

Don Quixote?

Was it Cervantes or Bacon who crafted the famous tale?

WE ARE TAUGHT IN SCHOOL, and take it for granted, that the famous Spanish writer Miguel Cervantes wrote the world's first great novel, *Don Quixote*. Seems natural. But when you think about it, what evidence is there? We have no manuscript, no letter, no diary entries, no will, no record of any payment for this novel. There is not even a marked grave for Cervantes. As this article reveals, the preponderance of the evidence is that *Don Quixote* was written by the English super genius Francis Bacon.

By John Tiffany

WE are told by all the establishment "authorities" that *Don Quixote*, that seminal novel and masterpiece, was written by Miguel de Cervantes Saavedra of Spain (1547-1616). But the evidence is that, as so often is the case, what the establishment says is simply not so.

Is it conceivable *Don Quixote* was written by the same mysterious personage who penned the works of "Shakespeare"? An absurd thought, you might say. But it looks like the answer is yes.

If we study the Shakespeare works, we find the author, call him "Mr. X," uses several Spanish words that would be obscure to any English audience.

Among them are:

Basta (enough), *labras/labio* (words/lip), *palabras* (words), *pocos* (few), *renegado* (renegade).

Why is this?

It can be postulated that the reason for throwing Span-



Miguel de Cervantes



Francis Bacon

ish words into the plays was that Mr. X had plans to write a work of some sort in that language, although English was undoubtedly his mother tongue.

Mr. X, whose real name is Francis Bacon, was a master linguist, fluent in Latin, Greek, Italian, Spanish, French and German (see *The Lost Secret of William Shakespeare*, by Richard Allan Wagner). Bacon was a maverick, a brilliant and original mind, sharply aware of the shortcomings of his era, and proposed original ways of coping with the intellectual and spiritual inadequacies of his time. (He was most likely also the son of Queen Elizabeth, but no need to go into that in this space.) He wrote not only *Don Quixote*, usually attributed to Miguel de Cervantes Saavedra, but also the "works of Shakespeare," *inter alia*.

He wrote under many pen names, as well as under his own name.

While we think of *Quixote* (volumes 1 and 2) as a great



novel of Spanish provenance, it is a strange fact that England, rather than Spain, has always held the works “to her heart” as though the author were her very son, as noted by French literary historian Roger de Manvel. In the 17th century, it was the Brits, not the Spaniards, who most keenly read *Quixote*, and used it in their own writings (see *Who Wrote Don Quixote*, by Francis Carr).

England was the first country to produce a complete version of *Quixote* in a “foreign” language. It is presumed this was a translation from the Spanish, of course. But what if the original book was composed in English and then translated into Spanish? This would mean the original English version was held back from publication until after the Spanish version appeared, to make it seem as though the Spanish *Quixote* was the original.

Bacon published a great philosophical work in his own name, *The Advancement of Learning*, in 1605, the same year *El ingenioso hidalgo don Quijote de la Mancha* (Vol. 1) appeared in Spain, to pan-European applause.

Bacon, considered by many scholars as the founder of modern science, set great store on direct sensory experience and the virtue of experimentation.

Miguel Cervantes wrote many plays, novels and stories, but all of them are inferior in quality, according to the critics, with the stunning exception of *Quixote*

To us today, a windmill seems just a windmill. But tilting at windmills was not as “crazy” as it sounds. The author of *Don Quixote* had a deep symbolism in mind. Windmills were used to power wool factories, and the spread of sheep farming for wool was displacing peasant farmers in much of Europe (including famously Scotland). The don here is defending the poor—and tradition—against the Big Business wool barons.

(DQ)—strongly indicating that DQ was by a different author, a super genius, which Cervantes was not. Cervantes merely agreed to lend his name to the work.

Cervantes’s own works are boring, unpoetical, unoriginal, clumsy, unsophisticated, filled with disagreeable characters, excessively solemn failures. Few have been found worthy of the bother of translating them into other languages than the original Spanish, and some of his plays have not even been performed—they are too boring.

Typically a super genius will crank out masterpiece after masterpiece, rarely producing a mediocre work—and that is the case with Francis Bacon. Obviously it is not at all the case with Cervantes.

