Francis Bacon and his Hidden and Obscured Relationship with his Rosicrucian Brother Ben Ionson Editor and Key Contributor to the Shakespeare First Folio who during the period of its printing was residing with Bacon at Gorhambury

By

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[In the universities] they learn nothing there but to believe; first to believe that others know that which they know not; and after that themselves know that which they know not.

[James Spedding, *Letters and Life of Francis Bacon,* I, p. 125]

For the last four hundred years the biographers of Francis Bacon and Ben Jonson (putting aside the ignorance of some of them) have suppressed, obscured, downplayed or simply ignored their critical historical relationship especially in relation to the secret true authorship of the Shakespeare First Folio. This systematic suppression about the full truth of the relationship between Francis Bacon and Ben Jonson began with Bacon's first Rosicrucian editor and biographer Dr Rawley and aside from the odd vague hint here and there this studious concealment continued through to his great editor and biographer James Spedding's still standard fourteen volume *Life and Works of Francis Bacon* all the way down to the standard single volume *The Troubled Life of Francis Bacon* (1998) by professors Lisa Jardine and Alan Stewart and the entry for his *Life* in the *Oxford Dictionary of National Biography* (2004-23).

This is similarly mirrored in the Ben Jonson editorial and biographical canons which when read and examined might leave the unknowing reader with the idea that Ben Jonson and Francis Bacon simply did know each other, or only scarcely knew each, and anyway their relationship could not have been that important as it would have been written large across these biographical canvases. In the succinctly titled *Ben Jonson* appearing in the English Dramatist Series issued by Macmillan Education (1991) whose wide reach extends to 'Companies and representatives throughout the world', its author Richard Allen Cave, Professor of Drama and Theatre Arts in the University of London, cannot even find room for a single entry for Bacon on its Index.[1] The same is true of *Shakespeare and Jonson* (University of Chicago Press, 1945) by Gerald Eades Bentley and *Jonson and Shakespeare* (Humanities Press, 1983) by Ian Donaldson, Professor of English and Director of the Humanities Research Centre at the Australian National University, Canberra.[2] Dr Rosalind Miles spectacularly broke the mould in *Ben Jonson His craft and art* (London and New York: Routledge, 1990) with the following half-a-sentence in reference to a 'complimentary but quite different ceremonial greeting to Lord Bacon (*Underwood* 51)'.[3] There occurred a few passing mentions of Bacon and his writings in Marchette Chute's *Ben Jonson of Westminster* (London: Robert Hale, 1954), none of which need detain us here, before she directly briefly linked Bacon and Jonson regarding his walk to Scotland and poem for Bacon's sixtieth birthday 'Bacon was one of the very few people whom Jonson wholeheartedly admired, and Bacon apparently liked Jonson'.[4] A not dissimilar pattern emerges in Professor Riggs critically acclaimed *Ben Jonson A Life* (Harvard University Press, 1989), where we find a few mentions of Bacon's writings, and alas, only this solitary direct biographical truncation 'Like his friend Bacon…'[5]

As one might expect the monumental standard eleven volume *Ben Jonson* (Oxford Clarendon Press, 1925-52), edited by C. H. Herford and Evelyn Simpson refers to Bacon and his writings which in the first volume subtitled *The Man and his work* is earmarked in the Indexed 'Jonson's relations with him, i. 77, 141, 166, ii. 445'. The first two relate to Bacon's comment on his sojourn to Scotland, the third Ben praising Bacon, and the fourth in speaking of the Ancients, his editors utter Bacon and Shakespeare in the same sentence: 'If he found himself in Seneca, he similarly found Shakespeare and Bacon. The famous reference to the need for the drag chain is directly quoted; and praise of Bacon's oratory is adapted.'[6] Remarkably, however none of the above once refers to Ben Jonson, Francis Bacon, and the Shakespeare First Folio in a single

sentence. The reason for this, or at least the most important reason, is Ben Jonson's intimate relationship with Bacon and the Shakespeare First Folio, which he edited and contributed two verses, whose secret Baconian authorship was known to him.

It is not known at precisely what date Bacon and Jonson became known to each other and how their intimate relationship in later life, one of mutual love and respect, developed. Without assigning any date his editors Herford and Simpson vaguely comment that they may well have met at Cotton House 'The Antiquarian Society had been founded as far back as 1572. There Camden and Speed, Cotton and Carew foregathered, and in the famous library of Cotton House, already a rendezvous of scholars, Jonson and Bacon were equally at home, and may have begun their acquaintance.'[7] Ben may well have come to the notice of Bacon when he was under the supervision of Bacon's confidant Camden at Westminster. Their paths would almost certainly have crossed in the London theatre world during the early 1590s, or in the convivial atmosphere of Gray's Inn where Bacon put on plays, masques, and Grand Entertainments, the most famous being the Christmas Gray's Inn Revels (1594-5). In his edition of the so-called Northumberland Manuscript its editor F. J. Burgoyne wondered if Jonson was part of Bacon's scriptorium or literary workshop during the 1590s.[8] This likelihood was taken up in *Ben Jonson A Life* (Oxford University Press, 2011), wherein Professor Donaldson states that Burgoyne's 'conjecture can be supported by a number of contextual considerations.'[9] He cites the passage in *Discoveries* where Jonson says of Bacon 'within his view, and about his times, were all the wits born that could honour a language or help study', about which Professor Donaldson observes 'Jonson is clearly referring here not simply to Bacon as an individual but also to the remarkable intellectual group that was gathered round him during an earlier historical period…This sounds very much like a nostalgic personal recollection of the Bacon/Essex circle of the late 1590s.' [10] Donaldson further adds that Jonson 'was well acquainted with a number of this group, whose qualities he had subsequently praised in his *Epigrams* and *The Forest*'.[11] On the evidential grounds of Bacon's collection of manuscripts known as the Northumberland Manuscript which dates no later than *c.*1596-97 it is clear that by then Ben Jonson was moving in the orbit of the Bacon-Essex circle operating out of Essex House on the Strand and that Ben was associated with Bacon and his literary workshop with the two of them involved in the production and the performance of arguably the most notorious play in the Elizabethan era.

On the much scribbled upon outer cover of the Bacon-Shakespeare manuscript (formerly known as the Northumberland Manuscript) appears the entry '*Ile of Dogs by Thomas Nashe'.* [12] The notorious play *The Isle of Dogs* was performed by The Pembroke's Men at the Swan Theatre in July 1597 and the subsequent reaction of the authorities to it was swift and severe. It was immediately suppressed, and as far as is known it was never printed, and no manuscript copy of it survives, although clearly a copy of it was originally part of Bacon's collection of manuscripts, which has since been removed by accident or design.

Following the performance of this seditious drama the theatres were closed after the Privy Council received information that a lewd play containing seditious and slanderous matter was being performed on the Bankside. From the little we know of the play it apparently criticised government policy and abuses of state. The following investigation by the governing officials resulted in several players and one of the apparent makers of the play being thrown into prison. Its supposed author Nashe fled to Yarmouth but not without leaving incriminating papers at his lodgings. On the 15th of August the notorious state interrogator and torturer Richard Topcliffe was instructed to investigate the matter. In late July or early August, Ben Jonson and two fellow actors Gabriel Spencer and Robert Shaa were arrested and committed to Marshalsea Prison. On 15 August the three players were examined by the Privy Council which included Bacon's uncle Sir William Cecil, Lord Burghley (whose wife Lady Mildred Cooke Cecil was the elder sister of Bacon's mother Lady Anne Cooke Bacon), his cousin Sir Robert Cecil, and the Lord Chamberlain George Carey, second Lord Hunsdon. The state authorities were most interested

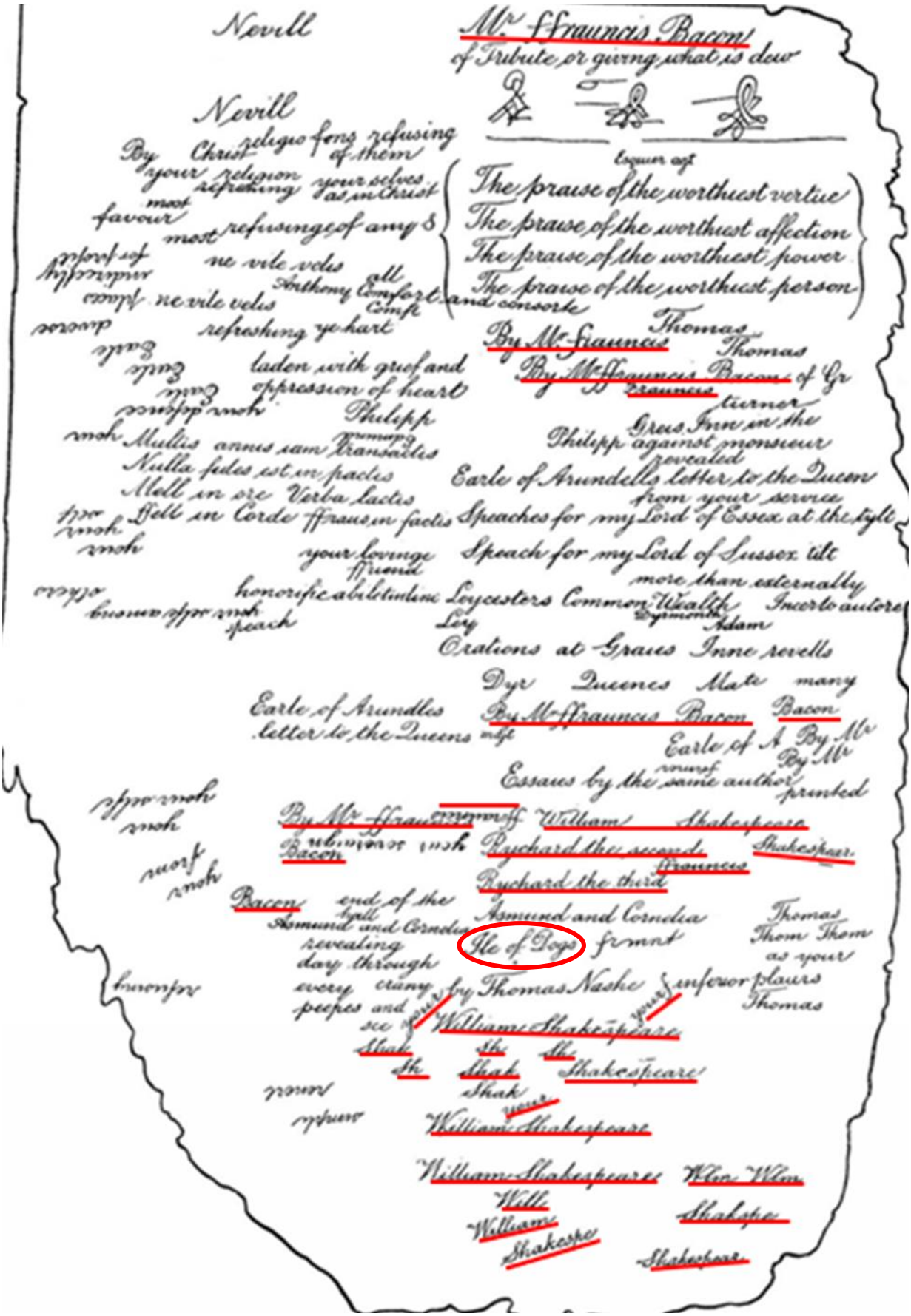
in who was behind its authorship. It seems that the three players Jonson, Spencer and Shaa were not forthcoming and on 8 October a warrant was delivered for their release from prison.

