The Shakespeare Actor & Freemason David Garrick & the Rosicrucian-Freemasonic 1769 Shakespeare Stratford Jubilee

A Phoenix

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A Mason, he thought to have belonged to St. Paul's Lodge No. 194. This lodge has a snuff box which, the old minutes state, "replaces one presented to the lodge by Bro. David Garrick." d. Jan. 20, 1779.

[William R. Denslowe, *10,000 Famous Freemasons* (Transactions of the Missouri Lodge of Research, 1958), II, pp. 97-98]

All these friends were members of a club Garrick had created that met at the Queen's Arms in St Paul's Churchyard. He called them 'the Brethren'. The term suggests a connection with Freemasonry and the social mix of the 'club' was typical of a Masonic lodge...

…Desaguliers, moreover, made strenuous efforts to persuade writers and artists to become Masons, so that Freemasonry, occupied a central position in intellectual life.

Garrick came to appreciate Masonic values through the loyalty of those of his friends who helped him in his attempts to establish himself as a theatre manager. He also practiced them. As we have seen, few men were as prompt in coming to friends' or even colleagues' assistance than he.

[Jean Benedetti, *David Garrick and the Birth of Modern Theatre* (London: Methuen, 2001), pp. 88-89]

The importance of the Jubilee in the history of Shakespeare's reputation can hardly be exaggerated. It marks the point at which Shakespeare stopped being regarded as an increasingly popular and admirable dramatist, and became a god.

[Christian Deelman, *The Great Shakespeare Jubilee* (London: Michael Joseph, 1964), p. 7]

In 1767 David Garrick was at epicentre of the Shakespeare world. His circle of friends covered the social and literary spectrum, among them, the Bacon editor Thomas Birch, Secretary of the Baconian-Rosicrucian-Freemasonic Royal Society, Freemason Shakespeare editors Alexander Pope and Samuel Johnson, famous men of letters including the Freemason James Boswell, the philosopher Edmund Burke, Richard Boyle, third Earl of Burlington, Philip Stanhope, Earl of Chesterfield, all Freemasons, and Benjamin Franklin, the most important American Freemason of his age.

The great Shakespeare Jubilee of 1769 organised by Shakespeare actor and Freemason David Garrick was the first Shakespeare Festival. It shone a light on the obscure borough of Stratford and set it on the road to fame and glory. The three-day festival was the key centre of interest of all England and marked the true beginning of the popularisation of Shakespeare throughout the whole world.

Following his arrival in London with Dr Johnson, the future actor, playwright and theatre manager David Garrick (1716-1779) began to try and make his way in the great metropolis. Early on, he participated in amateur and professional productions, but it was his sensational debut in the title role of the Shakespeare play *Richard III* (one which Bacon partly based on his cousin Sir Robert Cecil),[1] at Goodman's Fields Theatre on 19 October 1741, that established his reputation in the theatre world and brought audiences flocking to see him.

In the spring of 1742 Garrick also performed the role of Lear in Nahum Tate's adaptation of *King Lear*, the great Shakespeare tragedy which serves as a dramatic embodiment of Bacon's *Doctrine of Negotiations* condensed into the small compass of his tragedy, whose central theme is the ingratitude of humankind and its inability to recognise love.

He continued at Goodman's Fields until the end of May 1742 before accepting an invitation to spend a summer season at the Smock Alley playhouse in Dublin. The capital of the Emerald Isle saw performances of *Richard III* and *King Lear* and Garrick also added two new roles: Abel Drugger in Ben Jonson's *The Alchemist* in which Jonson alludes to the first Rosicrucian manifesto the *Fama Fraternitatis* (then not published),[2] and the title role in *Hamlet* which tells the tale of its author, a disinherited royal prince Francis Tudor Bacon, in the shape of Hamlet who is denied his rightful kingship by his mother Queen Elizabeth and the exhaustion and death of the royal Tudor dynasty.[3] Some of his success in Dublin could be attributed to John Boyle, fifth Earl of Cork (1707-1762) who wrote letters to noblemen and gentlemen recommending Garrick.[4] His champion could trace his ancestry back to Richard Boyle (1566-1643), first Earl of Cork who moved in the Bacon-Essex circle at Essex House, headquarters of the English Secret Service, that included members of the Rosicrucian Brotherhood, directed by Francis and Anthony Bacon.[5] Whose most illustrious ancestor Robert Boyle (1627-1691), the great chemist and natural philosopher, was a member of the Rosicrucian Brotherhood and one of the founding members of the Baconian-Rosicrucian Royal Society.[6] The earldom passed from his cousin the patron of the arts Richard Boyle, third Earl of Burlington and fourth Earl of Cork (1694-1753), who built the Freemasonic Temple at Chiswick House.[7] John Boyle, fifth Earl of Cork was elected a Fellow of the Baconian-Rosicrucian Royal Society on 23 October 1746.

In 1747 Charles Fleetwood's theatre patent expired and his share was purchased by the actor James Lacy (1696-1774) with whom Garrick entered into partnership, marking the beginning of three decades of his management of Drury Lane Theatre, home to his great Shakespearean performances. This was the second theatre at Drury Lane with the first theatre built on the site at the behest of one of Bacon's relatives the dramatist and theatre manager Thomas Killigrew (1612-1683) in the early 1660s. Bacon's aunt Lady Katherine Cooke Killigrew, younger sister of Lady Anne Cooke Bacon, married the diplomat Sir Henry Killigrew (*c*.1528-1603), who lived at Hanworth in Middlesex. The dramatist and theatre manager Thomas Killigrew was the son of Sir Robert Killigrew of Hanworth (1580-1663) and his wife Mary, the daughter of Henry Woodhouse and his wife Anne Bacon, the elder half-sister of Lord Bacon.[8]

The success of the Drury Lane Theatre provided Garrick with the opportunity to purchase a palatial estate which he named Garrick's Villa that he bought at Hampton in 1754. He also celebrated his worship of Shakespeare by building a Temple to Shakespeare on the riverside at Hampton to house his collection of Shakespearean memorabilia. His collaborator in furnishing the Temple to Shakespeare was the renowned painter & engraver and high-ranking Freemason William Hogarth (1697-1764):

> Hogarth was an active Freemason, and not only served as grand steward of the Grand Lodge of England in 1735, but designed the jewel of the Grand Stewards Lodge that is still used today. He is shown on the records of the grand stewards as having been a member of the lodge at the "Bear and Harrow," Butchers' Row in 1730, and at the "Hand and Appletree," Little Great Queen St. in 1725. In 1729 he secretly married Jane, daughter of Sir Thomas Thornhill, a painter under whom he studied. Thornhill became senior grand warden of the Grand Lodge of England in 1828 [sic: 1728]. Hogarth painted his father-in-law's portrait in Masonic attire as grand officer…The painting *Sleeping Congregation* (1736) represents Dr Desaguliers, grand master in 1720, preaching to a congregation. Among the sleepers are a number of grand lodge officers and Masonic notables whom Hogarth knew well through his attendance at the quarterly sessions of grand lodge, and in the dozen London lodges. *The Mystery of Masonry Brought to Light by the Gormogons* (1742), shows Dr James Anderson and the Duke of Wharton grand master in 1722-23…He also made an engraving of Martin Folkes, deputy grand master of the grand lodge in 1724.[9]

Fig. 1 Garrick House (Garrick's Villa), Hampton, Richmond upon Thames

Fig. 2 Garrick's Temple to Shakespeare at Garrick House (Garrick's Villa)

The Garrick Villa is located on Hampton Court Road in Richmond upon Thames. Following its purchase by Garrick in 1754 several alterations were made to it by architect and Freemason Robert Adam (1728-1792). Hogarth Way named after his friend and high-ranking Freemason William Hogarth runs alongside its gardens.[10]

In honour of his hero on the riverside part of the grounds at the west end of the lawn Garrick erected his Temple to Shakespeare in 1756. The Temple is built in the Palladian style introduced into England by the Grand Master of England Inigo Jones (1573-1652),[11] the designer of the Baconian-Rosicrucian masques produced in the early part of the seventeenth century. The name of its architect is not recorded it is however generally credited to the architect and Freemason Robert Adams. It is an octagonal structure built of brick with a single east-facing entrance with a dome and portico supported by Ionic Pillars. The Temple to Shakespeare is a Freemasonic Temple. In Freemasonry, Ionic Pillars represent wisdom, Doric Pillars represent strength and Corinthian Pillars represent beauty. In the Entered Apprentice Degree, the candidate learns of Wisdom, Strength, and Beauty. Followed in the Fellowcraft Degree with specific references to the Doric, Ionic and Corinthian Pillars and in the Master Mason Degree the Three Grand Pillars support the Institution and Temple of Freemasonry. Founded upon the Temple of Solomon the centrepiece of Bacon's *New Atlantis* (*Land of the Rosicrucians*) governed by his Rosicrucian Brothers invisibly working on behalf of humankind, with Solomon's Temple, incorporated as the founding legend of its outer body, the Freemasonry Brotherhood.

