, fall to thy prayers. Presume not that I am the thing I was" thereby telling his former best friend that he has irrevocably changed. We can interpret this as Bacon emerging from the Living Resurrection ritual having rid himself of his younger shadow self and been resurrected as a new man who has fully opened his crown chakra (been crowned).

Mary Magdalene is said to have escaped to another country after the Crucifixion and Bacon says he escaped from England. In the light of Dan Green's revelation that Christ was female, it is rather interesting then that Bacon, emanating the death and resurrection of Christ, escaped dressed as a woman. Indeed, when we examine the figure of Falstaff on the Gower Memorial we see he is wearing a cap which could also be a woman's bonnet. Similarly the goblet he is holding could be seen as symbolising the grail.



And so we complete our perambulation of the Gower Memorial back at the statue of Lady Macbeth. The initiate has been revived from the trace-like state having undergone the voluntary near death experience and emerged into the light of the rising sun reborn anew.

Seen from above, the bottom half of the pedestal upon which the Bard sits is square shaped while the top half is circular. In Freemasonry the square represents the material world (drawn by the Masonic square) and the circle represents the spiritual world (drawn by the Masonic compasses). Sitting atop of the circle within the square is the the initiate (Francis Bacon) who has succeeded in **squaring the circle** and becoming a **Christ**.

In a final Biblical allegory Bacon's birth mother was known as "The Virgin Queen" thus making him a metaphoric **virgin birth**.

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EPILOGUE

Let us end this story by returning to Lincoln and looking at some of the clues in the Lincoln Cathedral Code through our newly illuminated eyes.

If we look at the cover-piece of Sir Francis Bacon's "Advancement of Learning" published in 1605 we note that his twin pillars rest upon pedestals which resemble not only the traditional Masonic altar, but also Dan Green's Marker Tomb at Lincoln.



SIMILARITY BETWEEN THE PEDESTALS OF THE TWIN PILLARS ON FRANCIS BACON'S "ADVANCEMENT OF LEARNING", THE MASONIC ALTAR AND THE LINCOLN MARKER TOMB

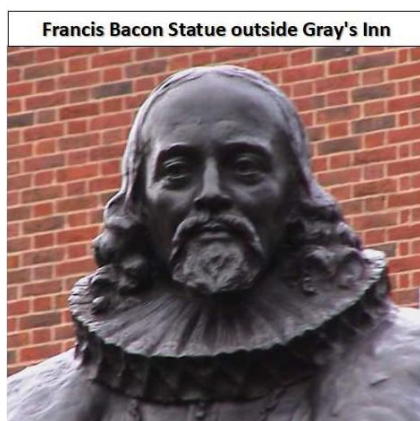


MASONIC ALTAR

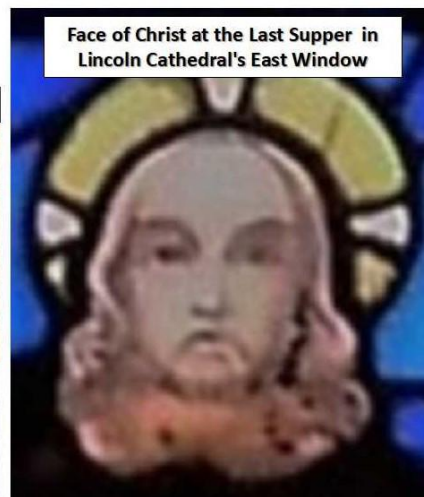


LINCOLN MARKER TOMB

Moreover, if we look up at the great east window above the altar in Lincoln Cathedral and focus our attention on the Last Supper roundel, which started off Dan Green's quest to decipher the Lincoln Cathedral Code, we notice that the face of Christ and the face of Sir Francis Bacon on the statue of him erected in 1912 outside Gray's Inn are almost identical.



Francis Bacon Statue outside Gray's Inn



Face of Christ at the Last Supper in Lincoln Cathedral's East Window

'All the world 's a stage, and all the men and women merely players. They have their exits and their entrances; And one man in his time plays many parts. - William Shakespeare, As You Like It.