The important question of its authorship has never been satisfactorily settled. By his own account Nashe insists he only penned the first act. At the same time, he maintained that a further four acts were without his consent 'supplied' by the players, rather than perhaps saying they were written by them, but at this distance we cannot even be sure whether Nashe possessed any knowledge of who supplied or penned the other four acts. The second hand, writes Chambers, has recently been found to be Ben Jonson, said without referring to or presenting any evidence to substantiate the assertion beyond the fact that Jonson had been arrested in connection with the play.[13] This view received endorsement from his two authorities Herford and Simpson who initially remarked that Ben Jonson 'appears to have been employed to finish the fragment of a satiric comedy, *The Isle of Dogs*, left imperfect by Thomas Nashe.'[14] But in the same paragraph the assertion quickly hardens into certainty 'The principal if not the only hand employed was unquestionably Jonson's.'[15] Yet as Herford and Simpson point out in the pages preceding these comments, Jonson at this time was not known as a playwright but as a journeyman player: 'We find him, in 1597, playing in a strolling company of actors,'[16] and up to this time he had not published his first dramatic work. As a result of the information reaching the authorities of a performance of the *Isle of Dogs* on the Bankside, the theatres were suppressed on 28 July the very day of the first entry in Henslowe's diary recording a personal loan to Jonson,[17] that taken together indicates his arrest in connection with the *Isle of Dogs* was due to him having taken part in the performance of the play.

It has long been known to some Baconian scholars that Thomas Nashe was one of Bacon's literary masks which has been extensively shown by both E. G. Harman and W. S. Melsome, and the suppressed play *Isle of Dogs*, which originally formed part of the Bacon-Shakespeare manuscript, originated from the pen of Bacon.[18]

The Bacon-Shakespeare Manuscript (formerly known as the Northumberland Manuscript) originally held copies of Bacon's Shakespeare plays *Richard II* and *Richard III*. In addition to having held his two Shakespeare plays the outer cover of his collection of manuscripts contains references and links to his narrative Shakespeare poem *The Rape of Lucrece* and another three of his Shakespeare plays *Love's Labour's Lost, Romeo and Juliet* & *The Merchant of Venice*. This is moreover the only manuscript where the names Bacon and Shakespeare appear together in a contemporary document. Various forms of the name Bacon and Francis Bacon and his pseudonym Shakespeare and William Shakespeare have been scribbled across its outer cover on around twenty occasions. Above the entry for *Richard II* appears the entry '*By Mr. ffrauncis William Shakespeare*', and further down the page, the word '*Your*' is twice written across his pseudonym William Shakespeare-so it reads '*Your William Shakespeare*'. As if to emphasise this entry a second occurrence of the name '*ffrauncis*' is written upside down above the first '*ffrauncis*' thus reading from left to right '*ffrauncis William Shakespeare*'. Below the entry for '*Rychard the second*', and above it for '*Rychard the third*', appears his name '*ffrauncis*' and to the left '*Bacon*' and the right '*Shakespeare*'. Below at the bottom of the cover his pseudonym '*William Shakespeare*' is repeated numerous times, and as if to emphasise once more Bacon is Shakespeare, we are met with the possessive entry '*your William Shakespeare*'.[19] Alongside the entries and links to these Shakespeare plays is the entry for the *Isle of Dogs*, a play written by Bacon-Shakespeare, in which Ben Jonson was one of the actors in the performance of it at the Swan Theatre in July 1597.

In 1598 Ben Jonson wrote his first play *Every Man in his Humour* which was performed by the Lord Chamberlain's Men the company to whom Bacon supplied many of his Shakespeare plays, with one of its parts so it is said performed by the actor William Shakspere of Stratford.



1. Outer Cover of the Bacon-Shakespeare Manuscript (formerly known as the Northumberland Manuscript), *c.* 1596-97

The play was entered in the Stationers' Register on 4 August 1600 with three of Bacon's Shakespeare plays: 'Euery man in his humour/a booke' entered with *As You Like It, King Henry the Fifth,* and *Much Ado About Nothing* as one of 'My lord chamberlens mens plaies'. Ten days later it was re-entered for Cuthbert Burby and Walter Burre as 'a booke called *Every man in his humour*'.[20] The first Quarto edition of the play was issued with the title page *Every Man In his Humor. As it hath beene sundry times publickly acted by the right Honorable the Lord Chamberlaine his seruants. Written by Ben. Iohnson* printed for Walter Burre in 1601.[21]

He soon after wrote a sequel to it entitled *Every Man out of his Humour* in 1599 which was also acted by the Lord Chamberlain's Men. This was entered in the Stationers' Register on 8 April 1600 by its publisher William Holme as 'A Comicall Satyre of euery man out of his humour'.[22] Its first Quarto edition was issued by Holme in 1600 with the following title page *The Comicall Satyre of Every Man Ovt Of His Hvmor. As it was First Composed by the Author B. I. Containing more than hath been Publikely Spoken or Acted. With the seuerall Character of euery Person*.[23] Holme published a second Quarto edition of the play in the same year printed by Peter Short, the printer of the 1594 and 1596 Quarto editions of *The Taming of the Shrew, 3 Henry VI* (1595), *I Henry IV* (1598), and the 1598 edition of *The Rape of Lucrece* and 1599 edition of *Venus and Adonis*.[24] A third Quarto of *Every Man out of his Humour* also dated 1600 was printed for Nicholas Ling the printer of the first edition of *The Tragicall Historie of Hamlet Prince of Denmarke By William Shake-speare* printed with a hyphen indicating William Shake-speare was a pseudonym. Above the first page of the 1603 *Hamlet* printed by Nicholas Ling appears a Baconian-Rosicrucian AA headpiece.[25] The play *Every Man Out of his Humour* is dedicated to the Inns of Court and its lawyers and great names in learning (who Ben does not name) with whom he had a close friendship, most prominent among them the concealed poet and dramatist, whom he later revealing described as his king, Francis Bacon:

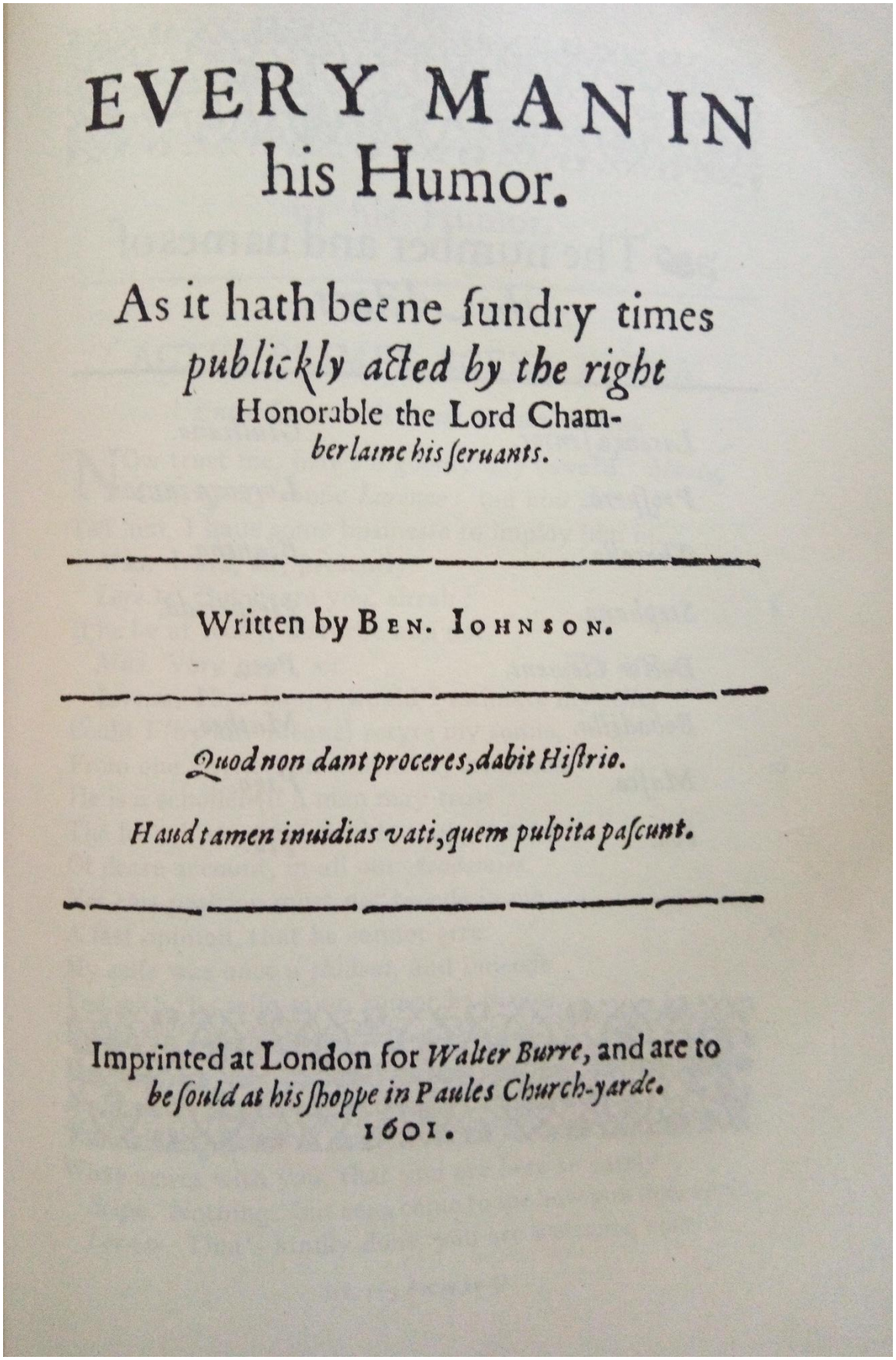
TO THE NOBLEST
NOVRCERIES OF HVMA-
NITY, AND LIBEERTY,
IN THE KINGDOME:

The Innes of Court.