The east-facing entrance is where the Grand Master sits and where the Lodge Room is located. It symbolises the rising sun and the Light that illuminates the divine path to enlightenment and understanding. The legendary King Solomon's Temple in Jerusalem featured a prominent east-facing entrance illuminating its most sacred space the *Sanctum Sanctorum* or Holy of Holies:

> Ye shall understand (my dear friends) that amongst the excellent acts of that king, one above all hath the pre-eminence. It was the erection and institution of an Order or Society we call *Salomon's House*; the noblest foundation (as we think) that was ever upon this earth; and the lanthorn of this kingdom.[12]

In 1620 appeared Bacon's *Novum Organum* the philosophical work which was part of his Great Instauration of all learning.[13] The first part of the Great Instauration was a much revised and enlarged version of *The Advancement of Learning* greatly expanded into the *De Augmentis Scientiarum IX Books* published shortly before the Shakespeare First Folio. The second part of it was the *Novum Organum*, or *New Organ*, a formulation of a modern scientific method on which scientific investigation could be based upon. The title page of *Novum Organum* depicts a ship passing through the Pillars of Hercules either side of the Strait of Gibraltar which double up as the twin Pillars of Freemasonry indicating the strength and permanence of the programme for the advancement of knowledge set forth by Lord Bacon and his Rosicrucian-Freemasonry Brotherhood for the benefit of humankind.[14] Two Freemasonic Pillars appear on the title page of Bacon's *History of the Reigne of King Henry The Seventh* (1628),[15] and the title page of his *Sylva Sylvarum* (1626) is framed within two striking Freemasonic Pillars, to which is appended with its own separate title page, the *New Atlantis* (*or*, *Land of the Rosicrucians*).[16] Around the emblem on the title page of the *New Atlantis* appears the inscription 'TEMPORE PATET OCCVLTA VERITAS' ('In Time The Hidden Truth Will Be Revealed or Time Brings Forth the Hidden Truth').[17] In 1640 appeared the English translation *Of The Advancement of Learning or the Partition of Sciences IX Bookes Written in Latin by the Most Eminent Illustrious & Famous Lord Francis Bacon Baron of Verulam Vicount of St Alban Counsillor of Estate and Lord Chancellor of England Interpreted by Gilbert Wats.* Prefixed to the 1640 edition is an engraving by W. Marshall of Bacon wearing his Masonic Hat seated at a table with pen in his hand composing the six books of the *Instauratio Magna* (*The Great Instauration*) with Books I & II to his left and volumes III to VI placed on the shelf above him. Adjacent to the portrait

of Bacon is an engraved frontispiece that is framed by two Masonic Pillars which as Alfred Dodd (himself a Freemason) points out:[18]

…indicates quite clearly his connection with Modern Freemasonry by Signs and Symbols. There are the Two Great Pillars, the Terrestrial and Celestial Globes, the Sun and Moon, the Curtain, which still veils the floor of the Lodge in many old Lodges, the secret grip of the Clasped Hands, the Pyramids of the Higher Degrees, the lighted candles and the symbolic Owls that denote Wisdom and SECRETS. The Six Parts of The Great Instauration are to be seen, [as] Francis Bacon's complete work, three parts being placed under the Visible Globe and three under the Invisible Globe, thus indicating that Three were written OPENLY and Three SECRETLY: His concealed Works were The Shake-speare Plays, the Rosicrucian Manifestos and The Complete Rituals on which he founded the Masonic Brotherhood.[19]

Five years later a Latin edition of Bacon's *De Augmentis Scientiarum* was published in Holland in 1645. The title page of the little-known later edition clearly reveals the concealed truth about the authorship of the Shakespeare works. Its engraving represents the Mountain of Parnassus, the mythical home to Apollo, God of poetry, and the Muses, the goddesses of poetry and drama, with winding steps leading up to a Freemasonic Temple. In the title page the figure representing Bacon is seated in front of a large Folio (his divine Shakespeare First Folio) with his left hand controlling his literary mask William Shakspere clad in an actor's goat-skin, holding a clasped book, like the old Masonic rituals, representing his Rosicrucian-Freemasonry Brotherhood, who to the present day closely guard and watch over Bacon's secret life and writings, including his concealed authorship of the Shakespeare works.[20]

The Temple to Shakespeare erected by Garrick is a Rosicrucian-Freemasonic Temple erected to Bacon-Shakespeare, Founding Father and *the* Grand Master of the Rosicrucian-Freemasonry Brotherhood. Which was known to the invisible powers of the United Grand Lodge of England as cryptically revealed in the first and second *Book of Constitutions*, some of its Grand Masters and other high-ranking Freemasons, inward friends of the greatest Shakespeare actor of his era.

His close friend and Freemason Horace Walpole (1717-1797),[21] celebrated writer and patron of the arts, who regularly visited Garrick at his Villa, wrote to George Montagu on 14 October 1756:

John and I are just going to Garrick's [at Hampton] with a grove of cypresses in our hands, like Kentish men at the conquest. He has built a temple to his master Shakespeare, and I am going to adorn the outside, since his modesty would not let me decorate it within, as I proposed, with these mottoes:

Quod spiro et placeo, *si placeo, tuum est*.

That I spirit have and nature,
That sense breathes in ev'ry feature
That I please, if please I do,-
Shakespeare,-all I owe to you.[22]

The 'mottoes' very carefully printed above incorporate a series of Baconian ciphers conveying a secret concealed message. In his article 'Baconian-Rosicrucian Ciphers: An introduction to the cryptography used by Francis Bacon and the Rosicrucian-Freemasonic fraternity', Dawkins points out how the Triple Tau (T.T.T.) links to Bacon-Shakespeare and The Temple of Solomon. The Triple Tau is the symbol of the Royal Arch of Freemasonry. The two letters T. T. represent the number Thirty-Three: 33 **Bacon** in simple cipher and the 33rd Degree of Freemasonry.[23] As seen above the first two lines in the verse begin with a Double Tau (T.T.) representing Thirty-Three **Bacon** in simple cipher and the highest 33rd Degree of Freemasonry followed by a Triple

Fig. 3 Interior of Garrick's Temple with a replica of Roubiliac's Statue of Shakespeare

Fig. 4 Bust of Bacon by Roubiliac at the Wren Library, Trinity College, Cambridge

Tau (T.T.T.) in its first three lines symbolising the Temple of Solomon the institution in Bacon's *New Atlantis* governed by his Rosicrucian Brothers invisibly working on behalf of humankind, with Solomon's Temple, incorporated as the founding legend of its outer body, the Freemasonry Brotherhood. The 'mottoes' headed '*Quod spiro et placeo*, *si placeo, tuum est*' comprise a total of 33 words: 33 **Bacon** in simple cipher addressed to his pseudonym Shakespeare, conveying the concealed message Francis Bacon, Founder of the Rosicrucian-Freemasonry Brotherhood, is Shakespeare.

For the Rosicrucian Freemasonic Temple to Bacon-Shakespeare Garrick commissioned a statue of his idol from the French Huguenot sculptor and Freemason Louis Francios Roubiliac (1702-1762). He was a member of the White Bear Masonic Lodge in London in 1730 that met in King Street, Golden Square, Soho.[24] As no doubt Garrick was aware Roubiliac also created the bust of Bacon in the Wren Library at Trinity College, Cambridge in 1751.[25] The statue of the Shakespeare was supposedly based on the Chandos portrait whereas it has been suggested that it is more likely a portrait Garrick in the role of Shakespeare. Garrick was not satisfied with the head of the statue and Roubiliac replaced it with one carved from another piece of marble.[26] The Roubiliac Shakespeare statue is a disguised portrait of Francis Bacon.

During Garrick's lifetime the statue was displayed in the Temple. Following his death it was given to the British Museum.[27] A copy of the statue provided by the British Library now stands in place of the original at Garrick's Bacon-Shakespeare Rosicrucian-Freemasonic Temple.

