

On William Shakespeare and the Rose Cross:
Research Fragments

By

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ON WILLIAM SHAKESPEARE AND THE ROSE CROSS:

RESEARCH FRAGMENTS

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Research Fragments are independent elements of investigation that I have collated together on the theme of Shakespeare and the Rose Cross. The underlying postulation is a strong connection between the plays of William Shakespeare and prophecies attributed to Merlin (the fictional wizard of King Arthur fame), whose prophecies are a small subset of the prophecies of Nostradamus. With regard to Shakespearean authorship, the outlook in this paper is anti-Stratfordian: one fragment supports the candidacy of William Stanley, 6th Earl of Derby, as the principal writer and another lends support to the linguist John Florio as the creator of plots and characters for many of the plays. In some fragments, the authors are linked to a secret society known as the Fraternity of the Rose Cross. In three fragments, Merlin's prophecies (which exerted a strong influence on the Shakespearean authors) are evaluated to see if they have any merit granted that protection of those prophecies seems to have been the motive for conspiracy.

THE FAMA FRATERNITATIS

The manifesto provides us with a lot of factual information regarding the creation, history and objectives of the Rose Cross. Unfortunately, however, many of the names (including the abbreviations), places named, and dates are fictional. Moreover, displacements in time can stretch across a century or two and displacements in location can cross countries. Note also that numbers may be only approximate and that

reversals are a common distraction: for example, *old* may mean *new* and vice-versa.

Here's a brief citation from the English translation of 1652 (original German words in bold):

"After this manner began the Fraternity of the *Rosie Cross* **[R.C.]**; first, by four persons onely, and by them was made the Magical Language and writing, with a large Dictionary **[Vocabulario]**, which we yet daily use to God's praise and glory, and do finde great wisdom therein; they made also the first part of the Book *M*: **[des Buchs M.]**"

First of all, note that the word *Rosie* (also spelled *Rosy*) appears to have been a quirk of the 17th-century translator and was never adopted by any of the early Rosicrucians. A *rose* cross (correct) is a cross made out of roses (like a funeral wreath) and a *rosy* cross could be nothing more than a cross of reddish color.

Book M. (a dot always follows the letter M) makes several appearances in the manifesto usually as *das Buch* or *Librum M.*. No one knows for sure what it refers to. In our citation we find it in the plural: *Buchs* (should be *Buches* in German) and we find that the preceding article (*des*) is actually French and not German. Possibly the *Vocabulario* was intended to alert us to the non-use of German. In summation, Book M. should be a French-language book, perhaps with an M. in its title, whose First Part may have gone through multiple editions prior to the publication of the Second Part or however more parts there would be.

In all of history only one book meets that description. It is the book *Les Propheties de M. Michel Nostradamus* where the First Part (seven

centuries) was published by Roffet (1588), Roger (1588), Ménier (1589) and Saint Iaure (1590). The Second Part (three centuries) was published by Rousseau (1590) in italics. With minor revisions, the two parts were joined together into a single book and, attributed to the printer Rigaud, backdated to 1568.

The first three editions of the First Part insert an unusual phrase on their title page: "de trente-neuf articles à la dernière Centurie." *From thirty-nine articles to the last Centurie* (a *Centurie* is group of one hundred prophecies) suggests the inclusion of thirty-nine ancient prophecies. One person known to have written hundreds of prophecies prior to Nostradamus was the legendary Merlin. In the 12th century, Geoffrey of Monmouth wrote brief (and abstruse) comments on more than two hundred of Merlin's prophecies. Perhaps the "Magical Language" in our *Fama* citation implies that the *M.* also wishes to allude to the Magician Merlin.

The task of writing some nine hundred prophecies to mask the thirty-nine prophecies of Merlin had to be quite time-consuming. It could have taken years to accomplish, specifically, from late 1585 to early 1589. It would also require the full-time dedication of the scholars undertaking this task, and since this project was top secret, it meant that they would need an explanation or alibi to account for such a prolonged absence from public view.

One of the founding members to the Rose Cross pretended to have gone off traveling from 1585 to 1588, claiming, according to Wikipedia, "to have led an adventurous existence, being involved in duels and love

affairs and travelling in disguise as a friar while in Italy. He is supposed to have also visited Egypt, where he fought and killed a tiger, then going on to Anatolia, where it is claimed he narrowly escaped being executed for insulting the prophet Mohammed; he was supposedly released because a Muslim noblewoman wanted to marry him. According to the story, he turned her down, travelling on to Moscow and then to Greenland, from where he returned to Europe in a whaling ship."

Another founding member of the Rose Cross concocted a less glamorous excuse to explain his disappearance from late 1585 to early 1589: "...he was put under lock and key, his guards were doubled, and he was threatened with death at every moment. But God watched over him in the cruel prison, where the damp crippled him, where his hair turned grey, and he lost his teeth. For a change and alleviation they took him to a castle, and immured him in infernal darkness, deprived of all human communication, and accompanied by the music of toads and rats in the castle ditch. The place where he was thus imprisoned was so fetid that those who brought him food were unable to endure it..."

The *Fama* goes on to tell us that by time of completion of Book M., the number of brothers had grown to eight (recall that numbers like these may be only approximate). Many of the brothers are described in one way or another, for example, "After that A. in *Gallia Narbonensi* was deceased." The two words in italics were spelled the same in the original German. So, who's the *Fama* referring to? Where can we look for the answer? Obviously, we have to look in Book M:

**Non loing d' Agen attendra la Gaulois,
Secours Narbonne deceu par entretien.**

Here we see *Gaulois* corresponding to *Gallia* and *Narbonne* corresponding with *Narbonensi*. Thus, all you have to do is find a great French scholar who was *born* (the reversal technique) in Agen (hint: 1540) and you will have found one of three French scholars who assisted an Englishman (himself fluent in French) and a few of his colleagues in writing the prophecies of Nostradamus.

It is clear that an enormous amount of effort, secrecy, and money went into producing Book M. It is unknown by what type of madness they believed Merlin's prophecies had justifying merit.

SHAKESPEARE'S SECOND FOLIO

It was hardly by accident that, for the Second Folio of 1632, someone arranged for the name **Rosincrance** in *Hamlet* to be replaced with the name **Rosincros**, more or less an unambiguous allusion to the Rose Cross.

Of all the major authorship candidates, only William Stanley lived long enough to have inserted "Rosincros" into the Second Folio, so for that and other reasons he could have been the primary writer.



As you can see, Stanley has a medallion attached to the ribbon around his neck. On a high-resolution image of that portrait, we can perceive that this medallion depicts the goddess Minerva, riding a white stallion which is up on its hind legs. The goddess has her right hand raised, holding a long spear that is pointed down and forward:

SHAKE – SPEAR

A comparative depiction of Stanley's mustache in old age and in his youth, as well as a close-up of his Minerva medallion, can be viewed in the following article:

ON WILLIAM SHAKESPEARE AND HIS HERBAL DEPICTION

The year 1597 saw the publication of an encyclopedia of plants called *The Herball or Generall Historie of Plantes*. At more than 1,400 pages, it was, and remains, the largest botany book ever published in English. On the title page four persons are depicted. On the upper left we find the botanist John Gerard, the principal author. On the upper right, we see the Flemish botanist Matthias de l'Obel, almost certainly a contributing author. On the bottom left, we encounter William Cecil, the great Lord Burghley, surely a patron of this botany project granted that there is a dedicatory to him. The person on the bottom right is unidentified though there seems to be some agreement among the experts that a poet is depicted. Whether this poet was a wealthy patron or a contributing author, or perhaps both, is unknown. It was not unusual for great geniuses of the Renaissance to dabble in diverse fields ranging from arts to science.

This is him:



In 2015, the historian and botanist Mark Griffiths published an article claiming that this poet was William Shakespeare. Among his arguments are that he is depicted carrying a rare flower called the snake-head fritillary, which grew from the spilled blood of Adonis in the poem *Venus and Adonis*.

Here is a Wikipedia photograph of the respective flower.



Notice its purple color underlying white checkers, and here is how Shakespeare describes it in *Venus and Adonis*:

By this the boy that by her side laie kild,
Was melted like a vapour from her sight,
And in his blood that on the ground laie spild,
A purple floure sproong vp, checkred with white,
Resembling well his pale cheekes, and the blood,
Which in round drops, vpō their whitenesse stood.