I Vnderstand you, Gentlemen, not your houses: *and a worthy succession of you, to all time, as being borne the Iudges of these studies. When I wrote this* Poeme, *I had friendship with diuers in your societies*; *who, as they were great Names in learning, so they were no lesse Examples of liuing. Of them, and then* (*that I say no more*) *it was not despis'd. Now that the Printer, by a doubled charge, thinkes it worthy a longer life, then commonly the ayre of such things doth promise*; *I am carefull to put it a seruant to their pleasures, who are the inheritors of the first fauour borne it. Yet, I command, it lye not in the way of your more noble, and use-full studies to the publike. For so I shall suffer for it*: *But, when the gowne and cap is off, and the Lord of liberty raignes*; *then, to take it in your hands, perhaps may make some Bencher, tincted with humanity, reade*: *and not repent him.*

By you Honorer,
BEN. IONSON.[26]

The biting satire *Every Man out of his Humour* was being written by Ben Jonson around the same time John Shakspere and his heirs including his son William Shakspere of Stratford was being granted a heraldic family Coat of Arms in 1599 thereby acquiring the status of gentlemen. The coat of arms is adorned with the motto 'Non sanz droict' meaning 'Not without right', an event and motto pointedly alluded to by Ben Jonson in *Every Man Out of his Humour* who was even then already clearly aware that William Shakspere of Stratford was a literary mask for Francis Bacon, the secret concealed author of the Shakespeare works.



EVERY MAN IN
his Humor.

As it hath beene ſundry times
publickly acted by the right
Honorable the Lord Cham-
berlaine his ſeruants.

Written by BEN. IOHNSON.

Quod non dant proceres, dabit Hiſtrio.

Haud tamen inuidias vati, quem pulpita paſcunt.

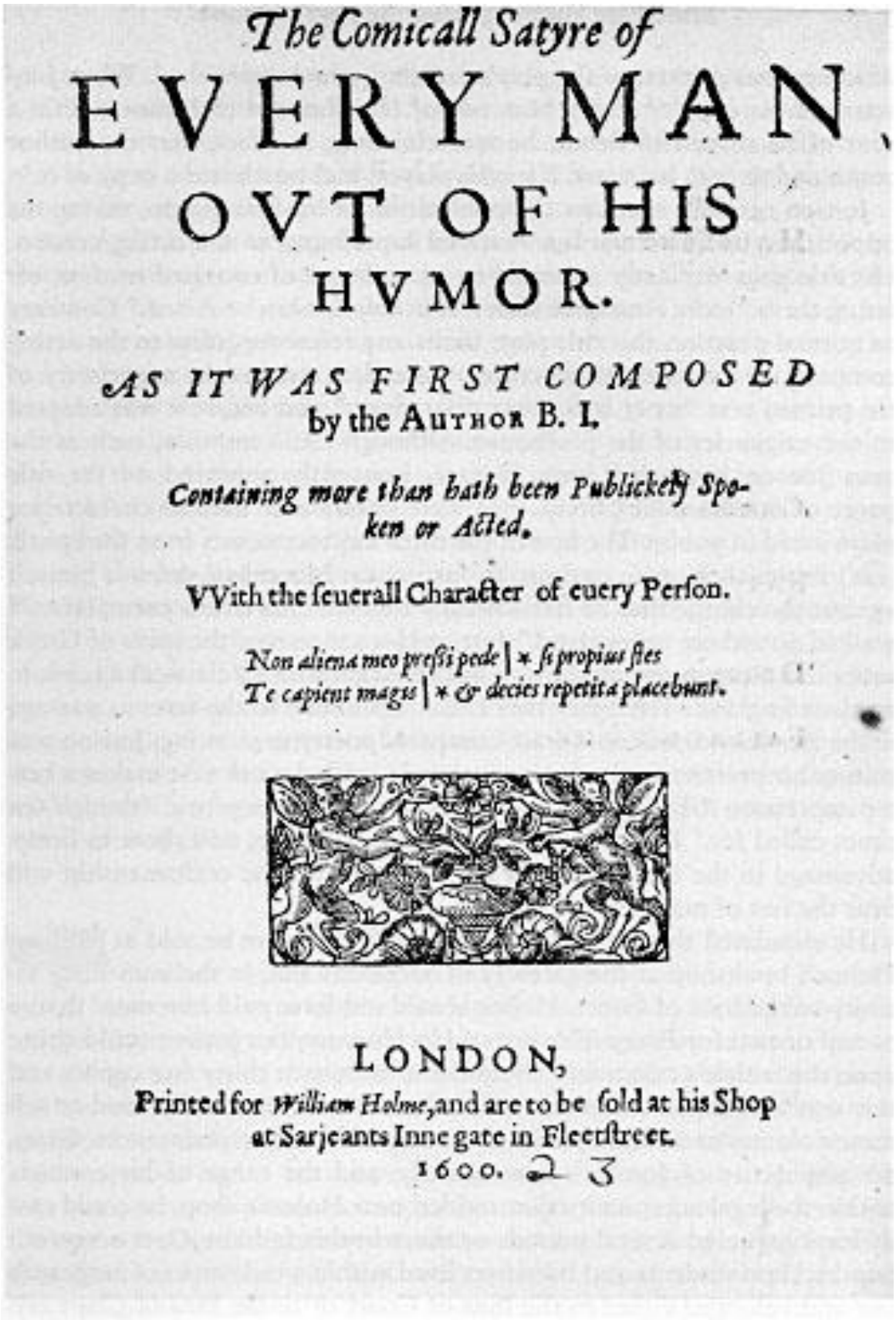
Imprinted at London for *Walter Burre*, and are to
be ſould at his ſhoppe in Paules Church-yarde.
1601.

2. The title page of the 1601 edition of Ben Jonson's *Every Man in his Humour*

In *Every Man out of his Humour* the actor William Shakspere is caricatured in the form of a character named Sogliardo who is described in the introduction below The Names of the Actors as '*An essentiall Clowne, brother to* Sordido, *yet so enamour'd of the name of a Gentleman, that he will haue it, though he buyes it. He comes up euery Terme to learne to take Tabacco, and see new Motions. He is in his kingdome when he can get himself into company, where he may be laught at.*'[27] A clown is an unsophisticated country person, a rustic, or a semi-illiterate bumpkin, uneducated, not well-read, and stupid. The name Sogliardo is Italian for 'filth'. In Florio's Italian dictionary the definition of Sogliardo is given as 'a mocker, a scoffer, a quipper, a flouter, a prankster, a jester. Also slovenly, sluttish, or hoggish. Also a lubbard, or logger-head, a gull, a foole, a flatterer, a cogger.'[28] A cogger, being a cheat or deceiver, a false person, somebody who is not what he seems.

In Act 3 Scene 4 there appears the following satire on the actor William Shakspere's recently acquired coat of arms. In the scene Sogliardo boasts to two other characters Puntarvolo who is meant to represent Bacon and Carlo Buffone, a buffoon or jester, that he has brought from the Heralds a heraldic coat of arms, whose crest is a boar without a head:

> SOGL. Nay, I will haue him, I am resolute for that. By this parchment, gentlemen, I haue beene so toil'd among the *Harrots* [*Heralds*] yonder, you will not beleeue, they doe speake i' the strangest language, and giue a man the hardest termes for his money, that euer you knew.
>
> CARL. But ha' your armes? ha' you armes?
>
> SOGL. Yfaith, I thanke them, I can write my selfe gentleman now, here's my pattent, it cost me thirtie pound, by his breath.
>
> PVNT. A very faire coate, well charg'd, and full of armorie.
>
> SOGL. Nay, it has as much varietie of colours in it, as you haue seene a coate haue, how like you the crest, sir?
>
> PVNT. I vnderstand it not well, what is't?
>
> SOGL. Mary, sir, it is your Bore without a head *Rampant*.
>
> PVNT. A Boore without a head, that's very rare!
>
> CARL. I, and rampant too: troth, I commend the *Heralds* wit, hee has decyphered him well: A swine without a head, without braine, wit, any thing indeed, ramping to gentilitie. You can blazon the rest signior? can you not?
>
> SOGL. O, I, haue it in writing here of purpose, it cost me two shillings the tricking.
>
> CARL. Let's heare, let's heare.
>
> PVNT. It is the most vile, foolish, absurd, palpable, & ridiculous escutcheon, that euer this eye survis'd. Saue you, good monsieur FASTIDIVS.
>
> CARL. Silence. Good knight: on, on.
>
> SOGL. GYRONY, of eight *peeces*; AZURE and GVLES, betweene three *plates*; a CHEV'RON, *engrailed checkey*, OR, VERT, and ERMINES; on a *cheefe* ARGENT betweene two ANN'LETS, *sables*; a Bores head, *Proper.*



The Comicall Satyre of

EVERY MAN,

OVT OF HIS

HVMOR.