For the Great Shakespeare Jubilee of 1769 Garrick wished to provide Stratford with a statue of Shakespeare but he did not want to part with his Roubiliac so he decided upon an alternative modelled after the Rosicrucian-Freemasonic Bacon-Shakespeare statues at Westminster Abbey and Wilton House (see the chapters above):

> Twenty-four years after finishing the Westminster Abbey statue, Scheemaker, the sculptor, had executed a revised and improved version of it for Lord Pembroke, to be housed at Wilton. With this statue in mind, Garrick called in a sculptor named John Cheere, whose claims for the task were twofold. Sir Henry Cheere, who had been a pupil of Scheemaker…Cheere was therefore chosen to provide a leaden copy of the Wilton statue.[28]

In 1767 the Stratford Council decided to rebuild the Town Hall, which involved William Hunt the Town Clerk, obtaining permission from Charles Sackville, second Duke of Dorset (1711-1769), High Steward of Stratford and its major landowner, for it to extend on to a piece of land behind the old Town Hall.[29] Charles Sackville, second Duke of Dorset was the eldest son of Lionel Cranfield Sackville first Duke of Dorset (1688-1765). His younger brother Lord George Sackville (1716-1785) was Grand Master of the Grand Lodge of Ireland in 1751.[30] The second Duke of Dorset is credited with establishing the first Freemasonic Lodge in Italy at Florence during his Grand Tour in 1733. The Lodge in Florence struck a Medal in his honour that year 'On the obverse is a classical raised bust of Sackville naming him 'magister' (master) and on the reverse sits a figure of Harpocrates, the Greek god of secrecy, carrying a horn of plenty with the inscription 'Ab Origine' (to the founders).'[31] The solicitor Francis Wheler, Steward of the Court of Records for the Borough of Stratford, wrote to William Hunt suggesting that he approach Garrick through an intermediary (the poet George Keate) and request a statue for the north face of the Stratford Town Hall as well as a portrait of Garrick and one of Shakespeare. He also suggested the Corporation make Garrick an Honorary Burgess of Stratford and present him with a testimonial box made from Shakespeare's mulberry tree. With the full backing of the Corporation on 6 December 1767 Wheler wrote to Garrick informing him the local nobility and gentry had made liberal contributions towards the cost of the new Town Hall and how they would be proud to receive from his hands a 'Statue Bust or Picture' of Shakespeare and 'some Picture of yourself that the Memory of both may perpetuated together', placed in the building.[32]

The proposals naturally met with Garrick's approval, and he set in train a series of events that ended with the Shakespeare Jubilee nearly two years later. For a portrait of Shakespeare Garrick first approached his old friend the painter Thomas Gainsborough (1727-1788) suggesting he used the Droeshout engraving from the Shakespeare First Folio as a model. Although he was apparently willing to accept a commission to paint a likeness of Shakespeare, he refused to consider the Droeshout 'Damn the original picture', he said, 'a stupider face I never saw'.[33]

The reason for Gainsborough's refusal is only all too obvious. The Droeshout engraving on the title page of the Shakespeare First Folio is a mask behind which its concealed author Francis Bacon is hidden in plain sight, which when removed reveals the truth behind the Rosicrucian-Freemasonic illusion and *ludibrium* that the illiterate/semi-illiterate William Shakspere was the author of the greatest literature in the history of the world. The secret relationship between Bacon and Martin Droeshout is encapsulated in an earlier Droeshout engraving titled Doctor Panurgus (*c*. 1621). The figure of Bacon in the Dr Panurgus engraving by Droeshout dating from the early 1620s is drawn from life, which points to Bacon sitting for it at Gorhambury. The complex engraving has clearly been carefully planned and must have involved Bacon giving Droeshout instructions and further directions that over a period of time necessitated numerous revision and amendments, not unlike the Droeshout in the First Folio, which exists in three known states, showing close attention to minor details as well as slight changes made to various aspects of it. This process was taking place around the time Bacon was planning and preparing his Shakespeare plays for the Jaggard printing house during the years from 1621 to 1623 when it is likely that Droeshout made numerous visits to see Bacon at his country estate at Gorhambury where he was most likely residing for periods with Bacon and Ben Jonson as part of his entourage of good pens and other artists that made up his literary workshop.[34]

As an alternative Garrick wrote to Gainsborough suggesting the Stratford Bust might serve as a better model than the Droeshout. The Stratford Bust was also not to Gainsborough's liking 'Shakespeare's bust is a silly thing, and I have not sense enough to make him more sensible in the picture, and so I tell ye, you shall not see it.' Instead, he proposed to 'give it an old look, as if it had been painted at the time he lived; and there we shall fling 'em, dam' me.'[35] Again it is not difficult to sympathise with Gainsborough. The original Stratford Monument erected by Bacon and his Rosicrucian Brotherhood supposedly depicting a likeness of William Shakspere with its ludicrous moustache, holding a grain-sack, minus a pen and paper, was a merry jest, a Rosicrucian-Freemasonic illusion, which evolved in the eighteenth-century, to anything any one wanted to be, because nobody knows what the Stratford man actually looked like.[36] A less than pleased Garrick scribbled on the back of the letter 'Impudent Scoundrel!' and cancelled the commission.[37]

He subsequently turned to the painter and scientist Benjamin Wilson (1721-1788) who was elected to the Baconian-Rosicrucian Royal Society in 1751 and received its Copley Medal for his electrical experiments in 1760. Among his sitters were Deputy-Grand Master of England Martin Folkes and Freemason Philip Stanhope, fourth Earl of Chesterfield with his portrait of Benjamin Franklin, the most important American Freemason of his era, part of the collection at the White House. Earlier in 1753 he had painted *David Garrick and George Anne Bellamy in Romeo and Juliet* with Garrick as Romeo and Bellamy as Juliet in the tomb scene. His picture of *Shakespeare in his Study* commissioned by Garrick was lost in a fire at Stratford Town Hall in 1946. The statue of Shakespeare for the Stratford Corporation was modelled after the Rosicrucian-Freemasonic Bacon-Shakespeare statues at Westminster Abbey and Wilton House commissioned by his fellow Brethen which Garrick had taken a close interest in. This left the third promised work of a painting of Garrick himself. Not wishing to appear vain by presenting Stratford with a picture of himself it was conveyed through third parties it would be more fitting if the Corporation should honour its first Freeman of Stratford by commissioning a full-length

Fig. 5 The painting by Gainsborough of Garrick with a Bust of Shakespeare

painting of Garrick, which they agreed and 'as soon as he got permission Garrick turned to Gainsborough'.[38] Garrick and Gainsborough worked closely together on the portrait.

Garrick is shown standing with his arm around a pillar on which rests a bust of Shakespeare which looks nothing like the Droeshout portrait, or the Stratford Bust. The bust of Shakespeare is a disguised likeness of Bacon with a supporting pillar representing the Pillars of Freemasonry as seen on the title pages of his *Novum Organum* (1620), *Sylva Sylvarum* (1626), *The History of Henry VII* (1628), *The Advancement of Learning* (1640) and Three Grand Pillars that support the Institution and Temple of Freemasonry. To reinforce the allusion, in the background is a Masonic Temple representing the Temple of Solomon, the centrepiece of Bacon's *New Atlantis* governed by his Rosicrucian Brothers, the founding legend of the Freemasonry Brotherhood.

It is not known precisely when Garrick began thinking about idea of some kind of Shakespeare celebration at Stratford.[39] Regarding the Stratford Jubilee, Deelman says, that 'For many years he had been mediating some such idea.'[40] Even when he had decided upon it, writes Martha Winburn England, he still kept it secret in the planning and preparation stage 'When Garrick revealed his carefully guarded secret, that he would hold a Shakespeare Jubilee in Stratford, he had been deep in his plans for a year and a half.'[41] His first public announcement came at Drury Lane Theatre in the form of a hint as he bid farewell to the audience until the following season:

> My Eyes, till then, no Sight like this shall see,
> Unless we meet at Shakespeare's Jubilee!
> On Avon's Banks, where flow'rs eternal blow,
> Like It's full Stream, our Gratitude should flow!
> There let Us revel, shew our fond regard,
> On that lov'd Spot first breath'd our Matchless *Bard*![42]

In secret the Freemasonry Brotherhood backed and supported Garrick's plans for the Stratford Jubilee. Writing to William Hunt, Town Clerk of Stratford, Garrick says he had already written the words of his dedication Ode which he proposed to deliver to music written by (Freemason) Thomas Arne 'Dr Arne works like a dragon at it-he is all fire, & flame about it' before adding 'You must know, for I tell you all my Secrets, that I have brought in a Comp^{t} (delicately) to y^{e} Duke of Dorset, for his great generosity and kindness about y^{e} Trees.'[43] The Shakespearean actor and Freemason David Garrick was a veritable keeper of secrets.