Note that in Greek mythology, the flower was a windflower, not a fritillary, so it seems the portrait and the poem were manipulated to coincide with each other.

In the portrait, the poet is standing upon a pedestal, and on that pedestal there's an emblem containing unknown iconography which we will examine shortly.

And here you see the poet on top of his pedestal:



Griffiths has interpreted these icons as referring to William Shakespeare, but his analysis is unconvincing, mainly because the 4L looks more like 4L

than 4E to mean "shake", and XXX is more likely to be XXX than a W for William.



In *On William Shakespeare and his Last Will and Testament*, I show many correlations between the Last Will and Testament of William Shakespeare and that of Michel Nostradamus, and also that there were correlations between the gravestone epitaphs of each. Most of all, I found numerous textual correlations between the works of Shakespeare and the prophecies of Nostradamus. For details, see my essay *On William Shakespeare and the Nostradamus Prophecies*.

As we know, the prophecies of Nostradamus were written in the French language and here, in the middle of the iconography, we see a French word: OR, which means GOLD. The French usually write it as l'or, the gold, and note that preceding the OR we see the L above. Consequently, we must assume that the strange comma (,) after OR is in fact a misplaced French apostrophe ('). Hence, we're looking for L'OR, all in caps.

The Nostradamus prophecies comprise ten "Centuries" of prophecies, numbered I through X (but Century VII was incomplete), where each Century contained one hundred prophecies, numbered I through C, Where are we to find the L'OR?

On top of the iconography, we see the number 4 and Latin L, which is the Roman numeral for 50. The 4 is connected with the L with an X, where one line proceeds from the down shaft of 4 and extends horizontally into the L, and the other line proceeds from the top of 4 to the base of the L. In Roman numerals, XL represented 40 but the point is that numbers to the left are subtractions and numbers to the right are additions. Here, therefore, 4L is nothing more than the number 46.

Of which Century? The best guess is the connecting X, the tenth Century.

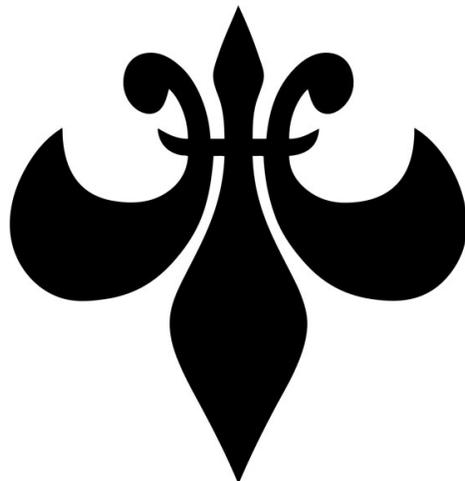
This is prophecy XLVI of Century X from the famed Benoist Rigaud Edition dated 1568:

XLVI.

Vie fort mort de L'OR vilaine indigne,
 Sera de Saxe non nouveau electeur:
 De Brunswic mandia d'amour signe,
 Faux le rendant au peuple seducteur.

There you see it. In the middle of the first line: L'OR, and its only appearance (in caps) in the Nostradamus prophecies.

One interesting observation is that the iconography is positioned on an emblem in the shape of a fluer de lys turned upside down. For comparison, here is free art of a fleur de lys turned upside down:



But in which prophecy are we to find the fleur de lys?



Note the XXX on the bottom, which is the Roman number for 30. Next, note that the XXX is connected to the 4 by virtue of the I (dark vertical line down the middle) which is final numeral of the number XLVI. Logically, therefore, the 30 and 4 replace the I of XLVI, giving us XLV plus 30 plus 4, or 79. Without other indications, we remain in the tenth Century.

Here is prophecy LXXIX (79) of the tenth Century:

L X X I X.

Les vieux chemins seront tous embellys,
 Lon passera à Memphis soimentree:
 Le grand Mercure d'hercules fleur de lys,
 Faissant trembler terre, mer & contree.

And there you see it, at the end of the third line: the fleur de lys.

MORE NOSTRADAMUS

In the first preface to his *The Herball or Generall Historie of Plantes*, a dedicatory to his friend Matthias de l'Obel, Gerard ends with highly cryptic allusions to Nostradamus:

***"... Nostradami Salo-mensis Gallo-prouincie,
 Nostra-damus, cùm verba damus, quia fallere nostrum;
 Et cùm verba damus, nil nisi Nostra-damus
 Vale. Londini ipsis Calendis Decembris 1597."***

Nostradamus lived in **Salon**, a town in the Gallic province of Provence.

These closing remarks by Gerard provide yet another layer of justification for turning to Nostradamus to decipher the iconography.

In brief, the iconography meets the Nostradamus test and we must conclude that the depicted poet may very well be the real William Shakespeare. But who would that be?



One notable feature that might be helpful is a mustache that twists outward and up.

Here's a portrait of William Stanley, the Earl of Derby, who is currently ranked fourth among candidates for Shakespearean authorship.



And here's a close-up view of his mustache:



As you can see, parts of the mustache stretch outward and up on both sides of the mustache.

Beyond the mustache, there are a couple of other reasons for believing that the poet laureate depicted on the cover of *The Herball or Generall Historie of Plantes* was William Stanley:

1. In this publication of 1597, the poet laureate is depicted opposite a portrait of William Cecil, the grandfather of William Stanley's wife who Stanley had married just two years earlier.

2. In 1597 William Stanley was already the Earl of Derby and doubtless wealthy enough to help finance publication of the massive 1400-page encyclopedia of plants.

It is unknown if Stanley was also ghostwriter for any of the prose or poetry found in the introductory pages.

What accounts for such interest in botany? For now, let's just assume it was an effort to identify or explain depictions of plants that no one had ever seen before, depictions that provided a mask for the transmission of Merlin's prophecies.

Stanley (1561-1642) is also one of the main candidates for authorship of the Shakespearean plays, and in that regard he has a lot of arguments in his favor:

1. He was very wealthy, wealthy enough to have personally financed the First Folio of 1623 as well as the Second Folio of 1632.
2. He had a long life, long enough to have himself effectuated the 1,700 textual revisions found in the Second Folio.
3. He was highly educated: private tutors, Oxford, then a few years at Gray's Inn studying law.
4. He traveled abroad and was fluent in French (used in *Henry V*).
5. He had ties to music and theatrical performances from childhood, and as an adult he maintained a company of actors known as Derby's Men.
6. He signed his name as "Will" and the Shakespearean Sonnet 136 says "my name is Will."
7. He was accused by a Jesuit spy of being too busy writing plays to dedicate any time to the Catholic cause.
8. He attended royal court assuring us that he knew all the pastimes and customs of royalty that we see expressed in the plays.

9. He was a member of King James' Privy Council giving him the power to enforce authorship secrecy.

10. He had contact with William Cecil (grandfather of his wife) and John Dee (mentioned in Dee's diary), owners of two of the largest libraries in England, giving Stanley easy access to needed sources of information.

In some early publications, the name Shakespeare was often written with a hyphen: Shake-speare, leading some to believe that it was a pen name based on the Greek goddess Pallas Athena (Pallas refers to shaking a spear), a warrior goddess. Interestingly, she had ties to Hercules and to Bellerophon, two names found in the prophecies. In Rome, Pallas Athena was given the name Minerva, and by Renaissance times she had become a patron of the arts, of poetry, of wisdom and knowledge. A painting dated 1591 was entitled *Minerva Victorious Over Ignorance*.

We'll now get to the point: in the portrait of Stanley that we just showed you, he is wearing a cameo medallion:



Could that be the goddess Minerva on horseback, wearing a plumed helmet, right hand raised, holding a long spear pointing forward and downward?

In the Last Will and Testament of William Shakespeare, we find a bequest of "thirteene poundes, sixe shillings, and eight pence." And we just happen to find that exact same amount in the Last Will and Testament of Ferdinando Stanley, the 5th Earl of Derby, who bequeathed it (thirteen pounds, six shillings, eight pence) to his brother, William Stanley, the 6th Earl of Derby.