AS IT WAS FIRST COMPOSED
by the AUTHOR B. I.

Containing more than hath been Publickely Spoken or Acted.

VVith the seuerall Character of euery Person.

*Non aliena meo pressi pede | * si propius stes*
*Te capient magis | * & decies repetita placebunt.*

LONDON,
Printed for *William Holme*, and are to be sold at his Shop at Sarjeants Inne gate in Fleetstreet.
1600. 2 3

3. The title page of the 1600 edition of Ben Jonson's *Every Man out of his Humour*

4. The Coat of Arms of William Shakspere granted in 1599

CARL. How's that? on a *cheefe* ARGENT?

SOGL. On a *cheefe* ARGENT, a Bores head *Proper*, betweene two ANN'LETS *sables*.

CARL. S'lud, it's a hogs-cheeke, and pudding in a pewter field this.

SOGL. How like you 'hem, signior?

PVNT. Let the word bee, *Not without mustard*; your crest is very rare, sir.

CARL. A frying pan, to the crest, had had no fellow.

[*Every Man Out of his Humour*: 4: 3: 46-88] [29]

The crest of the actor William Shakspere of Stratford was not a headless boar. On the Shakspere coat of arms is the motto '*non sanz droict*' ('Not without right') regarding which Puntarvolo (Bacon) hits on when saying Sogliardo's motto should be '*Not without mustard*'. This is a clever use of wordplay by Jonson in more ways than one. Mustard is eaten with pork or bacon which are both derived from a boar or swine with its associated terms of hog, pig, or porker. To repeatedly reinforce the allusion to Bacon in the above passage the word boar or swine is utilised five times and then there is the reference to 'hogs-cheeke', again from which bacon is obtained, quickly followed by the line 'A frying pan, to the crest', in which bacon is cooked, a possible allusion to Bacon's maternal Cooke family lineage (i.e., his grandfather was Sir Anthony Cooke and his mother Lady Anne Cooke Bacon).

In the passage Sogliardo's crest is described as a boar rampant without a head. The inference is the actor Shakspere, alias Sogliardo is, as Carlo says, 'a swine without a head, without braine, wit, any thing indeed, ramping to gentilitie.' Bacon's crest was a boar, indicating that William Shakspere is Francis Bacon, without the head and the brains. In other words, Shakspere, alias Sogliardo, an uneducated, semi-illiterate, false deceiver was a literary front for Bacon. To make the allusion clearer Jonson puts in the mouth of Shakspere, alias Sogliardo, 'Mary sir, it is your Bore [boar] without a head', once more repeating the allusion that Bacon whose crest is a Boar is the concealed poet and dramatist Shakespeare.

In Act II Scene III Carlo describes Puntarvolo (Bacon) as 'a yeoman pheuterer' (2:3:100). The word pheuter or feuter means a rest or a support for a lance or spear as denoted in *The Fairie Queen* 'His spear he feutred, and at him bore; But with no better fortune, then the rest afore' (IV. iv. 10).[30] The expression employed by Jonson alludes to Pallas Athena brandishing or shaking her spear at ignorance from who Bacon derived his *nom de plume* Shake-speare, the shaker of the spear. A French edition of Bacon's *La Sagesse Mysterievse Des Anciens* (*The Wisdom of the Ancients*) is furnished with an important frontispiece little known outside of specialist Baconian scholars. This frontispiece depicts Pallas Athena the goddess of knowledge and wisdom brandishing or shaking a spear. Above her head on which she is seen wearing her helmet of invisibility and on her shield of truth, appear two mottoes '*Obscuris vera involvens*' ('Truth is enveloped in obscurity') and '*Sic fulget in umbras*' ('Thus it shines in the shadows').

Later in the same Act Puntarvolo (Bacon) takes part in a scene that is a parody of the balcony scene in *Romeo and Juliet* cued by the stage direction '*the lady is come to the window*'. In the scene the Lady appears at the window above, while he addresses her from below: '*Dazle, you organs to my optique sense,/To view a creature of such eminence:/O, I am planet-strooke, and in yond sphere,/A brighter starre then* VENUS *doth appeare*!' (2:3:28-31). She promises to come down at which point turning to Puntarvolo, Carlo says: 'What? with speaking a speech of your own penning?', (2:3:62-63) insinuating that Bacon, alias Puntarvolo, wrote *Romeo and Juliet,* from whence the original scene parodied here, derived.

5. Francis Bacon's Coat of Arms and his Boar crest

6. Bacon's *La Sagesse Mysterieuse* with its frontispiece of Pallas Athena

In Act V Scene II Sogliardo is set on to masquerade as a gentleman of the highest quality to court Lady Saviolina. She is informed that this mysterious gentleman is like no other that her ladyship has hitherto laid eyes on and that he is a kinsman of 'Iustice *Silence*'. He is described to her by Puntarvolo in terms consistent with contemporary descriptions of Bacon himself, which of course, Ben was more than familiar with (here below as reproduced in the standard work on Ben Jonson by Herford and Simpson):[31]

> PVNT. Pray' sir, giue me leaue to report him: he's a gentleman (ladie) of that rare and admirable facultie, as (I protest) I know not his like in *Europe*: hee is exceedingly valiant, an excellent scholler, and so exactly trauail'd, that hee is able in discourse, to deliuer you a modell of any princes court in the world: 'speakes the languages with that puritie of phrase, and facilitie of accent, that it breeds astonishment: his wit, the most exuberant, and (aboue wonder) pleasant, of all that euer entred the concaue of this eare.
>
> [*Every Man out of his Humour*: 5: 2: 23-32][32]

Further confirmation that Puntarvolo represented Bacon (the abbreviation 'Pvnt' and Francis are both 67 in simple cipher) appeared in the 1616 folio edition of *The Works of Beniamin Jonson* in which the lines of this speech providing the above description of the gentleman, were very carefully formatted and printed to incorporate an anagram **POET CANBO F**, which rearranged gives us **F BACON POET**, conveying the cryptic message that the actor William Shakspere of Stratford was a front or literary mask for Francis Bacon, whom Jonson secretly knew was the concealed hidden author of the Shakespeare works.[33]

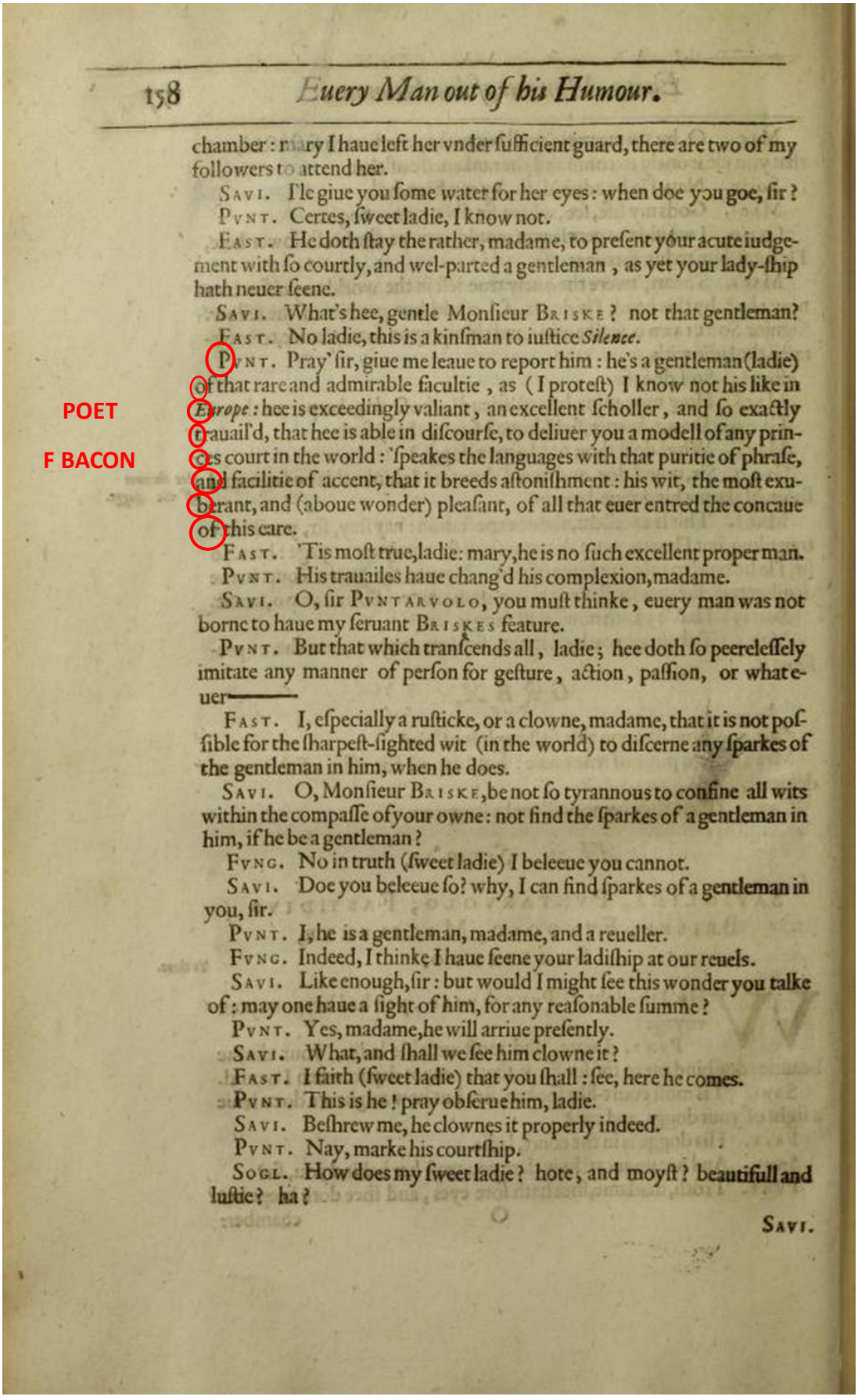
In or around the year that saw the publication of *Every Man out of his Humour*, Ben Jonson wrote another satirical play called *Poetaster* which was first performed in 1601. It was entered in the Stationers' Register by its publisher Matthew Lownes on 21 December 1601 and set forth in a Quarto edition as the *Poetaster or The Arraignment*: *As it hath beene sundry times priuately acted in the Black Friers, by the children of his Maiesties Chappell* in early 1602.[34] It is set in ancient Rome and its characters include Ovid (praised as Shakespeare's favourite poet whose writings likewise colour Bacon's own acknowledged works),[35] Virgil (whose early translations into English were dedicated to Sir Nicholas Bacon whom Bacon described in his *Advancement* as the best poet),[36] and Horace (an early English translation of whose writings were dedicated to Lady Anne Cooke Bacon).[37] In the *Poetaster* there is also a character called Ovid Junior a student lawyer who secretly writes poems and plays. He is attended by a servant named Luscus, who wears buskins, i.e., actor's boots. The first scene opens with Ovid Junior busy writing his poetry:

Act 1. *Scene* 1.