In the lead-up to the Stratford Jubilee Garrick a master publicist organized and directed a full-scale publicity campaign. It is difficult if not impossible to exaggerate the space devoted to it in the months prior to its opening day in the press and papers, augmented by pamphlets and poems, some of it supportive and favourable others antagonistic and hostile, which only served to stoke up public interest. It was the talk of all London, the aristocracy and nobility, in theatre land, and the who's who of the Shakespeare world. Everyone was talking about it in the coffee-shops, the salons and on the streets. As the date for the opening of the Jubilee approached the roads from London to Stratford were crowded with carriages on their sacred pilgrimage to pay homage to the great poet and dramatist directed by the Master of Ceremonies and Illusions, the great actor and Freemason, Mr Shakespeare himself, the keeper of secrets, David Garrick.

On the first day of the Shakespeare Jubilee on 6 August 1769 a milestone date in the history of Stratford the proceedings and visitors were headed by the high-ranking Freemason, Charles Sackville, second Duke of Dorset, High Steward of Stratford, credited with establishing the first Freemasonic Lodge in Italy, whose younger brother Lord George Sackville (1716-1785) was Grand Master of the Grand Lodge of Ireland, along with his considerable entourage. Also in attendance at the Shakespeare Jubilee was George Montagu, the fourth Duke of Manchester (1737-1788), Grand Master of the Premier Grand Lodge of England, from 1777 to 1782.[44] Henry Herbert, tenth Earl of Pembroke and his wife Lady Elizabeth (nee Spencer), Countess

of Pembroke and Montgomery to whose ancestor, Henry Herbert, the second Earl of Pembroke, Bacon supplied several of his early Shakespeare plays, and to then Grand Master of England William Herbert, third Earl of Pembroke and his brother Philip Hebert, Earl of Montgomery and fourth Earl of Pembroke, Bacon dedicated his Shakespeare First Folio.[45] As well as Spencer Compton, Earl of Northampton and his Jane, Lady Northampton, whose descendant Spencer Douglas David Compton, 7th Marquess of Northampton (*b*. 1946) the Pro Grand Master of the United Grand Lodge of England from 2001 until 2009, is the current owner of Canonbury Tower (owned by the family from the sixteenth century), the oldest Rosicrucian-Freemasonic Lodge in the world, leased by Bacon from 1616 until his death a decade later.[46] All part of a large contingency of the Rosicrucian-Freemasonry Brotherhood founded by Lord Bacon whose *sanctum sanctorum* knew then and now that he was the secret author of the Shakespeare *Works*.

From the ranks of the aristocracy also present from the first day of the Shakespeare Jubilee were the Lord and Ladies Denbigh, North, Shrewsbury, Pigot, Hertford, Archer, Beauchamp, Craven, Carlisle, Plymouth, Grosvenor, and many others from the lower ranks of the nobility.[47]

The first day began with a fanfare of canons and the ringing of the church bells announcing the start of the three-day Stratford Jubilee. A masquerade of musicians and singers with flutes and guitars all masked weaved their way through the streets on the way to serenade the master of illusions Garrick and his wife Eva-Maria:

THE MORNING ADDRESS.

To the Ladies:

LET beauty with the sun arise
To SHAKESPEARE tribute pay.
With heavenly smiles and speaking eyes,
Give grace and lustre to the day.

Each smile she gives protects his name
What face shall dare to frown?
Not Envy's self can blast the fame.
Which Beauty deigns to crown.[48]

For the public breakfast the mastermind of the event Garrick and Eva Maria arrived at the Town Hall suitably dressed for the occasion in all their finery. The proceeding were formally opened by William Hunt, the Stratford Town Clerk, with Garrick formerly appointed the First Steward of the Jubilee and invested with the insignia of his office, a medal with a bust of Shakespeare and a wand, made from the wood of the famed mulberry tree.

Breakfast was followed by a performance of an oratorio *Judith* by composer and Freemason Thomas Arne.[49] He had previously written the music for *Alfred*, *A Masque* (1740) that included *Rule Britannia* by David Mallet editor of *The Works of Francis Bacon* published the same year that was reissued in 1753 with a new title page. There was one guest who arrived suitably late the irrepressible James Boswell who caused something of a stir dressed as a Corsican Chief. The future biographer of the Shakespeare editor and great admirer of Bacon's works Dr Samuel Johnson was also a leading high-ranking Freemason. His family links to Freemasonry stretched back to the days of Bacon. His ancestor John Boswell, third Laird of Auchinleck (*c*.1532-1609) is believed to have been one of the earliest known Speculative Freemasons. He was present at a meeting of the Lodge of Edinburgh on 8 June 1600 whose signature & mark are recorded on its minutes. His distinguished uncle Dr John Boswell (1710-1780), Treasurer and President of the Royal College of Physicians of Edinburgh, was Senior Grand Warden of the Grand Lodge

Fig. 6 Garrick delivering his *Ode to Shakespeare* at the Stratford

of Scotland in 1753-54. The great man of letters himself James Boswell (1740-1795) was raised in Canongate-Kilwinning Lodge, Edinburgh on 14 October 1759. He was Master of the Lodge from 1773 to 1775 and the Deputy-Grand Master of the Grand Lodge of Scotland from 1776 to 1778. His son the poet and politician Sir Alexander Boswell, first baronet (1775–1822) was Grand Master of Ayrshire and Master of Canongate-Kilwinning Lodge No. 2.[50]

On the second day the weather took a decidedly turn for the worse with the heavens opening flooding the streets causing the grand pageant with around two hundred participants dressed as Shakespearean character to be abandoned. Attention now turned to the Amphitheatre where Garrick was to perform with Arne and a hundred-strong orchestra behind him *An Ode Upon Dedicating a Building and Erecting a Statue to the Memory of Shakespeare*. Under pressure to salvage the day Garrick admirably rose to occasion and delivered an electrifying performance. The music began conducted by his Fellow Brethren Dr Arne and Garrick immediately captured the attention of the packed audience of more than a thousand guests with the first recitative:

TO what blest genius of the isle,
Shall Gratitude her tribute pay,
Decree the festive day,
Erect the statue, and devote the pile?[51]

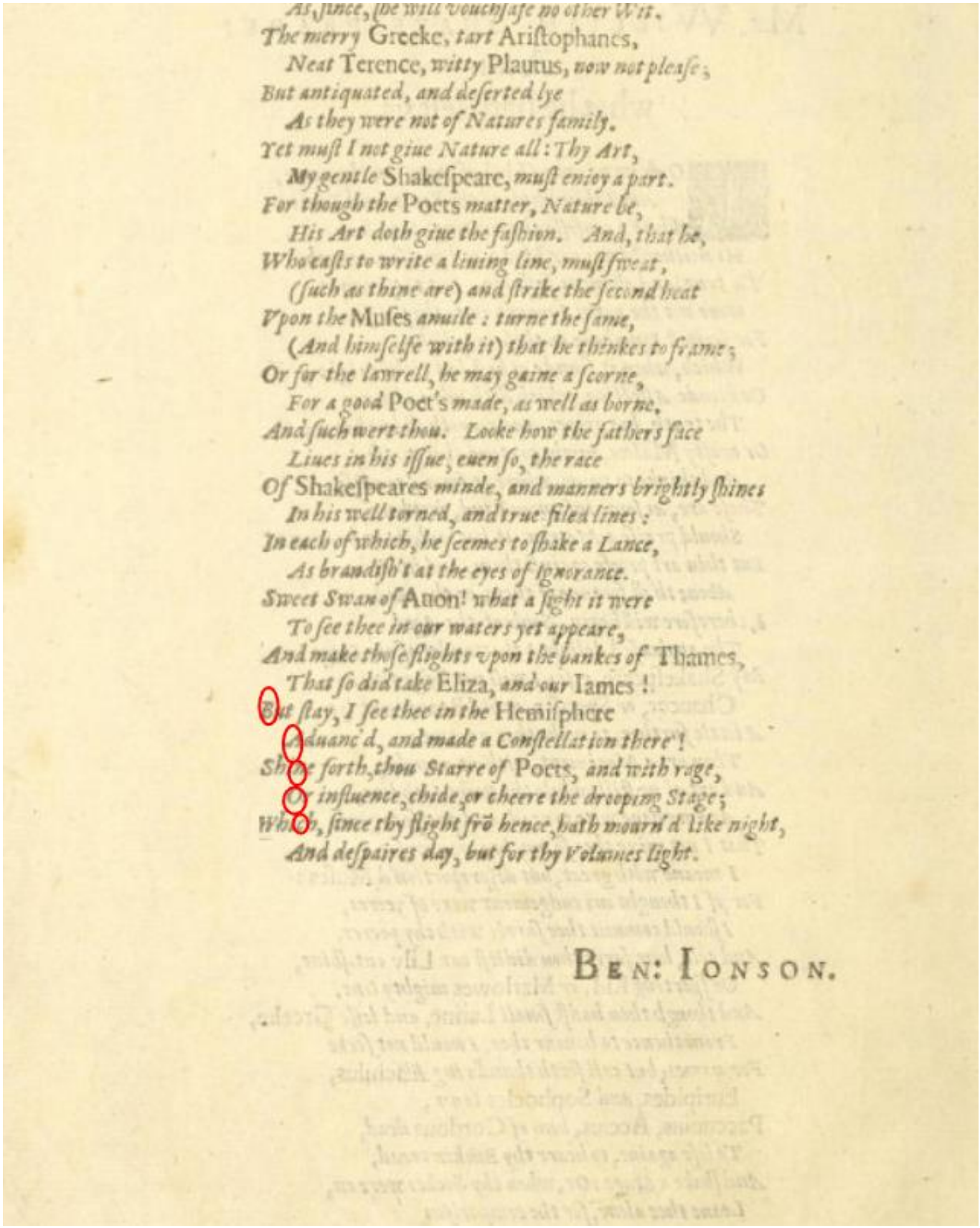
In the engraving of the scene the amphitheatre is supported by a circular colonnade of columns of the Corinthian order.[52] The Doric, Ionic and Corinthian Pillars support the Institution and Temple of Freemasonry, founded upon the Temple of Solomon, the centrepiece of Bacon's *New Atlantis* (*Land of the Rosicrucians*) governed by his Rosicrucian Brothers invisibly working on behalf of humankind. Behind Bro. Garrick stands a statue of Shakespeare like the Rosicrucian-Freemasonic statues at Westminster Abbey and Wilton House conveying Bacon is Shakespeare. The circular colonnade is divided into three equal sections. As can be seen from the engraving on the left hand side as we look at it, the first section contains 11 columns, the second section another 11 columns, and even though the third section is not fully visible, we know because of its symmetry it also contains 11 columns: 11+11+11=33 **Bacon** in simple cipher, conveying as in the case of the statues at Westminster Abby and Wilton House, that **Bacon is Shakespeare**.