The Item in question is the following:

Item, unto William Stanley, gentleman-usher, the sum of thirteen pounds six shillings eight pence during his like service as the said John;

In the surrounding Items, Ferdinando's Will says "said John Golborne" but here it says just "said John" leaving us open to another John, such as John Florio who we will encounter in a moment.

Reaffirming a connection of Wills, note that in Shakespeare's Will, the thirteen pounds six shillings eight pence is likewise bequeathed to a "gentleman."

Likely, neither Will is real, neither Ferdinando's nor Shakespeare's, but it was quite an ingenious way of letting us know who's the real Shakespeare!

Nonetheless, what really leaves no doubt that Stanley was a Shakespearean author is the fact that those imaginary trips to Egypt, Moscow and Greenland (see above) apply to him.

Note that the Rosicrucians never wished for Shakespearean authorship to remain forever a secret. That's why they drop hints and clues in all their writings. They just wanted to make it difficult enough to escape the attention of the Inquisition.

CHRISTIAN ROSENKREUTZ

According to the history books, Christian Rosenkreutz was a German who created the Fraternity of the Rose Cross in the 15th century. But today some historians doubt that such a fraternity ever existed because they could find no corroborating evidence beyond what they read in the

Rosicrucian manifesto. It seems it never occurred to anyone that the real Rosenkreutz could have been English, doubtless because it is hardly credible that an Englishman could have written two world classics in the German language: Faustbuch (1587) and the Fama Fraternitatis (1614). The Faustbuch was transformed into Marlowe's most famous play, but at the same time it exposes an author who would have been capable of creating plots and characters for William Stanley. Since Stanley did most or nearly all of the writing, it became impossible for literary scholars to detect the presence of Rosenkreutz and hence they were unable to ascertain that the Shakespearean plays were the product of two people working closely together.

The identity of Christian Rosenkreutz, the founder of a fraternity of scholars that really existed, is one of history's greatest secrets. To find him, you can search for someone who had close links to both Germany and the English royal court, or you can fill in the blanks (here inserted in bold) in the following citation from Wikipedia:

"According to some researchers, Christian Rosenkreuz **[Shakespearean creator of plots and characters]** was the last **[a]** descendant of the Gernelshausen **[Dukes of Northumberland]**, a German **[English]** family which flourished in the 13th century **[16th century]**. Their castle **[Tower of London]** stood in the Thuringian Forest **[Thames River]** on the Border of Hesse and they had embraced Albigensian (i.e., Cathar) doctrines, combining Gnostic and Christian beliefs. The whole family **[father and mother]** was put to death by Konrad von Marburg **[Queen Mary]** except for the youngest **[only]** son **[child]**, who was only five

years old [**a toddler**]. He was carried away secretly [**to Switzerland**] by a monk [**ex-Franciscan friar**] who was an Albigensian [**Protestant**] adept from Languedoc [**Italy**]. The child was placed in a monastery [**Tübingen**] which had already come under the influence of the Albigenses [**Protestants**], where he was educated and made the acquaintance of the four [**three**] other brothers who were later to be associated with him in the founding of the Rosicrucian Brotherhood."

In 1610, John Davies of Hereford wrote a poem for Shakespeare (the writer): "To our English Terence, Mr. Will. Shake-speare. ... Thou hadst bin a companion for a King; And, beene a King among the meaner sort."

Did Stanley have any rights to the throne of England? Almost. Stanley's mother was heir to Elizabeth I but his mother died in 1596 and Queen Elizabeth in 1603. Had Stanley's mother outlived Elizabeth, she would have become queen, and then Stanley would have become king when his mother died.

But Davies' poem indicates that Stanley's rights to the throne of England were "meaner" which here means *inferior*. In other words, Stanley's companion (Shakespearean co-author) had even stronger rights to the throne of England than Stanley did! That's really incredible considering that succession to the throne was a major issue of anxiety in Elizabeth's England. To find out how such a thing for Stanley's companion could be possible, please read the following story:

ON WILLIAM SHAKESPEARE AND THE THRONE OF ENGLAND

VIA

THE STORY OF GIOVANNI AND GIOVANNA

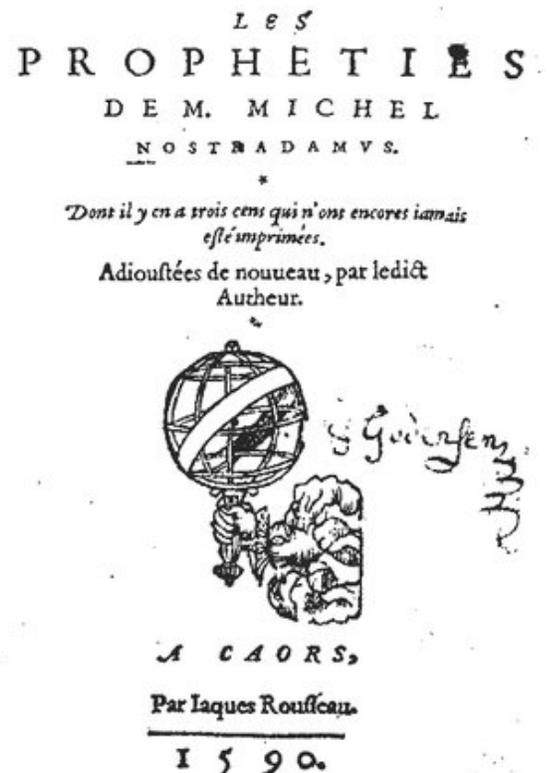
In 1607, Giovanni, a great linguist, published in the city of Venice a book about a Renaissance lady called Giovanna. Formally, the book's authorship was attributed to Michelangelo, Giovanni's guardian from when he was an infant, but there were rumors that Michelangelo died in 1567 or 1572 in Switzerland, where he would not have had access to relevant historical information, so the book was almost certainly written by Giovanni himself. There are strong indications that Giovanna was Giovanni's mother, but she could only have been around fifteen years old when giving birth and there is no historical record of this.



The life of Giovanna was short and tragic: she was executed by a fanatical religious sect when still a teenager and her teenage husband was also executed on the same day. Two days before being beheaded, she wrote an emotional letter to her sister Caterina, but it seems all her letters were intercepted by the fanatical sect and only recovered years later. Giovanni alludes to these letters in Nostradamus Quatrain I-7:

7 Tard arriué l'execution faicte,
 Le vent contraire lettres au chemin prinses:
 Les coniuérés. xiiij. d'vne secte:
 Par le Rousseau senez les entreprinses.

The reference to intercepted ("au chemin prinses", *seized in route*) letters ("lettres") is seen in the second line and we see that help was too late in arriving to prevent the execution ("l'execution" in the first line). The evil sect ("secte") of conspirators ("coniuérés) is noted in the third line. This quatrain is cited from the edition of Rousseau (1590).



Note that the vignette of Rousseau edition (*pictured below*) is the astrolabe of Nostradamus and that the vignette of the history book (*pictured above*) is also the astrolabe of Nostradamus. Thus, can the "Par le Rousseau" in the last line of Quatrain I-7 be referring to the Nostradamus edition of Rousseau?

Now look at the following quatrain:

52. *Le roy de Bloys dans Avignon regner,
D'Amboise & semc viendra le long de Lynure
Onzle à Poitiers saintes ailes ruiner
Devant Boni.*

First of all, observe that this quatrain is written in italics, in sharp contrast to quatrain I-7 above. The Rousseau is the only edition of Nostradamus where the first part (first seven Centuries) and the second part (last three Centuries) use different fonts, suggesting that the Rousseau was the first complete edition of Nostradamus because it combines two parts that were prepared separately.

Now to the matter at hand: as we can see, the last line is incomplete, ending abruptly with "Devant Boni." "Boni" is the beginning of a phrase that is cut off.

Let's look at a close-up of the Giovanna vignette:



Note the inscription BONIS IN BONUM. This phrase begins with BONI, exactly what we find in Quatrain VIII-52. Is this just a coincidence?

Let's check out another quatrain:

38 Le Roy de Bloys dans Avignon regner
 Un autre fois le peuple monopolle,
 Dedans le Roïne par murs sera baigner
 Jusques à cinq le dernier pres de Nulle.

This is Quatrain VIII-38. Note that the first line "Le Roy de Bloys dans Auignon regner" is identical to the first line of VIII-52, so these two quatrains have to be in some way connected.