OVID, LVSCVS.

T*Hen, when this bodie falls in funerall fire,*
My name shall liue, and my best part aspire.
It shall goe so.

> LVSC. Young master, master OVID, doe you heare? gods a mee! away with your *songs*, and *sonnets*; and on with your gowne and cappe, quickly: here, here, your



158 Euery Man out of his Humour.

chamber: mary I haue left her vnder ſufficient guard, there are two of my followers to attend her.

SAVI. Ile giue you ſome water for her eyes: when doe you goe, ſir?

PVNT. Certes, ſweet ladie, I know not.

FAST. He doth ſtay the rather, madame, to preſent your acute iudgement with ſo courtly, and wel-parted a gentleman, as yet your lady-ſhip hath neuer ſeene.

SAVI. What's hee, gentle Monſieur BRISKE? not that gentleman?

FAST. No ladie, this is a kinſman to iuſtice *Silence*.

PVNT. Pray' ſir, giue me leaue to report him: he's a gentleman (ladie) of that rare and admirable facultie, as (I proteſt) I know not his like in *Europe*: hee is exceedingly valiant, an excellent ſcholler, and ſo exactly trauail'd, that hee is able in diſcourſe, to deliuer you a modell of any princes court in the world: ſpeakes the languages with that puritie of phraſe, and facilitie of accent, that it breeds aſtoniſhment: his wit, the moſt exuberant, and (aboue wonder) pleaſant, of all that euer entred the concaue of this eare.

POET

F BACON

FAST. 'Tis moſt true, ladie: mary, he is no ſuch excellent proper man.

PVNT. His trauailes haue chang'd his complexion, madame.

SAVI. O, ſir PVNTARVOLO, you muſt thinke, euery man was not borne to haue my ſeruant BRISKES feature.

PVNT. But that which tranſcends all, ladie; hee doth ſo peereleſſely imitate any manner of perſon for geſture, action, paſſion, or what euer——

FAST. I, eſpecially a ruſticke, or a clowne, madame, that it is not poſſible for the ſharpeſt-ſighted wit (in the world) to diſcerne any ſparkes of the gentleman in him, when he does.

SAVI. O, Monſieur BRISKE, be not ſo tyrannous to confine all wits within the compaſſe of your owne: not find the ſparkes of a gentleman in him, if he be a gentleman?

FVNG. No in truth (ſweet ladie) I beleeue you cannot.

SAVI. Doe you beleeue ſo? why, I can find ſparkes of a gentleman in you, ſir.

PVNT. I, he is a gentleman, madame, and a reueller.

FVNG. Indeed, I thinke I haue ſeene your ladiſhip at our reuels.

SAVI. Like enough, ſir: but would I might ſee this wonder you talke of: may one haue a ſight of him, for any reaſonable ſumme?

PVNT. Yes, madame, he will arriue preſently.

SAVI. What, and ſhall we ſee him clowne it?

FAST. I faith (ſweet ladie) that you ſhall: ſee, here he comes.

PVNT. This is he! pray obſerue him, ladie.

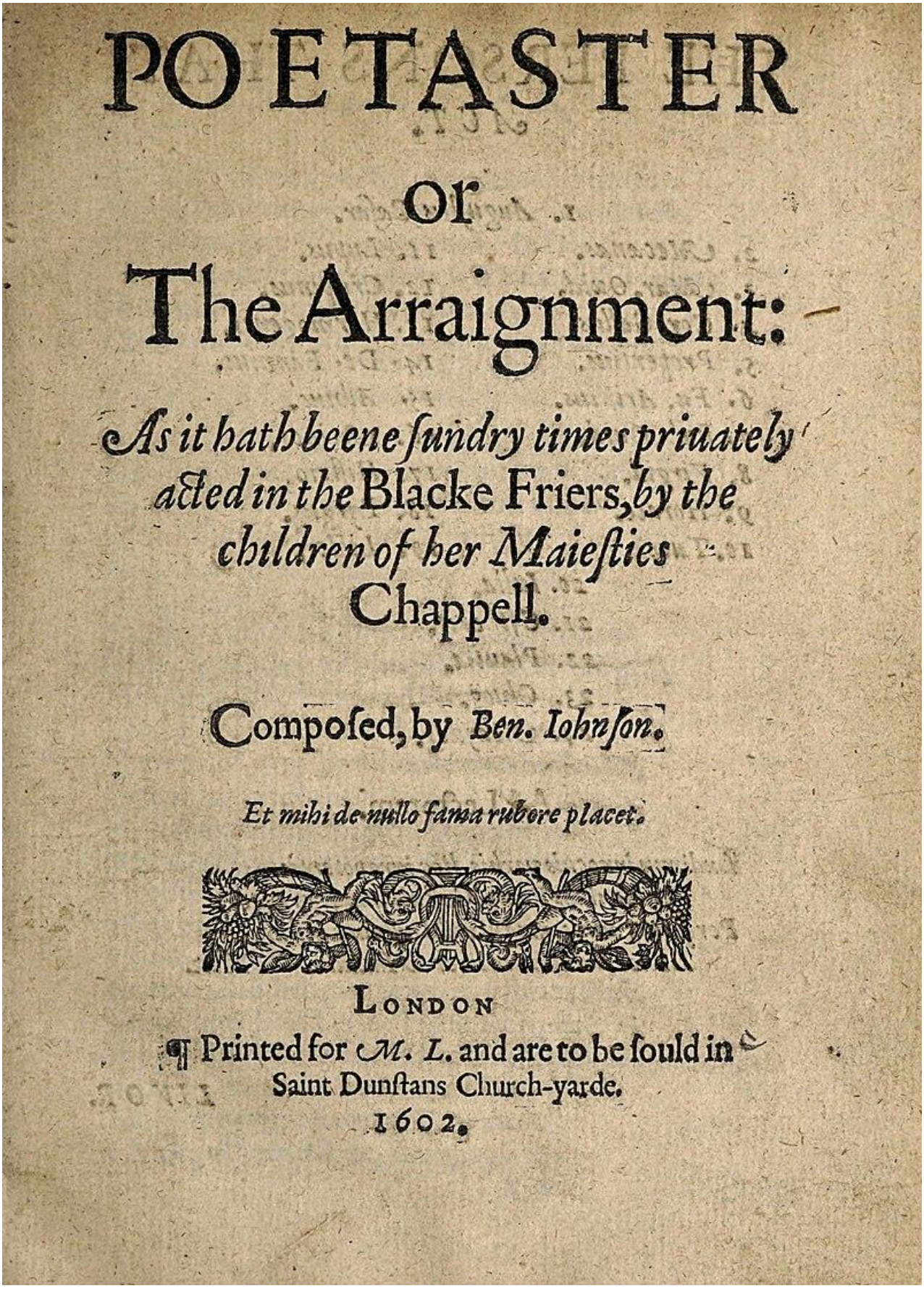
SAVI. Beſhrew me, he clownes it properly indeed.

PVNT. Nay, marke his courtſhip.

SOGL. How does my ſweet ladie? hote, and moyſt? beautifull and luſtie? ha?

SAVI.

7. The anagram of F BACON POET in Ben Jonson's *Every Man Out of his Humour*



POETASTER

or

The Arraignment:

As it hath beene ſundry times priuately acted in the Blacke Friers, *by the children of her Maieſties* Chappell.

Compoſed, by *Ben. Ionſon.*

Et mihi de nullo fama rubore placet.

LONDON

¶ Printed for *M. L.* and are to be ſould in Saint Dunſtans Church-yarde.

1602.

8. The title page of the1602 edition of Ben Jonson's *Poetaster or The Arraignment*

father will be a man of this roome presently. Come, nay,
nay, nay, nay, be briefe. These verses too, a poyson on
'hem, I cannot not abide 'hem, they make mee readie to cast,
by the bankes of *helicon*. Nay looke, what a rascally vnto-
ward thing this *poetrie* is; I could teare 'hem now.
OVID. Giue me, how neere's my father?
LVSC. Hart a'man: get a law-booke in your hand, I
will not answere you else. Why so: now there's some
formalitie in you. By IOVE, and three or foure of the
gods more, I am right of mine olde master humours for that;
this villanous *poetrie* will vndoe you, by the welkin.
OVID. What, hast thou buskins on, LVSCVS, that
thou swear'st so tragically and high?
[*Poetaster*: 1: 1: 1-19][38]

The above oath sworn by the welkin appears to be an allusion to the lines in *The Merry Wives of Windsor* wherein Pistol asks 'Wilt thou revenge?' to which Nym replies 'By welkin and her star!' (1:3:84-85).[39]

Ovid Senior approaches Ovid Junior and teasingly asks Luscus to read over his elegy before his father arrives. In a fluster Luscus castigates him for his lunacy and madness in never being able to stop writing his poetry leaving him to his '*poeticall* fancies, and *furies*'. In the lines that follow, Ben includes the Latin couplet from Ovid's *Amores* (1.15.35-36), which is printed on the title page of the Shakespeare poem *Venus and Adonis* as an epigraph which in the persona of Ovid Junior, he translates as:

Kneele hindes to trash: *me let bright* PHOEBVS *swell,*
With cups full flowing from the MVSES *well.*
[*Poetaster*: 1: 1: 77-78][40]

The Shakespeare poem *Venus and Adonis* combines the stories of Venus and Adonis (10.519-59; 705-39), Salmacis and Hermaphroditus (4.285-388) and Narcissus (3. 427-42; 635-42) in Ovid's *Metamorphoses*, with some of its aspects on love being after the manner of his *Amores* and *Ars Amatoria*.[41]

It is clear Ben Jonson is portraying Bacon behind the character of Ovid Junior whom he insinuates is the concealed author of the Shakespeare poem *Venus and Adonis* and just as he coupled Puntarvolo (Bacon-Shakespeare) with the uneducated, unread and deceitful Sogliardo (Shakspere of Stratford) in *Every Man of his Humour*, in *Poetaster*, he couples him with Luscus (Shakspere of Stratford) presented as an actor, or someone masquerading as an actor. In the play Luscus is told that he belongs among the ostlers (someone who is employed to look after horses at an Inn) the occupation according to tradition of William Shakspere of Stratford when he first arrived in London, where he attended horses outside the playhouse.