There are many anomalies about DQ: Carr points out, “There is no [known or existing] manuscript, no letter, no diary, no portrait, no will, no marked grave, no record of any payment,” yet it did become popular in Spain and

abroad during the lifetime of Cervantes.

Incidentally there is a myth that Cervantes died the same day as the actor William Shaksper (who is not to be confused with the writer, Bacon, using the pen name “Shakespeare”). While both have the same date, April 23, 1616, the English calendar at the time differed from the Spanish by 10 days—so they actually died 10 days apart. Sir Francis Bacon, it should be noted, died April 9, 1626 (he was born Jan. 22, 1561).

Of course, no one knows when Shaksper was born, although he was baptized April 26, 1564.

It is assumed that Cervantes was born in Alcalá de Henares, probably on September 29 (the feast day of Saint Michael the Archangel), 1547. The probable date of his birth was determined from records in the church register and given the tradition to name a child with the name of the feast day of his birth. He was baptized in Alcalá de Henares on October 9, 1547 at the parish church of Santa María la Mayor.

Thirty-three separate times, DQ itself tells us its true author is not Cervantes but a chap named Cid Hamet Benengeli, an Arab writer (otherwise never heard of) who wrote in Arabic. To be repeated so often, this notion must be important, although Benengeli is clearly a concoction. DQ points out: “Cid [or Cide] is the Arabicke for Lord.” (DQ, Vol. 2, Ch. 2) Actually it would be Sayyid in Arabic.

Bacon, of course, was a lord, unlike Cervantes. The father of Cervantes, named Rodrigo, was a barber-cum-surgeon-cum-bloodletter. Oddly, Rodrigo married a daughter of the nobility, and so did Miguel.

“Hamet” is an Arabic name of unknown meaning. But it is also very like “Hamlet,” a name Bacon liked so much he named one of his plays “Hamlet.” Note that both “Hamet” and “Hamlet” start with “ham,” a near synonym for bacon. Francis loved wordplay, naturally, especially involving his own name.

Ben is “son” in Hebrew, a language closely related to Arabic. Engeli could be “stag” in Arabic, so we have “son of a stag,” which is the meaning of the name “Cervantes.” But at the same time Engeli could mean “of England,” and then we would have “son of England,” which describes Bacon.

Thus the whole name could be code for “Lord Hamet (Bacon), son of England.”

As additional evidence, one of Quixote’s mad adventures involves a flying serpent, bearing an enchanter whose name was Friston or Freston. The niece is uncertain of the name, but insists it ended in “-ton.” The fact that she points this out draws our attention to this detail,

and we realize no Spanish name ends in “-ton.” But many English ones do. Could it be the author is hinting that he is English? In fact, Freston and Friston are villages in Suffolk, which Bacon would probably be familiar with.

There is no evidence Cervantes ever visited England or even spoke any English.

With impressive frequency, words meaning bacon are inserted into the text of DQ. In the Spanish version, there are numerous mentions of “tocinos,” Spanish for bacon. In the English, we find “collops,” an Elizabethan word for sliced meat or bacon, fitch, and “sweet meat,” as well as the word “bacon” itself. These appear in contexts where an author could just as easily have said lamb or mutton or beef or chicken, but clearly he is trying to make a point.

But what really clinch the case are the numerous parallel quotes or phrases that have been discovered in either all three bodies of work or in any two of them, i.e., DQ, Shakespeare, and Bacon writing under his own name. There are about 150 of these, says Carr, and he lists about half of them on pages 88-92 of his book. [See page 7 for a list of similarities.—Ed.]

In short, many identical or similar quotations can be found, pointing unequivocally to the author.

Furthermore, some surprising errors are in DQ. A Spanish Catholic would not have made these bloopers. In Vol. 2, ch. 11, DQ refers to the “octave of Corpus Christi,” taking place in October. A Spaniard would know this celebration takes place in May or June. But an English Protestant could have made this mistake. Bacon was a super genius, but he was not perfect.

In ch. 10, Quixote and his famous sidekick Sancho Panza, leaving Tobosa, take the road to Saragossa, but the events that follow are to the south of Tobosa. Saragossa is 250 miles to the northeast.