Another observation is that the Rousseau edition uses Arabic numerals to number the quatrains, in sharp contrast to other complete editions which use Roman numerals for the quatrains. What is the advantage of Arabic numerals? Well, for one thing, it is easier to do arithmetic calculations.

52 (VIII-52) minus 38 (VIII-38) is 14. In Latin, the number 14 is written *xiiij*. Let's now take another look at I-7:

7 Tard arriué l'execution faicte,
 Le vent contraire lettres au chemin prinſes:
 Les coniuérés. *xiiij*. d'une ſecte:
 Par le Rousseau ſenez les entreprinſes.

Look at the third line where we see, guess what, **xiiij**. And now let's turn our attention to the final lines of Giovanna's last letter:

duca. Sta sana, Carissima sorella, e ja che tu
 ponga in Christo tutta la tua fiducia; dal
 qual Christo aspettar si deve ogni salute. Da
 la torre di Londra, il di x. di Febbraio, l'anno
 del Signore M. D. Liiij.

Tua Sorella, che sincera-
 mente t'ama.

Giovanna Graia.

Here we see that the date ends in "iiij", which is not quite the same as "xiiij". But note that the letter says "Liiij" and not "LIIII" or "liiiij". And, just above this in Giovanna's letter, we find an isolated "x." (lower case), that is, an "x" followed by a dot. In Quatrain I-7, we see a dot (.) before the "iiij" as well as after, suggesting a unification of some type. Thus the lower case "x" of the letter must merge with the lower case "iiij" of the letter, thereby matching the "xiiij" of the quatrain.

CONCLUSION

The "Par le Rousseau" in the last line of Quatrain I-7 does indeed refer the edition of Rousseau, 1590, linked to BONIS IN BONUM. When Giovanni began

to write the Nostradamus prophecies circa 1586, he already knew that his book, when complete, would be attributed to a printer called Rousseau.

In the final line of I-7, the "enterprise", of course, refers to the prophecies of Nostradamus that were written, in part, to wage war against the fanatical religious sect that murdered Giovanni's parents. With the Thirty Years War that began in 1618, the war of words evolved into a war of guns.

The story of Giovanni and Giovanna is only one of many stories that establish English authorship of the Nostradamus prophecies.

One more thing is noteworthy: On July 10th, 1553, only a few months after giving birth to Giovanni, Giovanna was proclaimed Queen of England!

Giovanni's English name was John Florio, a noted linguist and minor candidate for Shakespearean authorship. When he became king, James I appointed Florio to the position of Groom of the Privy Chamber and he lived at court. On the theory that James joined Florio's secret society, it is plausible that Florio exerted a lot of influence at court.

RECOMMENDATION: Make an exhaustive study of Shakespeare's Sonnets with regard to the possibility that the Fair Youth was Guildford Dudley (d. 1554), the teenage father of Christian Rosenkreutz, pen name of John Florio.

THE NEW ATLANTIS

This is a well-known Rosicrucian work (1627) attributed Sir Francis Bacon. Published posthumously, it is unknown if Bacon translated it from Latin to English or, just as likely, he had never heard of this book when he died. They say Bacon wrote it in English from where someone translated it into Latin (published under the names of *Novus Atlas* in 1633 and *Nova Atlantis* in 1638). Technical analysis, however, reveals that it was first written in Latin: While an English to Latin translator would never insert Spanish words into his output, a Latin to English translator would certainly be able to handle the Spanish words.

The original title *Novus Atlas* (hardly the giant) refers to mountains in Morocco granted that the Rosicrucian manifesto gives us "Zu Fessa (oder Fassen, Fez) machet er kundeschafft" (Fama Fraternitatis, 1682 Edition). Confusion arises because the city, which draws its name from the nearby mountains, did not exist in Merlin's day. Beyond knowing that the original word was Fessa, the author of *Nova Atlantis* (Shakespeare, of course, here switching from German to Latin) demonstrates that he was an absolute expert in the prophecies:

Nostradamus:

*L'oyseau Royal sur la Cité solaire,
Sept moys deuant fera nocturne augure:
Mur d'Orient cherra tonnerre esclaire,
Sept iours aux portes les ennemis à l'heure,*

Atlantis:

Annos circa viginti ab ascensione domini factum est, ut conspiceretur a populo Rensusae, urbis maritimae, ad Orientalem plagam regionis nostrae sitae noctu – nox autem erat nubila sed placida – iuxta mille passus a littore columna lucis praealta. Non figura pyramidi sed veluti cylindri e pelago versus caelum erecta et in vertice eius crux lucis ampla, corpore columnae aliquanto splendidior.

The "populo Rensusae" in *Atlantis (Nova Atlantis)* reminds us of the "Rhenum populos" of Lucanus that was translated into English under the name of Marlowe. Since the *Nova Atlantis* makes frequent reference to the Spanish language, we have to note that "populo" as "p - - - o" fills in with "pajaro," *bird*, "oiseau" in Nostradamus. Also note the following:

Rensusa is a city: "Cité" in Nostradamus, "urbis" in *Atlantis*.

It's a maritime city: "portes," *seaports*, in Nostradamus, "maritimae" in *Atlantis*.

These seaports are located in the Orient: "Orient" in Nostradamus, "Orientalem" in *Atlantis*.

The bird flies throughout the night: "nocturne" in Nostradamus, "noctu" in *Atlantis*.

And there are two outbursts of brilliant light: "solaire" and "esclaire" in Nostradamus, "lucis" and "splendidior" in *Atlantis*.

Beyond Nostradamus, the *Atlantis* text makes reference to clouds ("nubila"), to an object in the shape of a cylinder ("cylindri"), to the distance of a mile ("mille"), and to a radiating column ("columna lucis") that stretches upward into the sky ("caelum") and expands ("ampla") on top ("in vertice").

Tommaso Campanella's knowledge of **La città del Sole** ("cité solaire" in Nostradamus), a city with seven walls ("Sept" and "Mur" in Nostradamus), may have come from Giordano Bruno (who had prolonged close contact with Rosenkreutz in London), from when Bruno and Campanella were imprisoned together by the Roman Inquisition. Being unable to extract information from Giordano by direct torture, the Inquisition planted spies into his cell in hopes that he would reveal something in conversation with his fellow inmates. But that may be assuming too much. Both of these Utopian classics —**The City of the Sun** and the **New Atlantis**— advocate technological progress and, among other things, they both make factual errors to draw attention to Japan (traditional Japanese clothing of that epoch was colorful, not black; and Japan —at 36° **north** latitude— can hardly be found in or near the South Sea).

The Nostradamus prophecies are famous for being so vague and flexible that they can be applied to anything you want. Just for fun, I tried to apply this one to Japan:

MERLIN PROPHECY V-81:

*L'oyseau royal sur la cité solaire,
Sept mois deuant fera nocturne augure:
Mur d'Orient cherra tonnerre esclaire,
Sept iours aux portes les ennemis à l'heure*

In the first verse, as well as in other verses of this stanza, we will encounter the classical figures of speech.

L'oyseau royal sur la cité solaire,
The bird royal over the city solar,

In 1672, Garencières commented on the opening phrase: "By the Royal Bird is meant an Eagle," and we concur with his opinion. In the modern world, the eagle is the national emblem of the United States and we will assume it represents that country. Next, taking account of the word "sur," *over*, we can then assume that the eagle (a bird that flies high in the sky) symbolizes, poetically, the United States in its ability to fly; that is to say, it represents American airplanes.

The Latin "civitas" (source of "cité") generally referred to citizens but the "cité" here is likely just a translation of the Latin "urbs." The country most renowned for having the Sun as its symbol is Japan. Dating back many years, and still today, a drawing of the Sun is the single characteristic of the Japanese flag. Japan is the *Land of the Rising Sun*.

Our understanding of the entire verse now becomes *American airplanes flying over a Japanese city.*

Sept mois deuant fera nocturne augure:

Seven months before will make nocturnal augury:

For seven months before the end of the Second World War, American bombardiers flew over the Japanese mainland, evidently at night to deter anti-aircraft fire. They bombed nearly all the cities of Japan and substantial parts of some, such as Tokyo, were destroyed by incendiary bombs.