In Act I Scene II Ovid Senior arrives and severely chastises his son:

OVID *se*. Are
these fruits of all my trauaile and expenses? is this the
scope and aime of thy studies? are these the hopefull
courses, wherewith I haue so long flattered my expectation
from thee? *poetrie*? OVID, whom I thought to

see the pleader, become OVID the play-maker?
OVID *iu*. No, sir.
OVID *se*. Yes, sir. I heare of a *tragoedie* of yours coming
foorth for the common players there, call'd MEDEA. By
my household-gods, if I come to the acting of it, Ile adde one
tragick part, more then is yet expected, to it: beleeue me
when I promise it. What? shall I haue my sonne a stager
now?
[*Poetaster*: 1: 2: 4-16][42]

Luscus (Shakspere of Stratford) berates Ovid Junior for not listening to the good counsel of his father that draws on the ire of Tucca who calls Luscus a 'slaue' a 'rascall' and a 'knaue'. Ovid Senior instructs Luscus to 'goe get my horses ready', which prompts Tucca into delivering a scathing and illuminating attack on Luscus 'Doe, you perpetuall stinkard, doe, goe, talke to tapsters and ostlers, you slaue, they are i' your element, goe' (1: 2: 20-34). Even after Luscus has departed Jonson, following on from *Every Man out of his Humour*, in the mouth of Tucca takes another swipe at Shakspere's coat of arms purchased from the Heralds' College:

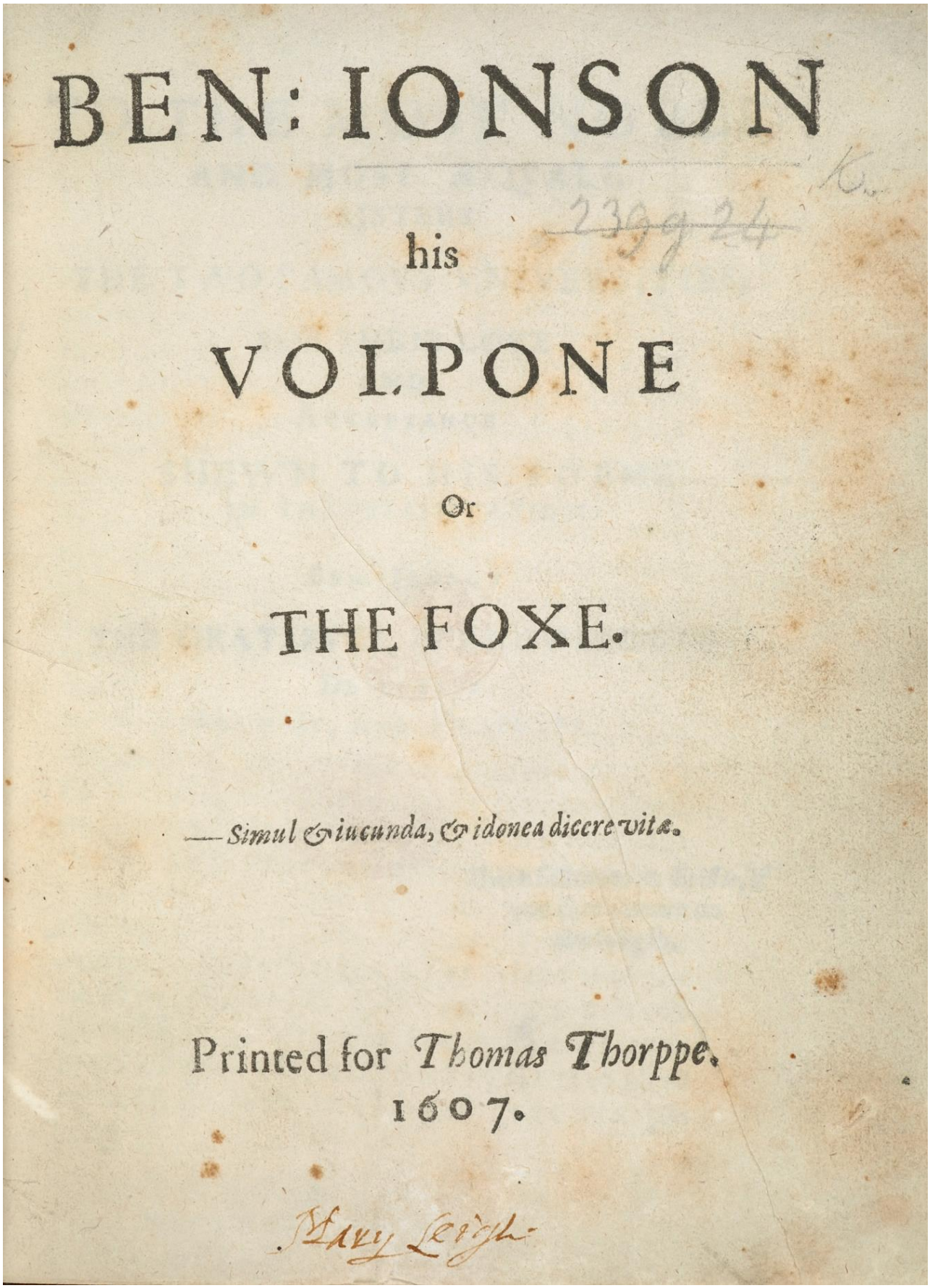
TVCC. They forget they are i' the *statute*, the
rascals, they are *blazond* there, there they are trickt, they
and their pedigrees; they neede no other *heralds*, I wisse.
[*Poetaster*: 1: 2: 53-55][43]

The secret poet and dramatist Ovid Junior (Bacon) tries to assuage his father by telling him the reports are untrue, that he is not known upon the stage, nor is he involved in the theatres, even though, as we know, he writes plays (including the *Medea*) for the players, meaning that he was not known as a writer for the stage under his own name:

OVID. *iu*. They wrong mee, sir, and doe abuse you more,
that blow your eares with these vntrue reports.
I am not knowne vnto the open stage,
Nor doe I traffique in their *theaters*.
[*Poetaster*: 1: 2: 61-64][44]

The insinuation being that Francis Bacon, alias Ovid Junior, was writing for the stage in secret hidden behind the pseudonym or literary mask of William Shakspere of Stratford, alias Luscus, a hired lackey, who Ben Jonson tells us, had no interest in poetry or drama, whose natural home was among the ostlers and tapsters.

The comedy *Volpone, or the Fox* stated on its later Folio title page to have been 'Acted in the yeere 1605',[45] was performed by the King's Men, formerly known as the Lord Chamberlain's Men, to whom Bacon supplied many of his Shakespeare plays in the previous Elizabethan era, which he carried over for the renamed acting troupe in the newly inaugurated Jacobean reign. It was first printed in a Quarto edition by G. Eld for Thomas Thorpe in 1607 who afterwards combined to print and publish Bacon's edition of *Shakespeares Sonnets* two years later in 1609.[46] Thorpe had published Jonson's earlier play *Sejanus* whose copyright had been transferred to him by Edward Blount who was afterwards principal publisher of the Shakespeare First Folio



BEN: IONSON

his

VOLPONE

Or

THE FOXE.

— *Simul & iucunda, & idonea dicere vitæ.*

Printed for *Thomas Thorppe.*
1607.

9. The title page of the 1607 edition of Ben Jonson's *Volpone or the Foxe*

printed by William Jaggard whose brother John Jaggard published the first of his many editions of Bacon's *Essays* in 1606.[47] The play includes a character named Sir Politique Would-Be who has in his study no papers save 'notes, Drawne out of play-bookes…And some essayes' (5:4: 41-43). The term essays in England were then a new concept and its first great exponent was Francis Bacon and at the same time Ben Jonson uses the phrase 'play-bookes', meaning a book which contains scripts of dramatic plays, insinuating Bacon, alias Sir Politique Would-Be, was a concealed dramatist who secretly writes for the stage.

On 4 September 1605 Ben Jonson's *Eastward Ho* was entered in the Stationers' Register by William Aspley and Thomas Thorpe with three Quarto editions of the play printed by G. Eld published by Aspley within three months of each other in the same year.[48] The play written in collaboration with George Chapman and John Marston who a few years earlier through a series of satirical works with Joseph Hall issued from 1597 to 1599 cryptically revealed that Bacon was the hidden author of the Shakespeare poems *Venus and Adonis* and *The Rape of Lucrece*,[49] with Jonson also privy to their secret Baconian authorship.