In ch. 29, the dynamic duo ride from La Mancha to the River Ebro in five days—over 200 miles. It is unlikely, mounted on a donkey and an old nag, that the old man and the peasant could really have covered 40 miles a day.

Similarly, when Quixote spends three days with a gang of robbers, before he enters Barcelona in Catalonia, we are told it was the eve of Saint John (the Baptizer). But St. John’s Day is June 24, and these events would have been at the end of November, scholars have determined.

As Vladimir Nabokov notes in his *Lectures on Don Quixote*:

Cervantes [sic; it would be Bacon of course] is no land surveyor. The wobbly backdrop of *Don Quixote* is fiction. With its preposterous inns full of characters

from Italian storybooks and its preposterous mountains teeming with lovelorn poetasters disguised as Arcadian shepherds, the picture Cervantes paints of the country is about as true and typical of 17th-century Spain as Santa Claus is true and typical of the 20th-century North Pole. . . . If we examine Don Quixote's excursions topographically, we are confronted by a ghastly muddle. Throughout these adventures there is a mass of monstrous inaccuracies. The author avoids descriptions that would be particular and might be verified. Until we reach Barcelona one does not meet with a single known town or cross a single river.

The masterwork could not have been written by a Spaniard. The author's ignorance of the geography and culture of Spain exclude that possibility.

The reader is invited to do his own research if he remains with any question. In conclusion, despite all the musing and fussing, there is just no doubt about it: Sir Francis Bacon wrote *Don Quixote* (and most likely the works of William Shakespeare). ♦

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JOHN TIFFANY is assistant editor of THE BARNES REVIEW. He holds a Bachelor of Science degree in biology from the University of Michigan and is a student of comparative religions and mythologies.

Bacon, Shakespeare & *Don Quixote* (DQ): Similarities of Verse Occurring in the Works . . .

DQ: One swallow makes not a summer. (Vol. 1, ch. 13)

Bacon: One swallo maketh no summer (Promus 85)

Shakespeare: The swallow follows not summer (Timon, 3 vi)

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DQ: All is not gold that glistreth. (Vol. 1, ch. 33)

Bacon: All is not gold that glisters. (Promus 92)

Shakespeare: All that glisters is not gold. (Merchant, 2 vii)

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DQ: Might overcomes right. (Vol. 2, ch. 43)

Bacon: Might overcomes right. (Promus 103)

Shakespeare: O God, that right should overcome this might.
(Henry IV, pt. 2, 4, i)

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DQ: He who does not rise with the Sun does not enjoy the day.
(Vol. 2, ch. 23)

Bacon: To rise early is very healthy. *Diliculo surgere saluber-
rimum est.* (Promus 112)

Shakespeare: *Diliculo surgere*, thou knowest. (Twelfth Night 2, ii)

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DQ: Come death, hidden, without paine / Let me not thy comming
know. (Vol. 2, ch. 38)

Shakespeare: Come away, come away, death . . .
(Twelfth Night, 2, iv)

DQ: I was born free. (Vol. 1, ch. 14)

Shakespeare: I was born free. (Julius Caesar, 1, ii)

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DQ: At night all cats are gray. (Vol. 2, ch. 33)

Bacon: All colors will agree in the dark. ("Of Unity in Religion")

Shakespeare: The cat is gray. (Lear 3, vi)

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DQ: The nearer the church, the further from God. (Vol. 2, ch. 33, 47)

Bacon: The nearer the church, the further from God. (Promus 92)

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DQ: sorbonificabilitudinistally (Vol. 1, ch. 38, 1687 edition)

Bacon: honorificabilitudine (Northumberland MS)

Shakespeare: honorificabilitudinitatibus (LLL 5, i)

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DQ: And the devill, raising brabbles in the air. (Vol. 2., ch. 25)

Shakespeare: In private brabble did we apprehend him.

(Twelfth Night, 5, i)

Shakespeare: This pretty brabble will undo us all. (Titus And., 2, i)

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DQ: When the Sun shines, he shines upon all. (Vol. 2, ch. 49)

Shakespeare: This must my comfort be, the Sun that warms
you here shall shine on me. (Richard II, 1, iii)