The second half of the volume published in 1769 containing the *Ode To Shakespeare* consists of testimonies by Ben Jonson, the Freemason editors of Shakespeare Pope and Theobald, Dr Johnson, and Hanmer, Warburton, Capell and Steevens, as well as Milton, Dryden and Voltaire, *et al*.[53] While the Shakespeare First Folio working its way through the Jaggard printing presses its editor and contributor of its two verses Ben Jonson was living with Bacon at Gorhambury.[54] It is one of the verses 'To the memory of my beloued, The Avthor Mr. William Shakespeare' that is reproduced by Garrick in *An Ode Upon Dedicating A Building and Erecting A Statue to the Memory of Shakespeare* (1769). The Jonson verse prefixed to the Shakespeare First Folio includes the following lines:

Leave thee alone, *for the comparison*
Of all, *that insolent* Greece, *or haughtie* Rome
Sent forth, *or since did from their ashes come*.[55]

In his posthumously published meditations *Timber*: *Or*, *Discoveries* Jonson again writes of his king Bacon by repeating the wording he used for him in his verse prefixed to the Shakespeare First Folio:

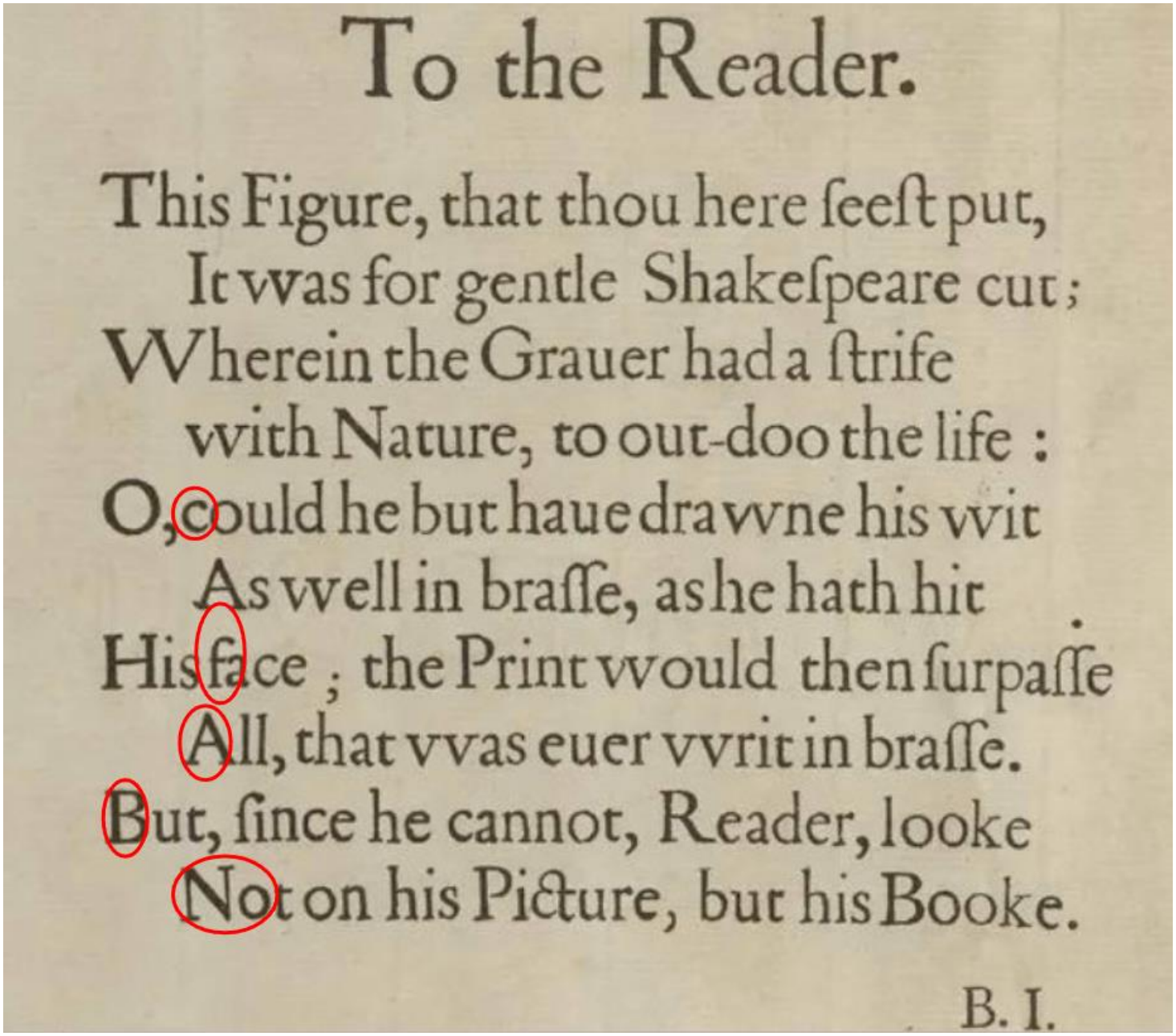
He [Bacon], who hath fill'd up all numbers; and perform'd that in our tongue,
which may be compar'd, or preferr'd either to insolent *Greece*, or haughty *Rome*.[56]



As, ſince, ſhe will vouchſafe no other Wit.
The merry Greeke, tart Ariſtophanes,
Neat Terence, witty Plautus, now not pleaſe;
But antiquated, and deſerted lye
As they were not of Natures family.
Yet muſt I not giue Nature all: Thy Art,
My gentle Shakeſpeare, muſt enioy a part.
For though the Poets matter, Nature be,
His Art doth giue the faſhion. And, that he,
Who caſts to write a liuing line, muſt ſweat,
(ſuch as thine are) and ſtrike the ſecond heat
Vpon the Muſes anuile: turne the ſame,
(And himſelfe with it) that he thinkes to frame;
Or for the lawrell, he may gaine a ſcorne,
For a good Poet's made, as well as borne.
And ſuch wert thou. Looke how the fathers face
Liues in his iſſue, euen ſo, the race
Of Shakeſpeares minde, and manners brightly ſhines
In his well torned, and true filed lines:
In each of which, he ſeemes to ſhake a Lance,
As brandiſh't at the eyes of ignorance.
Sweet Swan of Auon! what a ſight it were
To ſee thee in our waters yet appeare,
And make thoſe flights vpon the bankes of Thames,
That ſo did take Eliza, and our Iames!
But ſtay, I ſee thee in the Hemiſphere
Aduanc'd, and made a Conſtellation there!
Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or cheere the drooping Stage;
Which, ſince thy flight frõ hence, hath mourn'd like night,
And deſpaires day, but for thy Volumes light.

BEN: IONSON.