The collaborative *Eastwood Ho* was first performed by the Children of the Queen's Revels in 1605 at the Blackfriars. Due to some uncomplimentary comments about the Scots it offended King James. On news of his royal displeasure, Marston went into hiding with Ben Jonson and George Chapman sent to prison. Between late August Jonson and Chapman wrote a series of letters petitioning for the intervention of among others Bacon's cousin Sir Robert Cecil and William Herbert, Earl of Pembroke, then Grand Warden under the Grand Master of England Inigo, and his brother Philip Herbert Earl of Montgomery to whom Bacon afterwards dedicated his Shakespeare First Folio.[50] Behind the scenes their influential friends secured the release of Jonson and Chapman in October 1605. The publisher of *Eastward Ho* William Aspley with fellow stationer Andrew Wise previously entered in the Stationers' Register in August 1600 *2 Henry IV* and *Much Ado About Nothing* with both editions printed for them before the end of the year by Valentine Simmes, printer of the 1597 and 1598 Quarto editions of both *Richard II* and *Richard III* (copies of which were once held in Bacon's own private collection of MSS known as the Northumberland Manuscript), the 1603 Quarto edition of *Hamlet*, the 1604 Quarto edition of *I Henry IV* and the 1607 Quarto edition of *The Taming of a Shrew*. With some rare copies of *Shakespeares Sonnets* (1609) also 'to be sold by William Aspley' appearing on its title page. He was later part of the consortium with William and Isaac Jaggard, John Smethwick, and Edward Blount, responsible for printing and publishing of the Shakespeare First Folio.

Of all the plays by Ben Jonson this masterpiece of parody *Eastward Ho* written in collaboration with Chapman and Marston has down the centuries received considerably less critical attention from orthodox critics and commentators and regrettably nor has it hitherto attracted the notice of any Baconian scholars. In this play Jonson along with his collaborators reveal that Bacon is the concealed author of the Shakespeare plays, many of which they openly and deliberately parody, refer and allude to, wherein the chosen name of its key character is Francis Quicksilver, the Christian name of Francis Bacon.

In the play the father of Francis Quicksilver is named Touchstone, the name of the clown in *As You Like It* and his mother Mistress Touchstone, with his two sisters called Gertrude, the name of Hamlet's mother and the Queen of Denmark in *The Tragedy of Hamlet, Prince of Denmark*, and Mildred, the Christian name of his aunt Lady Mildred Cooke Cecil, elder sister of Lady Anne Cooke Bacon. And just for good measure, with surpassing wit Ben Jonson (*et al*), gives one of the other characters the name and title Hamlet, a footman. A waiting-woman is designated Bettrice, a variant of Beatrice, one of the central characters in *Much Ado About Nothing* and there is also Mistress Fond, a play on the name of Mistress Alice Ford from *The Merry Wives of Windsor*. There is also a part for a Drawer who serves drinks at the Blue Anchor Tavern, reminiscent of the drawer named Francis in *I Henry IV*, and then there is the character

EASTWARD HOE.

As

It was playd in the *Black-friers.*

By

The Children of her Maieſties Reuels.

Made by

GEO: CHAPMAN. BEN: IONSON. IOH: MARSTON.

AT LONDON
Printed for *William Aſpley.*
1605.

10. The title page of the 1605 edition of Ben Jonson's *Eastward Ho*

Slitgut, a butcher's apprentice in reference to William Shakspere of Stratford, whose father was among other trades, a butcher. Self-evidently Jonson, *et al*, are also familiar with Bacon's Simple Cipher System (based upon the Elizabethan alphabet in which I and J and U and V are interchangeable). The name Slitgut (S (18) l (11) i (9) t (19) g (7) u (20) t (19)) provides a numerical count of 103 in simple cipher, the same count for Shakespeare. Thus Ben Jonson, *et al*, cryptically insinuates through Bacon's Simple Cipher System that William Shakspere, alias Slitgut, is a literary mask for the true author of the Shakespeare works Francis Bacon:

A B C D E F G H I K L M N O P Q R S T U W X Y Z
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

S H A K E S P E A R E
18 8 1 10 5 18 15 5 1 17 5=103

The satire *Eastward Ho* also parodies numerous Shakespeare plays among them *Richard III,*[51] *Hamlet,*[52] *Henry IV,*[53] *Henry V,* [54] *As You Like It,*[55] and possibly alludes to *Twelfth Night,*[56] and *All's Well That Ends Well*.[57] There are, writes Professor Taylor 'clear parallels of *Hamlet* and *Richard III* in *Eastward Ho*; indeed the whole play from title to epilogue, is a masterpiece of parody', and in the case of *Hamlet and Richard III*, it is 'laid on with a trowel'.[58] For Stritmatter and Kositsky *Eastward Ho* also parodies *King Lear,* or alternatively believing the direction of influence travelled the other way, Professor Taylor observes that the two plays share 'parallels of structure, subject matter, and verbal detail.'[59] There is no doubt *Eastward Ho* is preoccupied, obsessed even, with the Shakespeare plays, and as we will see, its cleverly interwoven subtext is preoccupied with their secret concealed author, whose central character Francis Quicksilver whose motto is Eastward Ho, is a disguised complex silhouetted mask of Francis Bacon, who Ben Jonson, *et al*, repeatedly tell those with eyes to see, is the author of the Shakespeare works.

Act 1 Scene 1 of *Eastward Ho* opens with Master William Touchstone a London Goldsmith and his son Francis Quicksilver warning him against dissolute and dishonest company. Francis Quicksilver responds by saying that his mother is a gentlewoman and his father a Justice of the Peace, which fit Touchstone and his wife Mistress Touchstone, yet also fits with an allusion to Francis Bacon's mother Lady Anne Cooke Bacon, and his father the great man of the law Sir Nicholas Bacon, Lord Keeper and *de facto* Lord Chancellor of England. Francis Quicksilver describes himself as a younger brother and Francis Bacon too was younger brother to Anthony Bacon. He acknowledges he is entertained among gallants 'They call me coozen *Franke*, right' (1:1:28), which he repeats twice more in quick succession (1:1:39 & 41). In his youth Francis Bacon was educated at Gorhambury by his mother Lady Bacon alongside his elder brother Anthony, and Anne Gresham Bacon, the young wife of his half-brother Sir Nathaniel Bacon. In gratitude Anne Gresham Bacon wrote to Lady Bacon thanking her for their shared lessons as well as sending warm wishes 'to my brother Anthony and my good brother, Frank [Francis Bacon]'.[60] Following on from the gallants who call him 'coozen *Franke*', Francis Quicksilver says 'I lend them monies, good; they spend it, well. But when they are spent, must not they striue for more? must not their land flye?' (1:1:28-31). This is an in joke on Bacon's loathing of moneylenders and loan sharks to whom, with his brother Anthony Bacon, he was forever in debt. In Trinity Term 1597 a goldsmith named Sympson of Lombard Street who held a bond for £300 principal, sued Bacon for repayment but agreed to respite the satisfaction of it until the beginning of the following term. However, without any warning before Michaelmas Term commenced, Bacon was walking from the Tower of London when at the instigation of the moneylender Sympson he was served with an execution and arrested with a view to confining him to the Fleet prison. [61] The events were to inform and colour the most famous legal play in the history of English drama, *The Merchant of Venice,* whose titular character is named

Antonio, the Italianate form of Anthony, named after and modelled upon Anthony Bacon, a play which revolves around the relationship between the merchant Antonio and the Venetian Lord Bassanio (Francis Bacon) that mirrors the complex relationship and circumstances of Francis and Anthony Bacon before, during, and after the play was first written, revised and performed.[62]

The portrayal of Francis Quicksilver as the son of goldsmith and sometime moneylender is just an outward characterisation. As Professor Gary Taylor points out 'Quicksilver's mercurial nature is the dramatic embodiment of his very name, which in turn is part of a larger pattern of alchemical allusions structuring the entire play'.[63] Or as Oliphant observes Francis Quicksilver 'is hopelessly inconsistent: he changes his character with almost every appearance.'[64] He is a veritable chameleon with a different face and name for every occasion a disguised concealed author who spends his days at the theatre. He reveals his familiarity with the drama by readily quoting from *The Spanish Tragedy*, *Tamburlaine* (whose true authorship Ben Jonson was also aware of) and *Henry IV*,[65] in a play whose central character Francis Quicksilver is a disguised characterisation of concealed poet and dramatist Francis Bacon that parodies, refers or alludes to at least eight of his Shakespeare plays: *Hamlet, Richard III, Henry V, As You Like It, Twelfth Night, All's Well That Ends Well, The Merchant of Venice* and *Henry IV*.

The last of these plays *Henry IV* and its author Francis Bacon is parodied in the first scene of Act 2 of *Eastward Ho* where Touchstone repeatedly calls for Francis Quicksilver:

> *Touch. Quickesiluer,* maister *Frances Quickesiluer* maister *Quickesiluer*?
>
> Enter *Quickesiluer*.
>
> *Qui*. Here sir; (*ump*.)
> *Touch.* So sir; nothing but flat Maister *Quickesiluer* (without any familiar addition) will fetch you: will you trusse my points sir?
> *Quick.* I forsooth: (*ump.*)
> *Touch.* How now sir? the druncken hyckop, so soone this morning?
> *Quick.* Tis but the coldnesse of my stomack forsooth.
> *Touch.* What? haue you the cause naturall for it? y' are a very learned drunckard: I beleeue I shall misse some of my siluer spoones with your learning.
>
> [*Eastward Ho*: 2: 1: 1-13][66]

This alludes to a scene in *I Henry IV* at the Boar's Head Tavern in Eastcheap (a Boar is a wild pig and bacon is taken from the back or side of a pig) where Hal and Poins repeatedly call for the drawer named Francis, the Christian name of his creator Francis Bacon, in a hilarious send up of himself:

> POINS (*within*) Francis!
> PRINCE HARRY Thou art perfect.
> POINS (*within*) Francis.
> *Enter Francis, a drawer.*
> FRANCIS Anon, anon, sir! look down into the Pomegranate, Ralph!
> PRINCE HARRY Come hither, Francis.
> FRANCIS My lord.
> PRINCE HARRY How long hast thou to serve, Francis?

FRANCIS Forsooth, five years, and as much as to-
POINS (*within*) Francis!
FRANCIS Anon, anon, sir!