One place they spared with the bombardments of conventional weapons was Hiroshima. Understandably, the residents of that city were bewildered. Their city was an important military target, yet each day, or night, the airplanes would fly over this city only to bomb other places. The augury, and what the people of Hiroshima did not know, was that the Americans had left this city intact on purpose —to be able to assess what effects a new invention would have.

Mur d' Orient cherra . . .

Wall of Orient shall fall . . .

Here a reference to the "Orient" appears. This, together with the Sun of the first verse, should erase any doubt that Japan is the setting of this stanza. The words of this phrase announce, symbolically, the collapse of the Japanese empire.

. . . tonnerre esclaire,

. . . thunder illuminated,

We have to suppose words of this type were the best that the old vocabulary had to offer for describing the shock waves and brilliant light radiated by an atomic explosion. Nonetheless, it would be hard to think of two words that could better describe an atomic explosion.

Sept iours aux portes les ennemis à l' heure .

Seven days to the ports the enemies to the hour .

According to this line, the belligerent parties (the Americans and the Japanese) will remain enemies for seven days to the nearest hour. Given that a day has 24 hours, the enmity will last between 167 hours and 169 hours, and then there will be peace.

As the verse suggests, the moment from which we have to count these hours is relative to the ports (not gates, as translated by some Nostradamians looking only at modern French dictionaries; take note of "port Phocen" in I-18, "port Selin" in I-94, and so forth). Next, we observe that this word is, grammatically, a plural noun, and thus has to stand for more than a single port. As we know, Hiroshima and Nagasaki were port cities and ranked among the most important harbors of Japan.

We must now determine where the "seven days to the hour" leads us. The most reasonable way of fixing a time (to which we could add 167 to 169 hours) is to calculate the midway point between the moments that each of these cities passed tragically into history. Thus, the Americans dropped the first atomic bomb on Hiroshima at 8:15 A.M. (Japanese Time), August 6, 1945, and unleashed the second on Nagasaki at 11:02 A.M. (Japanese Time), August 9, 1945. The intermediate point of those hours, we calculate, would be 9:39 P.M. (Japanese Time), August 7,

1945, and if we then add the seven days (168 hours) to this, we get the same time on August 14 of that year.

At 9:39 P.M. (Japanese Time), August 14, 1945, the Emperor of Japan and his council of ministers were meeting to sign the surrender document, and the Second World War ended at that instant (seven days to the hour).

During the 1580s, a few of the Rosicrucians viewed this prophecy as stipulating that people lived on the Sun so, apparently, it was not yet widely known in England that there were cities on Earth that could be associated with the Sun. Obviously, this became known prior to the writing of the New Atlantis (published in 1627).

THE ROSE CROSS EDITION

The last publication (1590) of the First Part of the prophecies gives us intriguing variants for V-81:

LXXXI.
L'oyseau Royal sur la Cité solaire,
Sept mois deuant fera nocturne augure:
Mur d'Orient cherra tonnerre esclaire,
Sept iours aux portes les ennemis à l'heure,

I refer to this edition as the "Rose Cross" edition because of the capital "R" and capital "C" within the first line. Other editions are the same but with a small "r" and a small "c" in the first line. The *Fama* gives the fifth commitment of the Rosicrucian brotherhood as follows: "**daß Wort R. C. soll ihr Siegel, Losung vnd Character sein,**" *the word R.C. should be their seal, mark, and character.*

Yes, it's the Rose Cross!: **Royal ... Cité** in Nostradamus, and **Rensusae ... crux** (alluding to the Latin *Rosae Crucis*) in *Atlantis*.

Thus, we know for sure that the Fraternity of the Rose Cross had been created no later than 1590. Needless to say, other Rosicrucian publications also bear the seal. For example, in Shakespeare's First Folio (1623):

1. Car. Poor fellow never joyed since the price of oats **rose**. It was the death of him.
2. Car. I think this be the most villanous house in all London road for fleas. I am stung like a tench.
 1. Car. Like a tench I By the mass, there is ne'er a king christen could be better bit than I have been since the first cock.
 2. Car. Why, they will allow us ne'er a jordan, and then we leak in your chimney, and your chamber-lye breeds fleas like a loach.
 1. Car. What, ostler! come away and be hang'd! come away!
 2. Car. I have a gammon of bacon and two razes of ginger, to be delivered as far as Charing **Cross**.

Of course, there are other examples, generally easier to spot than this one.

It seems reasonable to inquire about the origins of the term "Rose Cross" and what it means. Wikipedia tells us "The Rose Cross is a cross with a red, golden or white rose at its centre and symbolizes the teachings of a western esoteric tradition formed within the Christian tenets." Hardly.

Per our own investigation, the term *Rose Cross* was coined by Giordano Bruno when he lived in London, and was subsequently adopted by Bruno's London roommate for his newly-formed fraternity. For Bruno,

1. The cross in question was not a Christian cross (as universally depicted) but rather an Egyptian cross. Note that in the first half of the first century, Egypt rebelled against Rome prior to becoming a Roman province.

2. The roses in question (all red in color) were from Thracia where, in fact, rose flowers originated and grew wild. Note that in the first half of the first century, Thracia rebelled against Rome prior to becoming a Roman province.

In brief, Bruno seems to have envisioned a hundred thousand Thracian roses collating together into the shape of an Egyptian cross to battle Rome. In transfer to Bruno's day, the Rose Cross would symbolize *rebellion against the Church of Rome*.

Beyond Inquisition records on Bruno, this meaning of the Rose Cross draws support from diverse Rosicrucian writings, for example:

1. From writings attributed to Nostradamus (the primary source):

The second prose introduction gives us: "*Et depuis l'entrèe de Jacob en Egypte jusqu' à l'issuë d'icelui passerent quatre cens trente ans.*" We find a reference to Egypt in Merlin Prophecy X-79 (1079), less 430 years, brings us to Merlin Prophecy VI-49 (649).

X-79 gives us "Memphis" (Egypt), "fleur" (flower), and "Faisant trembler" (war). Meanwhile, VI-49 adds "les confins du Danube" (Thracia), "croix" (cross), "cent mille" (a hundred thousand), and "rubes" (red things).

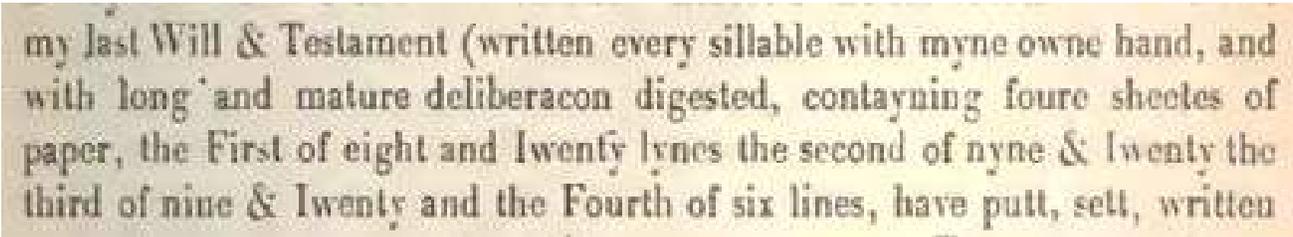
2. From the writings of Christopher Marlowe: "So the fierce troops of **Thracian** Rhesus fell"

3. From the writings of William Shakespeare: "A hundred thousand **rebels** die in this!"

In the *Fama Fraternitatis*, however, the roses are transformed into people: "Also our building **[Book M.]**, although one hundred thousand people had very near seen and beheld the same, shall for ever remain untouched, undestroyed, and hidden to the wicked world."

ON THE LAST WILL AND TESTAMENT OF JOHN FLORIO (ROSENKREUTZ)

Yes, it was written by a Shakespearean author but it is not a real Will, rather a work of cryptology presented under the disguise of a Will. Here is a brief excerpt:



my last Will & Testament (written every sillable with myne owne hand, and with long and mature deliberacon digested, contayning foure sheetes of paper, the First of eight and Iwenty lynes the second of nyne & Iwenty the third of nine & Iwenty and the Fourth of six lines, have putt, sett, written

... my last Will & Testament (written every sillable with myne owne hand, and with long and mature deliberacon digested, contayning foure sheetes of paper, the First of eight and Iwenty lynes the second of nyne & Iwenty the third of nine & Iwenty and the Fourth of six lines, have putt, sett, written ...