Fig. 7 The second page of 'To the memory of my beloued, The Avthor Mr. William Shakespeare' prefixed to the First Folio by Ben Jonson containing the anagram **Bacon**



To the Reader.

This Figure, that thou here ſeeſt put,
It vvas for gentle Shakeſpeare cut;
Wherein the Grauer had a ſtrife
with Nature, to out-doo the life:
O, could he but haue drawne his vvit
As vvell in braſſe, as he hath hit
His face; the Print would then ſurpaſſe
All, that vvas euer vvrit in braſſe.
But, ſince he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

Fig. 8 The Address To The Reader by Ben Jonson prefixed to the Shakespeare First Folio incorporating the anagram **F Bacon**

With his Rosicrucian-Freemasonic Grand Master Bacon, Rare Ben had a love of anagrams, and he thoughtfully incorporated one in the last six lines of his verse 'To the memory of my beloued, The Avthor Mr. William Shakespeare', communicating a secret message to posterity regarding the true identity of our immortal poet Shakespeare, by spelling out down the left-hand side his name, **BACON**:

***B**ut stay*, *I see thee in the* Hemisphere
***A**duanc'd and made a Constellation there*!
*Shi**n**e forth, thou Starre of Poets*, *and with rage*,
***O**r influence*, *chide*, *or cheere the drooping Stage*;
*Whi**c**h*, *since by flight fro*[*m*] *hence*, *hath mourn'd like night*,
And despaires day, *but for thy Volumes light*.[57]

BACON.

Opposite or adjacent to the Droeshout Mask concealing Francis Bacon, the true author of the Shakespeare First Folio, is the address To the Reader signed by Ben Jonson. With the skilful concealment of the author's true likeness cryptically revealed several times throughout the verse, the dexterous Ben Jonson finally instructs the reader to hit on his face or his true identity, which he again reveals by communicating a secret message to posterity by spelling out down the left-hand side his name, **F BACON**:

To the Reader.
This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
with Nature, to out-doo the life:
O, **c**ould he but haue drawne his wit
As well in brasse, as he hath hit
His **f**ace; the Print would then surpasse
All, that vvas euer vvrit in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.
B. I.[58]

F BACON

The cryptographic messages repeatedly conveyed by Ben Jonson in the verse To the memory of my beloued, The Avthor Mr. William Shakespeare and the address To The Reader is the great philosopher-poet hidden Francis Bacon is the secret author of the Shakespeare First Folio.

It is assumed the *Ode Upon Dedicating A Building and Erecting a Statue to the Memory of Shakespeare* was followed by *An Oration in Honour of Shakespeare* otherwise known as the *Jubilee Oration*. The *Jubilee Oration* first appeared in *Lloyd's Evening Post* for September 1st to 4th and several newspapers in the first week of September under the heading 'An Oration in honour of Shakespeare, intended to be spoken by Mr. Garrick at Stratford upon Avon during the Jubilee'.[59] The prose *Jubilee Oration* is anonymous, and Garrick never claimed authorship of it. The text of it was included by Robert Wheler in *The History and Antiquities of Stratford-Upon-Avon* published in 1806 presented as 'Written and spoken by Mr. Garrick',[60] a statement regarding its authorship, for he provided no evidence.

In *Garrick's Jubilee* Professor Martha Winburn England presents a detail submission based upon a comparison of the prose writings of Garrick and the writer, philosopher and statesman Edmund Burke, that the opening and closing paragraphs are written in the style of Garrick, whereas the magisterial prose of the central body of it, is written in the style of Burke. In *The Great Shakespeare Jubilee* Deelman observes 'Indeed, the Oration may well be by Burke…The real point is that there is not, and never has been, any valid reason for supposing that Garrick did write it.'[61] In *Garrick's Folly The Shakespeare Jubilee of 1769* Stockholm expressed the view 'Garrick did not have the technical skill or the ability to write a formal oration, although he could be trusted to deliver oner well; thus he must have sought some professional assistance.' [62] The Oration is a literary masterpiece. Its 'central theme is', writes Deelman 'that Shakespeare was more than an imitator of nature: he was a creator, another Nature in himself. This position is elaborated at some length, in rather splendid Ciceronian prose.'[63] A very apt description of Bacon whose whole scientific philosophy and corpus of writings is based upon the observation and interpretation of nature. In his *New Atlantis* (*or*, *Land of the Rosicrucians*) in their college Salomon's House its Rosicrucian philosopher-scientists study all aspects of nature for the benefit of humankind in perpetuity.

The author of the *Jubilee Oration* knew of whom he spoke. It begins with the Baconian-like observation '*The only science of mankind is man*'.[64] Followed by 'This is the aphorism of an author, who has been equally admired as a philosopher and a poet',[65] with Bacon widely seen as the greatest English philosopher in history and as the secret author of the Shakespeare poems and plays, the greatest poet in the history of the world.

The writer, philosopher and statesman Edmund Burke was familiar with the life and works of the writer, philosopher and statesman Lord Bacon, and his incomparable intellect:

> Who is there that upon hearing the name of Lord Bacon does not instantly recognize everything of genius the most profound, everything of literature the most extensive, everything of discovery the most penetrating, everything of observation of human life the most distinguished and refined.[66]

A friend of the Shakespeare editors and Freemasons Alexander Pope and Samuel Johnson, his biographer James Boswell, Deputy Grand Master of the Grand Lodge of Scotland, and the Freemason and mastermind of the Shakespeare Jubilee David Garrick, the great philosopher and statesman Edmund Burke, was also a member of the Brotherhood. He is believed to have been a member of Jerusalem Lodge No. 44 in Clerkenwell, London sometimes referred to as 'Burke's Lodge'. He championed the radical politician and journalist John Wilkes, a member of the Baconian-Rosicrucian-Freemasonic Royal Society, when he was imprisoned for libel, writing the political pamphlet *Thoughts on the Cause of the Present Discontents* in his defence. The members of Jerusalem Lodge No. 44 went to the King's Bench Prison on 3 March 1769 and while there made John Wilkes, a Freemason.[67]

On the morning of the final day of Shakespeare Jubilee it was still raining and many left early. The public breakfast was held in the Town Hall. The planned Jubilee Sweepstakes was run by five horses on the water-logged Meadows Course. One John Pratt won the race and received a silver cup adorned with Shakespeare's arms. He candidly confessed that he knew little about Shakespeare or the Shakespeare plays, a touching honesty and humility, not shared by modern Stratfordians. On the final evening a last ball took place where Mrs Garrick danced a graceful minuet and joined in the country dances with the other remaining ladies, that ended at four in the morning, bringing down the final curtain of a simply unforgettable Shakespeare Jubilee.

To mark the Stratford Jubilee masterminded by the Shakespeare actor and Freemason David Garrick and his Fellow Brethren a Special Medal was made by Mr Westwood of Birmingham. On one side is a likeness of 'Shakespeare' with the legend 'We Shall Not Look Upon His Like Again' signed by F. Westwood. On the reverse is the inscription 'Jubilee At Stratford In Honour And To The Memory Of Shakespeare, Sep^{r} 1769. D. G. Steward.'

Fig. 9 The deciphered obverse and reverse of the **1769 Shakespeare Jubilee Medal** revealing that **Bacon** is **Shakespeare**

On the obverse depicting 'Shakespeare' another disguised likeness of Francis Bacon there are a total of 39 letters: 39 **F Bacon** in simple cipher. On the reverse there are a total of 67 letters in the inscription: 67 **Francis** in simple cipher. The 67 letters comprise 66 block capital letters and one upper case letter: 66 a double cipher for **Bacon** (33)/**Bacon** (33) in simple cipher. There are a total of 15 words ('D.G.' stands for David Garrick) and the addition of the date (1+7+6+9) 23 plus the 1 upper-case letter ('r'): 15+23+1=39 **F Bacon** in simple cipher. The 12 full words, 66 block capital letters and 23 derived from the addition of the date provides a total of 101 minus the single upper-case letter 101-1=100 **Francis Bacon** in simple cipher and the total of 101 plus the two letters 'D. G.' produces 103 **Shakespeare** in simple cipher. With the Special Medal to mark the Shakespeare Jubilee masterminded by David Garrick and the Rosicrucian-Freemasonry Brotherhood conveying the secret message that **Francis Bacon** is **Shakespeare**.

Putting on the Shakespeare Jubilee was enormously expensive and despite all the publicity and large attendance it made a loss. It is said to have cost up to £50,000 (several million today) which when everything was taken into consideration left a shortfall of £2,000. It is not clear where some of the estimated £50,000 came from. Some of it was apparently raised from the local nobility and gentry headed by high-ranking Freemason Charles Sackville, second Duke of Dorset, High Steward of Stratford and its leading landowner, credited with establishing the first Freemasonic Lodge in Italy at Florence whose younger brother Lord George Sackville was Grand Master of the Grand Lodge of Ireland. The Shakespeare Jubilee was also patronised by George Montagu, fourth Duke of Manchester, future Grand Master of the Premier Grand Lodge of England and Henry Herbert, tenth Earl of Pembroke whose ancestor the erstwhile Grand Master of England William Herbert, third Earl of Pembroke and his brother Philip Hebert, first Earl of Montgomery and fourth Earl of Pembroke, Bacon dedicated his Shakespeare First Folio, and James Boswell, Deputy Grand Master of the Grand Lodge of Scotland, and many more members of the Freemasonry Brotherhood. It was also patronised by Lord Northampton whose descendant Spencer Douglas David Compton, 7th Marquess of Northampton was Pro Grand Master of the United Grand Lodge of England from 2001 until 2009. In secret the Freemasonry Brotherhood backed and financially contributed to the Jubilee which established and cemented Stratford-upon-Avon has the centre of the Shakespeare world, a position it still occupies in the minds of the schoolmen and the masses in every corner of the Globe, to the present day.

The great Shakespeare actor and Freemason Bro. Garrick, the Grand Master of Illusions, had undertaken to personally cover the shortfall which true to his word he paid off in instalments.

He also decided to put on a stage version of the Shakespeare Jubilee at the Drury Lane Theatre which given all the publicity that had surrounded the Stratford extravaganza was guaranteed to attract an audience in the capital. *The Jubilee* premiered on 14 October and proved a rip-roaring success. It was performed ninety-one times in the 1769-70 season, a record for a London theatre in the eighteenth-century, generating more than £9,000 which more than covered the financial shortfall of the Shakespeare Jubilee.

The spectacular processional pageant of *The Jubilee* by Garrick with the statue of Shakespeare led by Apollo surrounded by the Muses is a complex Baconian-Rosicrucian allegory:

HERE FOLLOWS THE PAGEANT.

With Bells ringing, fifes playg, drums beating,
& Canon firing.
Order of the Pageant in the Jubilee.
All enter from the Top of the Stage.

9 Men Dancers with Tambourines
3 Graces
9 Women Dancers-Muses
[*They dance down the Stage to Music.*][68]

Fig. 10 The Principal Characters in the Procession of the Pageant exhibited in the Jubilee at Drury Lane Theatre

Then follows eight groups from the Comedies: *As You Like It*, *The Tempest*, *The Merchant of Venice*, *Much Ado About Nothing*, *Two Gentlemen of Verona*, *Twelfth Night*, *A Midsummer Night's Dream* and *The Merry Wives of Windsor* with each bearing a banner with the name of each play. These are followed by Venus and Cupid and others in a very ornate Chariot:

Venus & Cupid
The Comic Muse in a Chariot drawn by 5 Satyrs
attended by 6 loves with large antique masks
All the Chorus (6 Boys and 20 Men dress'd in a
uniform like Arcadian Shepherds) Two & two singing.

3 Graces.
Apollo with his Lyre.
The Statue of Shakespear supported by ye Passions
and surrounded by the Seven Muses with their
Trophies.[69]

The kettle drum and six trumpets herald in the groups from the following tragedies: *Richard III*, *Cymbeline*, *Hamlet*, *Othello*, *Romeo and Juliet*, *Henry V*, *King Lear*, *Henry VIII*, *Macbeth*, *Julius Caesar* and *Antony and Cleopatra*.

Followed by:

Minerva
Demon of Revenge with a burning Torch-
The Tragic Muse drawn in a Chariot by
6 Furies-and attended by
Fame
Grief
Pity
Despair
Madness
3 Furies following the Chariot.
Mars
6 Soldiers with Swords & Shields
9 Soldiers with Spears.[70]

The island in Bacon's *New Atlantis* (*or*, *Land of the Rosicrucians*) is an ideal literary, scientific and philosophical world governed by Rosicrucian Brotherhood. They know all the languages of Europe, and their invisible merchants of light bring information, knowledge and intelligence from all the other countries of the outside world, while remaining sublimely hidden and unseen to others outside, for the purposes of building a just and perfect society. One of the messengers in *New Atlantis* informs the leader of the travellers that the Father of New Atlantis (in other words, the Supreme Head of the Rosicrucian Brotherhood, Lord Bacon) is due to arrive in a special Chariot followed by his large entourage of attendants dressed in their theatrical finery:

"There is word come to the governor of the city, that one of the Fathers of Salomon's House will be here this day seven-night. We have seen none of them this dozen years. His coming is in state; but the cause of his coming is secret…" The day being come, he made his entry. He was a man of middle stature and age, comely of person, and had an aspect as if he pitied men…He was carried in a rich chariot without wheels, litter-wise; with two horses at either end, richly trapped in blue velvet embroidered; and two footmen on each side in the like attire. The chariot was all of cedar, gilt, and adorned with crystal; save that the fore-end had panels of sapphires, set in borders of gold, and the hinder-end the like of emeralds of the Peru colour. There was also a sun of gold, radiant upon the top, in the midst; and on

the top before, a small cherub of gold, with wings displayed. The chariot was covered with cloth of gold tissued upon blue. He had before him fifty attendants, young men all, in white sattin, loose coats to the mid-leg; and stockings of white silk; and shoes of blue velvet; and hats of blue velvet; with fine plumes of diverse colours set round like hat-bands. Next before the chariot went two men, bare-headed, in linen garments down the foot, girt, and shoes of blue velvet; who carried the one a crosier, the other a pastoral staff like a sheep-hook; neither of them of metal, but the crosier of balm-wood, the pastoral staff of cedar. Horsemen he had none, neither before nor behind his chariot: as it seemeth, to avoid all tumult and trouble. Behind his chariot went all the officers and principals of the Companies of the City.[71]

In the Baconian-Shakespearean pageant at the very heart of *The Jubilee* appears Minerva one of the Roman deities known to the Greeks as Pallas Athena, goddess of knowledge and wisdom, depicted as brandishing or shaking a spear, from when Bacon derived his *nom de plume* Shake-speare and wearing a helmet that could render her invisible. The goddess Pallas Athena appears on the title pages of several rare editions of Bacon's *Works*. The 1641 edition of *La Saggesse Mysterivse Des Anciens*, where Pallas Athena is wearing her helmet of invisibility bearing her shield of truth with two mottoes 'Obscuris vera involvens' ('Truth is enveloped in obscurity') and 'Sic fulget in umbras' ('Thus it shines in the shadows'); the 1643 Latin edition of *Nova Atlantis* (*New Atlantis*, *or Land of the Rosicrucians*); and the *Scripta in…philosophia* (1653) depicting Pallas Athena on its title page, and on its frontispiece, with Bacon flanked by two Rosicrucian Brothers.

Following Bacon's death to the profane world his trusted Rosicrucian Brother Dr Rawley quietly issued a commemorative work in his honour entitled *Memoriae honoratissimi Domini Francisci*, *Baronis de Verulamio*, *vice-comitis Sancti Albani sacrum*. The rare and still virtually unknown work contains thirty-two Latin verses that portray Bacon as a secret supreme poet and dramatist, the writer of comedies and tragedies, behind the pseudonym of Shakespeare.

Three of the verses refer to Pallas Athena:

5.
TO THE MEMORY AND MERITS OF THE RIGHT
HONOURABLE LORD FRANCIS, LORD VERULAM
AND VISCOUNT ST. ALBANS.

Than whom no inhabitant of earth was master of greater intellectual gifts: nor does any survivor so skilfully unite Themis and Pallas. While he flourished the sacred choir of the Muses influenced by these arts poured forth all their eloquence in his praise, (and) left none for wailings.

I, WILLIAM BOSWELL,
have laid (this offering on the tomb).[72]

9.
A THRENODY ON THE DEATH OF THE MOST ILLUSTRIOUS
AND RENOWNED PERSONAGE, SIR FRANCIS BACON, BARON VERULAM.

The very nerve of genius, the marrow of persuasion, the golden stream of eloquence, the precious gem of concealed literature, the noble Bacon (ah! the relentless warp of the three sisters) has fallen by the fates. O how am I in verse like mine to commemorate you, sublime Bacon! and those glorious memorials of all the ages composed by your genius and by Minerva.