Let's start off by adding up the first three numbers for the number of lines: eight plus Iwenty plus nyne give us a total of thirty-seven (37). Only one of Merlin's prophecies ends with the number 37 within Nostradamus. This is prophecy VI-37:

XXXVII.

L'œuure ancienne se paracheuera,
 Du toict cherra sur le grand mal ruyne:
 Innocent faict mort on accusera:
 Nocent caché, taillis à la bruyne.

Next, let's add up the last three numbers for the number of lines: nine plus twenty plus six gives us thirty-five. Only one of Merlin's prophecies ends with the number 35 within Nostradamus. This is prophecy V-35:

x x x v.

Par cité franche de la grand mer Seline,
 Qui porte encores à l'estomach la pierre:
 Angloise classe viendra sous la bruine,
 Au rameau prendre du grand ouuerte guerre.

Now, notice that in VI-37 (where the count utilized "nyne") the word "bruyne" at the end of the last line is spelled with a "y" and that in V-35 (where the count utilized "nine") the word "bruine" at the end of the third line is spelled with an "i". This spelling distinction is upheld in all early editions of the Nostradamus prophecies.

In Shakespeare's day as well as in earlier epochs the Latin "i" and "y", as well as the "I" and "Y", tended to be freely interchangeable. So, what is this all about? Why didn't Merlin spell that word the same way both times?

Granted that the Nostradamus prophecies are reputed to be so vague and flexible that you can make them say whatever you want, I decided some years ago to see, just for fun, if I could find a situation where the "i" or the "y" would make sense but not the other. This is what I came up with:

MERLIN PROPHECY VI-37:

*L'oeuvre ancienne se paracheuera,
Du toict cherra sur le grand mal ruyne,
Innocent faict mort on accusera:
Nocent caché, taillis à la bruyne*

These verses amplify coverage of the older brother (John F. Kennedy); in particular, they provide additional information about his assassination:

L' oeuvre ancienne se paracheuera,

The work ancient shall be achieved,

Since we are expecting the prophecies to expand on the assassination theme, we will view the "oeuvre ancienne," *ancient work*, as referring to that human tendency by which one person kills another, something that has been repeated often in the history of humankind since time immemorial. Shortly, we will see the prophecies employing similar words to signal another assassination.

The meanings of the French "paracheuer" include *to perfect* and *to carry to good term*. Thus, our interpretation of this verse now becomes *the assassination will be carried out perfectly*.

Du toict cherra sur le grand mal ruyne,

From the roof will fall upon the great one evil ruin,

The words "great one" fairly allude to the eldest brother, John F. Kennedy. Most of the world admired this American President.

Evil ruin will fall upon the great one. The *evil ruin* is almost unquestionably a poetic expression for *death*, and this, in turn, reinforces our interpretation of the first verse, that it signals an assassination. The word "cherra," *will fall*, is appropriate because the bullets that killed Kennedy were fired from a height, that is to say, they *fell* in the sense that their direction was downward.

This leads to another discrepancy. According to the report of the Warren Commission, Lee Harvey Oswald fired at Kennedy from a window on the sixth floor of the building in which he was working. Nonetheless, with the words "Du toict," *From the rooftop*, it seems that the prophecy is directly contradicting this, telling us that the bullets that killed Kennedy were not fired from an open window but from the roof of a building.

Innocent faict mort on accusera:

Innocent deed dead will be accused:

Latin syntax is evident in this verse. Two interpretations are feasible: (i) he who was innocent of the deed (that is, of the assassination) will be blamed after he has died, and (ii) he who was innocent *de facto* (that is, in reality), will be blamed after he has died. From here, we surmise that they will accuse a dead man of having committed the crime because, now dead, he could not reject such accusation.

The suspect of the assassination of Kennedy was, as we have already noted, Lee Harvey Oswald. For the Americans he was a plausible suspect given that he had ties with Russia (recall the Cuban missile crisis). He was picked up on the day of the assassination and two days later, inside the Dallas jail, he was shot dead in front of television cameras. This gave the American public—well accustomed to the assassinations imagined by Hollywood—the rare opportunity of witnessing a real assassination in the happening. Oswald died maintaining his innocence until the end.

The following year, the Warren Commission presented its report stating that Oswald, acting alone, had killed President Kennedy. In this manner, a **dead man** was declared guilty of the crime.

The word "Innocent," however, makes an ostentatious appearance in this verse. This gives us an irreconcilable discrepancy between what the history books tell us and what the prophecies tell us. Again, we cannot explain why the prophecies have gone so far astray on this matter.

We come to the last verse:

Nocent caché, taillis à la bruynne .

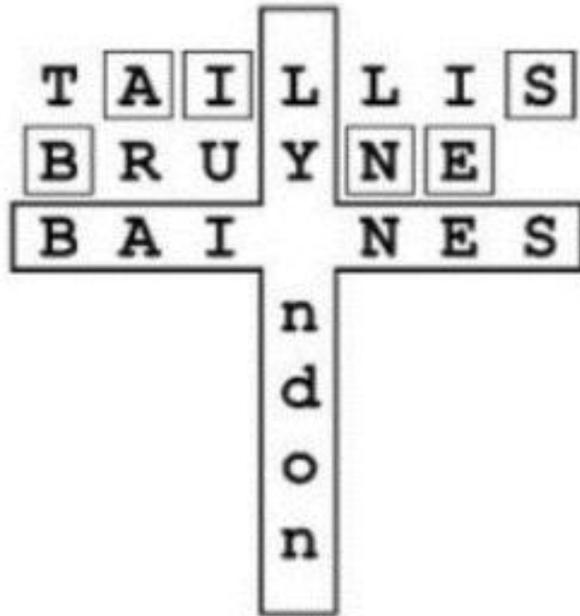
Guilty one hidden, brushwood to the drizzle .

The French "taillis" means *brushwood* or *shrubbery*. It well describes the landscape surrounding the city of Dallas where Kennedy was assassinated. Meanwhile, "bruynne" means drizzling rain. On the day of Kennedy's assassination, however, the weather in Texas was excellent. The only part of the United States to experience bad weather on that day was the east coast, where there was a large storm centered near the city of Washington. Perhaps the prophecy is insinuating that, on the day of Kennedy's assassination, the "Nocent," the guilty one, traveled from the outskirts of Dallas ("taillis") to the nation's capital ("bruynne").

The word "caché" means *concealed* or *hidden*. Well, Where is he (the guilty one) hidden? Surely, he (that is, his name) has to be hidden in the words "taillis" to the "bruynne."

The prophecies are clever. Later, we will see them make use of the physical positioning of words, creating a Latin cross out of the geometric location of numbers written in a stanza's text. Here, too, a Latin cross seems plausible since a cross can lend itself for the placement of letters. Moreover, the Latin cross can connect with the dead President, who was a Roman Catholic. Our objective, therefore, will be to construct a Latin cross. We will do this by placing one word on top of the other (specifically, the "taillis" on top of the "bruynne") and then for each letter

position we will bring down a letter from one word or the other, as follows:



This procedure has enabled us to create a Latin cross of perfect dimensions: three letters to the right, three letters to the left, two up top and (inserting at our option the letters needed to complete the lower shaft) four below. Finally, there can be no doubt that this prophecy dealt with the assassination of John F. Kennedy because it took advantage of an opportunity to allude to his vice-president and successor: **LYndon BAINES** Johnson.

How did Shakespeare know that "bruine" and "bruyne" weren't normal spelling variances that were so commonplace in his day?

After months of study, I think I figured it out. First, for the "i" of "bruine", the rotating polygon had to have landed on Ioth which was the only name beginning with an "I" on the *Sigillum Dei* (note that the R.C. misspell *Twenty* as "Iwenty" in their Last Will and Testament). Then, for the "y" of "bruyne", the rotating polygon could have landed on Yalgal, Ysyston, Yaua, Ynestre, Ye, or Ydardycon.

ON TEXTUAL CLARIFICATIONS FOR MERLIN'S PROPHECIES

Scholars generally accept the First Folio of 1623 as the definitive work of Shakespearean plays. Nine years later, in 1632, a Second Folio was printed. It provided hundreds of textual revisions including a modernization of the spelling (for example, "haue" became "have"). Despite obvious improvements, the Second Folio was rejected outright by academia. Why? Scholars erroneously believe that the author of the First Folio died in 1616, hence it would have been impossible for him to have revised the printing of 1623. If, however, the real author did not in 1616, but lived on to do the Second Folio revisions, we would be left with a tragic situation where the final statement of Shakespeare is being universally ignored.

A similar situation arises with respect to the Nostradamus prophecies which, in the 1590s, rapidly went through numerous printings, all

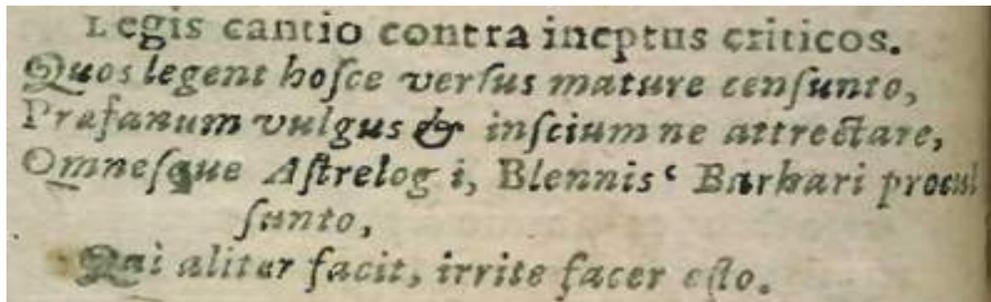
backdated to 1568. What if the first printer had made a manuscript-reading error? How do you fix it? Yes, you have to print the correction, but consider this: Nostradamus died in 1566, so how could he have made corrections to the printing of 1568? All subsequent printers, seeking the most authentic, would simply revert back to the version dated 1568. Making matters even worse, in the early days, the Nostradamus prophecies were considered sacrosanct: even gross spelling errors were left intact in the belief that the author had misspelled it on purpose, for some hidden prophetic meaning (which was really sometimes the case!).

Consequently, the solution for rectifying textual errors was to utilize an external source. For Nostradamus, that external source was Shakespeare's First Folio. We will here illustrate with Merlin's *Incantation of the Law Against Inept Critics*:

Legis cantio contra ineptos criticos.
*Quos legens hosce versus maturè censuit,
 Profanum vulgus, & inscium ne atrestato:
 Omnes q̄; Astrologi Bleimi, Barbari procul sunt,
 Qui aliter facis, irrite, sacer esto.*

This is the version that was repeated throughout the 1590s. It translates as:

Let those who read these verses, consider them maturely,
 May the profane, the vulgar, and the ignorant be not attracted,
 That all Astrologers, Retards, Barbarians stay far away,
 He who does otherwise, be he sacred by rite.



And this version comes from what is believed to have been the printing of a backup manuscript, dated 1627 but likely a copy of an earlier edition that has been lost. The translation is the same except for the last line where now we get the following:

He who does otherwise, in vain be he sacred.

Thus, which version is correct: "is ritè" meaning *by rite, rightly, justly*, or "irrite" meaning *in vain*?

The Latin "cantio", besides *incantation*, can also mean *song*. Essentially, therefore, in the First Folio, we are looking for an Incantation or Song with title, and with *rightly sacred* or *in vain sacred* in the last line:

SONG

Take, O, take those lips away,
 That so sweetly were forsworn;
 And those eyes, the break of day,
 Lights that do mislead the morn;
 But my kisses bring again, bring again;
 Seals of love, but seal'd **in vain**, seal'd **in vain**.

The Song, a one word title, displays as such in the First Folio. Note that Shakespeare substitutes "seal'd" for "sacred", both words having six characters beginning with "s" and ending with "d". As you can see, "in vain" is emphasized by being repeated twice in the last line. So that has to be the answer: "irrite", *in vain*, is surely correct. Note that each verse of the Incantation now contains exactly six words. Likely, the original Latin of Merlin's prophecies had six words in each of its four verses. As for the six words per line, Shakespeare doubtless noticed as he gives his Song six verses.

Everything remained just fine until the following appeared in the early 1600s:

LEGIS CAUTIO CONTRA INEPTOS
 CRITICOS.

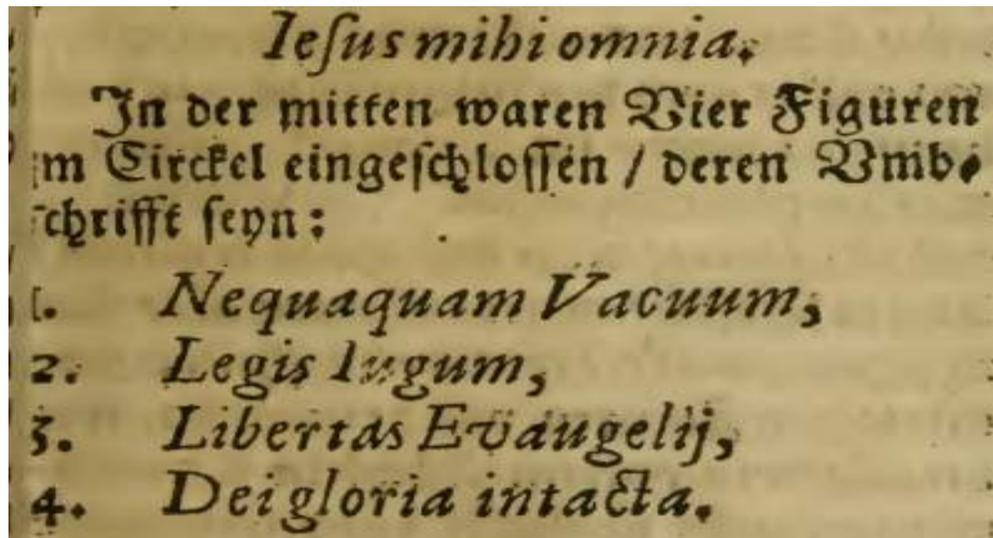
*Qui legent hosce versus, maturè censunto:
 Prophanum vulgus & inscium ne atrectato:
 Omnesque Astrologi, Blenni, Barbari procul sunt,
 Qui aliter faxit, is ritè sacer esto.*

Note that "cantio", a word meaning *Incantation* or *Song*, has been changed to "cautio", a word meaning *Caution* or *Precaution*. Which is correct: *Incantation of the Law Against Inept Critics*, or *Precaution of the Law Against Inept Critics*? Both seem to make sense.

Once again we must turn to the First Folio for help. Our task is easier this time: Shakespeare was big on *Song* in a play (which we just cited) dated 1605 by the Gutenberg Project, so the solution here can only come in a play written after 1605. The Gutenberg Project dates the following play 1611:

Whether our daughter were **legitimate**,
 Respecting this our marriage with the dowager,
 Sometimes our brother's wife. This respite shook
 The bosom of my conscience, enter'd me,
 Yea, with a splitting power, and made to tremble
 The region of my breast, which forc'd such way
 That many maz'd considerings did throng
 And press'd in with this **caution**.