R. C., T. C.[73]

In the final elegy Bacon's inward friend, the poet and dramatist Thomas Randolph, one of the sons of Ben Jonson, refers to Bacon as Quirinus (from the old Sabine word *quiris* meaning spear) confirming that Bacon is our secret supreme poet and dramatist, Shakespeare:

ON THE DEATH OF LORD FRANCIS BACON, BARON VERULAM, LATE CHANCELLOR OF ALL ENGLAND

See! how plentiful the flood! I acknowledge these for genuine Muses and their tears. One Helicon will scarce equal them; Parnassus, not covered by Deucalion's flood, will, wonderful to say, be hidden beneath these waters...When he perceived that the arts were held by no roots, and like seed scattered on the surface of the soil were withering away, he taught the Pegasean arts to grow, as grew the spear of Quirinus [Spear/Spearman; i.e., Shakespeare] swiftly into a laurel tree. Therefore since he has taught the Heliconian goddesses to flourish no lapse of ages shall dim his glory. The ardour of his noble heart could bear no longer that you, divine Minerva [Pallas Athena the Shaker of the Spear who wore a helmet which rendered her invisible], should be despised. His godlike pen restored your wonted honour and as another Apollo [leader of the Nine Muses presiding over the different kinds of poetry and liberal arts] dispelled the clouds that hid you.

Thomas Randolph, Trinity College.[74]

In the Baconian-Shakespearean pageant of *The Jubilee* appears the god Apollo with the statue of Shakespeare supported by the passions and surrounded by the seven muses. Throughout the verses in the *Memoriae* its contributors repeatedly refer to Bacon as Apollo, leader of the Nine Muses, the goddesses of the various kinds of poetry: Erato, the Muse of love poetry, Euterpe, the Muse of lyric poetry; Calliope, the Muse of epic poetry; Thalia, the Muse of comedy and Melpomene, the Muse of tragedy.

In elegy XII Bishop Williams unreservedly says that Bacon is Apollo 'How has it happened to us, the disciples of the Muses, that Apollo, the leader of the choir, should die?' and in Elegy XXI 'Apollo, the darling, learned Bacon, of your native land'. In Elegy XXIII Bacon is portrayed as the leader of Apollo and the Muses 'Think you, foolish traveller, that the leader of the choir of the Muses and of Phoebus is interred in the cold marble?', and in elegy XX, Bacon has replaced Apollo the god of poetry as the tenth muse 'O Bacon! none, trust me, none will there be. Lament now sincerely, O Clio! and sisters of Clio, ah! the tenth muse and the glory of the choir has perished.' Likewise, the Muses are directly referred to on thirteen occasions.[75]

The Jubilee was not published and remained in manuscript at Drury Lane Theatre from where it passed into the hands of Garrick's successor Shakespeare actor John Philip Kemble (1757-1823).[76] He was part of the famous acting family whose younger brother the poet, playwright and actor George Stephen Kemble (1758-1822) who played the title roles in *Hamlet*, *King Lear* and *Othello* was initiated into the Phoenix Lodge and was a member of the Marquis of Granby Lodge, Durham, serving as the Deputy Provincial Grand Master of the Province from 1803 to 1808.[77] The actor-manager John Philip Kemble owned a large collection of plays which he sold to Freemason William George Spencer Cavendish, sixth Duke of Devonshire (1790-1858) in 1820, who served as Provincial Grand Master of Derbyshire.[78] His descendant Edward William Spenser, tenth Duke of Devonshire was Grand Master of the Grand Lodge of England from 1847 to 1950.[79] On the retirement of John Philip Kemble, the Shakespeare actor and manager of The Theatre Royal, Covent Garden, a dinner was held in his honour on 27 June 1817 at the Freemason's Tavern.[80] In 1914 the Kemble-Devonshire collection was sold to Henry Edwards Huntington (1850-1927), founder of the Huntington Library in San Marino, California, one of

Fig. 11 The Freemasonic title page of *The Overture*, *Songs*, Airs, *and Chorusses*, *in the Jubilee*, *or*, *Shakespear's Garland as Performed at Stratford upon Avon*, *and the Theatre Royal*, *Drury Lane* (1770)

the most important libraries and cultural institutions in the United States of America, that owns a large and very important collection of Bacon manuscripts and works.

The manuscript of *The Jubilee* housed in the Huntington Library was discovered by Professor Elizabeth Stein who published it in her volume the *Three Plays By David Garrick printed from hitherto unpublished mss with notes and introductions* in 1926.

On the title page of this play appears a memorandum, written by Garrick, of some he lent to Dr. Burnley on October 5, 1771. Following this we find a note by Kemble which reads:

The Jubilee
written by David Garick, Esq[r].

The Manuscript Notes, as well as the Memorandum at the top of this Page, are in M[r]. Garrick's Handwriting. J. P. K.
Collated & Perfect J.P. K. 1800.[81]

In 1770 a now rare publication appeared entitled *The Overture*, *Songs*, *Airs*, *and Chorusses*, *in the Jubilee*, *or*, *Shakespear's Garland as Performed at Stratford upon Avon*, *and the Theatre Royal*, *Drury Lane*. *To which is added a Cantata called Queen Mab or the Fairies Jubilee. Composed by Charles Dibdin*.[82] It comprises 39 pages (39 **F Bacon** in simple cipher) and has a very interesting title page replete with Rosicrucian-Freemasonry symbolism. At the top of the page appears a swan on the River Avon with the town of Stratford-upon-Avon in the distance. This is framed to the left and right by three putti (a naked child or cherub) associated with silence and secrecy representing the three degrees of Freemasonry (Apprentice, Fellow and Master) and Adam's labour with the trowel symbolically used to spread brotherly love among humankind a key tool of Speculative Freemasonry.[83] The 3 putti either side also represent 33 **Bacon** in simple cipher. Below, the picture in the oval frame, is dominated by an unfinished pyramid, with a portrait of Shakespeare, the universal symbol of Freemasonry, denoting its completion is not yet concluded and the full truth not yet told, an echo of the Latin motto on the title page of Bacon's *New Atlantis* (*or*, *Land of the Rosicrucians*) 'Tempore Patet Occulta Veritas' ('Hidden Truth brought forth by Time'), or, in Time the Hidden Truth will be Revealed. To the right of the Freemasonic Pyramid with its portrait of Bacon-Shakespeare is a Temple, representing Solomon's Temple in *New Atlantis*, governed by his Rosicrucian Brotherhood working secretly and invisibly behind the scenes for the benefit of humankind. Thus, the title page conveys a very simple secret message: the Rosicrucian-Freemasonry Brotherhood watch over William Shakspere and Stratford-upon-Avon and in the fulness of time the Hidden Truth that Bacon is Shakespeare will finally be revealed.

The greatest Shakespeare actor of his era David Garrick died at his home Adelphi Terrace on 20 January 1779. He was to lie in state on the weekend before his funeral from eleven o'clock till five on the Saturday and till six on the Sunday. On the Monday the *Morning Post* reported that on Sunday alone, the numbers paying their respects had been estimated at up to 50,000, an astonishing figure that even allowing for some exaggeration, was simply extraordinary.[84] His funeral cortege of thirty-three coaches (33 **Bacon** in simple cipher) took more than an hour to travel through the crowded streets from the Adelphi to Westminster Abbey where Garrick was buried in Poets' Corner on 1 January below the Shakespeare Monument.[85] The funeral service was read by the Bishop of Rochester. His pallbearers included the Duke of Devonshire, Lord Camden, the Earl of Ossory, Earl Spencer and Viscount Palmerston and among the mourners were Shakespeare editor Samuel Johnson and Edmund Burke, author of the *Jubilee Oration* in celebration of the Shakespeare Jubilee. His monument erected eighteen years after his death in 1797 was paid for by Edmund Burke and erected by Albany Charles Wallis, which bears a very revealing enciphered inscription by S. J. Pratt.

Fig. 12 The Rosicrucian-Freemasonic David Garrick Monument at Westminster Abbey

The Rosicrucian-Freemasonry Brotherhood supported the great Bacon-Shakespeare actor in life and memorialised him in death. At the head of the inscription there are 39 the smaller block capital roman letters 39 **F**. **Bacon** in simple cipher and the addition of the digits 1+7+7+9+6+3 =33 **Bacon** in simple cipher. Below in the main body of the text there 100 hundred words (not counting the ampersand &): 100 **Francis Bacon** in simple cipher. The 100 total plus the three words 'S. J. Pratt': 100+3=103 **Shakespeare** in simple cipher & the 100 words plus the addition of the numbers 1+7+7+9+6+3+1+7+9+7=57: 100+57=157 **Fra Rosicrosse** in simple cipher.

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Pasted to the ticket is a printed label: ‘Note-The Dinner will be celebrated at the Freemason’s /Tavern, on Friday, the 27th June Instant. Dinner on Table at / Seven o’Clock precisely.' Handwritten in pencil at the top of this label is, ‘1817. Invitation to My Grandfather/afterwards Sir R. Westmacott’.’

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