Note that it is quite easy to extract **Legis cautio** from this dialogue. Curiously, in the same year (1611), per reports, Shakespeare's (alleged) German manuscript was circulating on the continent. Could he have also used that manuscript for clarifying "cantio" versus "cautio"? His manuscript was published a few years later and here's a citation:



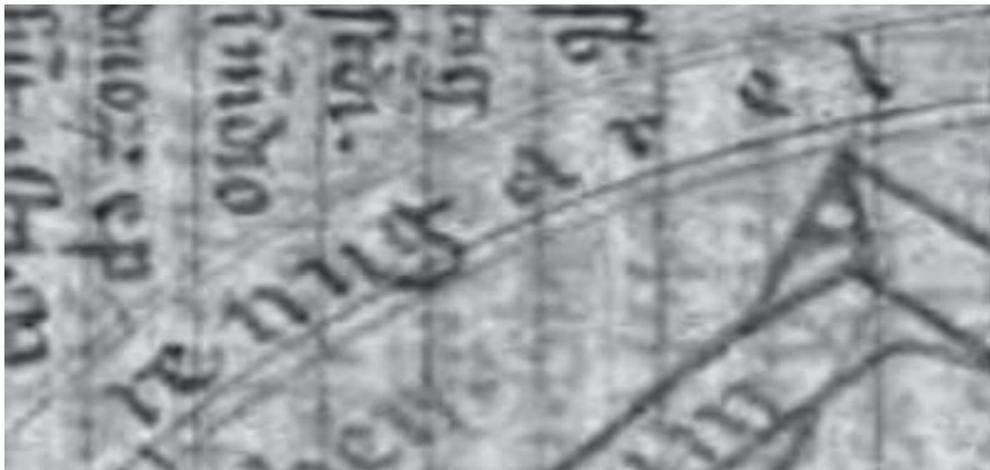
As you can see, the first word of item #2 is "Legis", the exact first word of the title line. Note that this word is preceded by "Vacuum and followed by Iugum, both words containing two *u*'s and no *n*'s. *Vacuum* begins with a capital *V* just like the *V* in "CAVTIO". "Nequaquam vacuum" means *no empty space* and "Iugum" means *yoke* or *pair*. *LEGIS CAVTIO* would be a pair of words.

A great curiosity arises: anyone familiar with "Legis cantio", upon seeing those passages from the First Folio and the Fama, would never dream of changing the word "cantio" to "cautio". Only someone who had seen both versions in print ("cantio" and "CAVTIO" would take those passages as an indication that "CAVTIO" is correct. It is also implied here that Shakespeare anticipated that someone in the distant future would be so intrigued by the prophecies that he or she would track down all publications of them!

For my part, I must confess that I feel somewhat discredited as a Nostradamus expert. I entitled my book on Nostradamus *Incantation of the Law Against Inept Critics*. Evidently, I couldn't even get the title right!

Most of the clarifications found in the First Folio concern the Latin to French translation. However, that cannot apply here: the *Precaution* was left in the original Latin of Merlin. It is probably significant that the revision gives us "CAVTIO" rather than "cautio". That means the confusion was likely between an "N" and a "V", not between an "n" and a "u".

One possible solution to how such confusion could have arisen would be the following:



This is an excerpt of the Sigillum Dei (note that item #4 in our Fama citation begins with "Dei") from a manuscript believed written in 1346 as a copy of earlier writings. On the right side of this image, you see an

arrowhead pointing to the space between eleon (E) and lauazyryn (L). Is it pointing to the E or to the L?

From there, moving from right to left, we go through rabur ((R)), alla (A), gofgamel (G), vagalnarytyn (V), and narach (N). Now imagine if the arrowhead pointed to the space between narach (N) and vagalnarytyn (V)? Would it be an N or a V?

ON MERLIN'S PREDICTION FOR 2021

MERLIN PROPHECY X-66

I guess one can be justified in asking: Did Merlin really know what he was talking about, or were Shakespeare and his brethren at the Rose Cross simply jackasses, wasting years of effort to produce plays for the benefit of worthless prophecies? Obviously, they had to believe those prophecies were genuine else it would be really crazy to do what they did.

Of course, the nine hundred prophecies that the RC wrote to mask the thirty-nine prophecies of Merlin were all miserable failures. The Merlin prophecies, meanwhile, were successful, but, as critics have pointed out, only retrospectively, that is, those prophecies usually became understandable only *after* occurrence of the prophesied event.

Since my Derbyite theory on Shakespeare appears to getting nowhere in Academia, I think it could be helpful to do something that I never liked

to do to attract attention, namely, use one of Merlin's prophecies to make a prediction. Here's Merlin Prophecy X-66:

L X V I.
 Le chef de Londres par regne lamerich
 L'isle d'Escoffe tempiera par gellee,
 Roy Reb. auront vn si faulx antechrist,
 Que les mettra trestous dans la melee.

A facsimile of the complete edition can be found on propheties.it, labeled 1568-003. Most subsequent editions (also available on propheties.it) revise "lamerich" to "l'Americh" and tend to omit the dot (.) after Reb. Dots were not used for abbreviations in French but the first verse clearly places us in English-speaking places.

This prophecy translates as:

**The head of London by reign "Americh"
 The isle of Scotland tempered by frost,
 King "Reb." shall have one so false "antechrist",
 Who shall put them all into the melee.**

Back in Shakespeare's day, England was ruled by kings but here we see a secular "chief of London", which could be a modern-day Prime Minister based in London (as they are) or the Mayor of London. Curiously, Boris

Johnson, the current Prime Minister of the United Kingdom was previously the Mayor of London, so he fits *both* possibilities.

"Americh" is widely understood as America, with the final "a" changed to a "h" only to achieve rhyme with "antechrist" at the end of the third line. The first line seems to insinuate some degree of dominance by the American ruler over the British head of state.

The second line indicates that the events of this prophecy are going to occur during cold weather, which, in Scotland, can range from late Autumn to early Spring. The islands of Scotland are generally uninhabited or sparsely populated. Only one person of exceptional note was ever born on one of those Scottish islands and this person was the mother of American president Donald Trump.

The term "antechrist" can mean either *existing before Christ* (the Latin "ante" meant *before*) or *fighting against Christ* (i.e. the Antichrist).

Until recently, the meaning of the words "Roy Reb." was unknown. Note that while the word "Roy" is singular (one king), the verb "auront" (*they shall have*) calls for a plural subject. Thus, it seems logical to combine the *two* words, "Roy" and "Reb.", perhaps taking the first two characters from "Roy", "Ro", and last two characters from "Reb.", "b.", merging them into "Rob.". Surely, as the prophecy situates us in either England or America, the dot has to indicate that "Rob." is an abbreviation of a longer name.

In Merlin Prophecy VI-11 that we just reviewed, we saw that Merlin utilized the middle name of an American president, the "Baines" of

Lyndon Baines Johnson, so it seems sensible to assume that the "Rob." could be the abbreviation of the middle name of an American president. However, the "Rob." does not apply to Donald John Trump, so, logically, it has to be an abbreviation of the middle name of the president who succeeds Trump.

As of November, 2020, Joseph **Robinette** Biden is scheduled to take office as the American president on January 20, 2021.

PREDICTION: When becoming president or shortly thereafter, Biden, and apparently Johnson with him, will be drawn into a chaotic war in the Middle East.

As everyone knows, predictions of this type run contrary to the known laws of physics and hence are impossible to come true, so there is nothing to worry about. Then again, there is always the possibility that unknown laws of physics exist. It reminds me of a play about Merlin the Prophet co-authored by William Shakespear (without an "e" at the end) where Merlin fixates on a comet and says:

Whither will heaven and fate translate this kingdom?

What revolutions, rise and fall of nations

Is figur'd yonder in that star, that sings

The change of Brittians state and death of kings?

The point is that it is here insinuated that Merlin's visions of the future, or the source thereof, came from the stars.

An edition of Wikipedia from a few years ago makes an interesting comment about John Florio, alleged founder of the Fraternity of the Rose Cross and alleged architect of the Shakespearean plays:

Frances Yates relates the story of a lively dinner party at Whitehall Palace at which Florio translated to the assembled company, which included Sir Philip Sidney and Oxford professors, Bruno's theories about the possibility of life on other planets.

What did Florio and Bruno know that we don't?

SOURCES

For Nostradamus, I used facsimiles from propheties.it, *Bibliothèque Nostradamus*, editions 1568-003, 1568-005, 1590-001, 1590-002, 1627-0211a. For Shakespeare, I used the Gutenberg Project plus the facsimile viewer at internetshakespeare.uvic.ca for the First and Second Folios. Facsimiles of the German *Fama Fraternitatis*, 1615, and English translation thereof, the text of *Nova Atlantis* in Latin and English translation thereof, are all available online. Citations include Clements

Markham, *Narratives of the Voyages*, 1895, and Clara Longworth, *Giovanni Florio*, 1921. The Last Will and Testament of Ferdinando Stanley can be seen at oxford-shakespeare.com/Probate/PROB_11-84_ff_189-91.pdf. The divine names of Solomon magic come from a facsimile of Berengarius Ganellus: *Summa sacrae magicae* viewable online at orka.bibliothek.uni-kassel.de. The play *The Birth of Merlin*, London, 1662, was also cited.

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