POINS (*within*) Francis!
FRANCIS Anon, anon!
PRINCE HARRY Anon Francis? No, Francis, but tomorrow
Francis; or Francis, o' Thursday; or, indeed, Francis,
when thou wilt. But Francis.
FRANCIS My Lord.
[*I Henry IV*: 2: 5: 33-43, 62-67][67]

In another key theme of *Eastward Ho,* Francis Quicksilver joins Sir Petronel Flash in a plan for a voyage to Virginia. This 'Virginia venture', observes its modern editor R. W. Van Fossen, 'is central not only to both plots of the play but also to the sophisticated social commentary which provides much of its sharpest humour and many of its most serious implications.'[68] This was the period of the great expansion into North America secretly directed by Francis Bacon and his Rosicrucian Brotherhood that was to forever change the future direction of the modern world. Several earlier attempts at establishing an English settlement in America had run into difficulties and though these earlier expeditions had provided the necessary knowledge and experience in paving the way for the colonisation of America, the situation at the turn of the seventeenth century had now become critical. In the years prior to the publication of *Eastward Ho,* Bacon and his Rosicrucian Brotherhood had been working behind the scenes planning the first settlement in Virginia. In 1606 the Virginia Company was formed to organize and promote the colonisation of Virginia and shortly after the first permanent English-speaking settlement in North America was established at Jamestown, Virginia in 1607, the veritable seed that grew and evolved into the first modern federal republic, the United States of America.[69]

With Virginia in the air, Act 3 Scene 3 of *Eastward Ho* is located at the Blue Anchor tavern which is another play on the Boar's Head in *I Henry IV*, where Francis the drawer is sent up by its author Francis Bacon, running round fetching drinks for Hal and Poins. In its opening lines Seagull addresses the drawer 'Come Drawer, pierce your neatest Hogsheades, & lets haue cheere, not fit for your Billingsgate Tauerne; but for your *Virginian Colonel*; he wilbe here instantly' (3:3:1-3). A hogshead is a large cask that holds beer and a hog a pig from whence bacon is derived hereby delivering another pun on Bacon. His crew ask Seagull about Virginia to which he responds that its streets are paved with gold, rubies, diamonds, and treasure for all. Followed by another hit on Bacon 'wilde Boare is as common there, as our tamest Bacon is here' (3:3:38-39). Despite warnings of an impending tempest Francis Quicksilver, Sir Petronel Flash and Captain Seagull with his drunken crew set sail for Virginia.

The ensuing storm hits the ship and in all the confusion the voyagers find themselves washed up in several different locations along the banks of the Thames. Francis Quicksilver is washed ashore by the gallows reserved for pirates. He laments that the violent tempest has sunk the ship and ruined all his plans and after shaking himself down decides to walk along the riverbank to see what has happened to the others. Still drunk and disorientated Captain Seagull and Sir Petronel Flash believe they have somehow washed up on the coast of France until two passing gentlemen inform them they are on the Isle of Dogs 'Y'are ith' *Ile a Doggs* I tell you' (4:1:173-74). A reference to the play the *Isle of Dogs*, an original copy of which was originally bound up in Bacon's own collection of manuscripts known as The Northumberland Manuscript that once held copies of his Shakespeare plays *Richard II* and *Richard III*.[70]

For his earlier misdemeanours in the outward role given to him by Ben Jonson, Quicksilver is arrested and imprisoned for theft and sentenced to death. In prison the contrite Quicksilver

sings a poignant and revealing song of repentance. The goaler Wolfe and Touchstone arrive at the prison and Francis Quicksilver welcomes them 'Sir, with all my heart, & as I told 'M [aister] *Tobie*, I shall be glad to haue any man a witnesse of it'(5:5:33-4). Master Tobie, most likely being an allusion to Francis Bacon's close friend Sir Tobie Matthew, who often resided with him at Gorhambury, and famously described Matthew as his alter-ego. Francis Quicksilver says of his song 'It is an imitation of *Maningtons*; he that was hanged at *Cambridge*' (5:5:44-45), a familiar environ to Bacon who attended Trinity College, Cambridge in his youth. In the song Francis Quicksilver begins one of its verses with '*Still* Eastward hoe *was all my word*' (5:5:76) insinuating *Eastward Ho* was all about him, or all about Francis Bacon, immediately followed by three lines which taken together contain a hidden anagram of **BACON**:

Qui**c** *Still* Eastward hoe *was all my word*:
***B**ut Westward I had no regard*.
***No**r neuer thought, what would come after*,
***A**s did alas his youngest Daughter*.[71]

BACON.

Ben Jonson, *et al*, also introduce another anagram this time of **F BACON** in a song delivered by Francis Quicksilver's cohort Security, an old usurer:

SONG.
O Maister Touchstone
My heart is full of woe,
Alas I am a cuckold:
And why should it be so?
***Bec**ause I was a Vsurer*
***An**d Bawd, as all you know,*
***Fo**r which, againe I tell you,*
My heart is full of woe.[72]

F BACON.

In further penance Quicksilver insists on walking through the streets of London dressed in rags as a 'spectacle, or rather an Example' (5:5:203), in an act of humility before the children of Cheapside. He then delivers the epilogue of *Eastward Ho*. He sees that the people of London have gathered to watch them leave the prison as if it was some kind of theatrical pageant or the closing of a play at the theatre. In the dramatic disguise of his character Francis Quicksilver he addresses the audience. He wants them to come to see the show or the play once a week rather than being drawn to a pageant once a year:

EPILOGVS

STay Sir, I perceiue the Multitude are gatherd together, to view our comming out at the *Counter*. See, if the streetes and the Front of the Houses, be not stucke with People, and the Windowes fill'd with Ladies, as on the solemne day of the *Pageant*!

of running horſes, and *White-Friers*, & againſt Bauds: and of Cocks; and talke as loude as a Hunter, but is none.

Enter Wolfe and Touchſtone.

Wolfe. Pleaſe you ſtay here ſir, ile call his worſhip downe to you.

Priſ. 1. See, he has brought him, and the Knight too, Salute him I pray: Sir, this Gentleman, vpon our report is verie deſirous to heare ſome piece of your *Repentance.* *Enter Quick Pet. &c.*

Quic. Sir, with all my heart, and as I told M. *Tobie*, I ſhal be glad to haue any man a witneſſe of it. And the more openly I profeſſe it, I hope it will appeare the hartier, and the more vnfained.

Touch. Who is this? my man *Francis*? and my ſonne in law?

Quick. Sir, it is all the teſtimonie I ſhall leaue behinde me to the World, and my Maiſter, that I haue ſo offended.

Friend. Good Sir. *Quic.* I writ it, when my ſpirits were oppreſt

Pet. I, ile be ſworne for you *Francis.*

Quic. It is in imitation of *Maningtons*; he that was hangd at *Cambridge*, that cut off the Horſes head at a blow. *Friend.* So ſir.

Quic. To the tune of *I waile in woe, I plunge in paine.*

Pet. An excellent Dittie it is, and worthy of a new tune.

Qui In Cheapſide *famous for Gold, and*
Quickſilaer id dwell of late: (*Plate,*
I had a Maiſter good, and kinde, (*mind.*
That would haue wrought me to his
He bade me ſtill work vpon that,
But alas I wrought I know not what,
He was a Touchſtone blacke, but true:
And told me ſtill, what would inſue,
Yet, woe is me, I would not learne,
I ſaw, alas, but could not diſcerne.

Friend. Excellent, excellent well.

Gould O let him alone, Hee is taken alreadie.

Quic. I caſt my Coat and Cap away,
I went in ſilkes and ſattens gay,
Falſe mettall of good manners, I
Did dayly coine vnlawfully.
I ſcornd my Maiſter, being drunke,
I kept my Gelding and my Punke,
And with a knight, ſir Flaſh, *by name,*
(Who now is ſorie for the ſame.

Pet. I thanke you *Francis.*

I thought by Sea to runne away, - *But* Thames *and Tempeſt did me ſtay.*

Touch. This cannot be fained ſure. Heauen pardon my ſeueritie. *The ragged Colt, may proue a good Horſe.*

Gould. How he liſtens! and is tranſported? He has forgot mee.

Quic. Still Eaſtward hoe *was all my word:*
But Weſtward I had no regard.
Nor neuer thought, what would come after,
And did alas his yongeſt Daughter.
At laſt the blacke Oxe trode o' my foote,
And I ſaw then what longd vntoo't,
Now crie I, Touchſtone *touch me ſtill,*
And make me a errant by thy skill.

Touch. And I will do it *Francis.*

Wolfe. Stay him M. Deputie, now is the time, wee ſhall looſe the ſong elſe. *Friend.* I proteſt it is the beſt that euer I heard.

BACON

11. A page from *Eastward Ho* with the hidden anagram BACON

Quick. How like you it Gentlemen?

All. O admirable, sir!

Quick. This Stanze now following, alludes to the storie of *Mannington*, from whence I tooke my project for my inuention.

Frind. Pray you go on sir.

Quic. *O Mannington thy stories show,*
Thou cutst a Horse-head off at a blow:
But I confesse, I haue not the force,
For to cut off the head of a horse,
Yet desire this grace to winne,
That I may cut off the Horse-head of Sin,
And leaue his bodie in the dust
Of sinnes high way and bogges of Lust,
Whereby I may take Vertues purse,
And liue with her for better, for worse.

Frin. Admirable sir, & excellently conceited. *Quic.* Alas, sir.

Touch. Sonne *Goulding*, and M. *Wolfe*, I thanke you: the deceipt is welcome, especially from thee whose charitable soule in this hath shewne a high point of wisdome and honestie. Listen, I am rauished with his Repentance, and could stand here a whole prentiship to heare him. *Friend.* Forth good sir.

Quick. This is the last, and the *Farewell.*

Farewell Cheapside, *farewell sweet trade,*
Of Goldsmithes all, that neuer shall fade,
Farewell deare fellow Prentises all
And be you warned by my fall:
Shun Vsurers, Bauds and dice, and drabs.
Auoid them as you would French scabs.
Seeke not to goe beyond your Tether,
But cut your thongs vnto your Lether:
So shall you thriue by little and little,
Scape Tiborne, Counters, *& the* Spittle.

Touch. An scape them shalt thou my penitent, and deare *Francis.*

Quick. Maister! *Pet.* Father!

Touch. I can no longer forbeare to do your humilitie right: Arise, and let me honour your Repentance, with the heartie and ioyfull embraces, of a Father, and Friends loue. *Quickesiluer*, thou hast eate into my breast, *Quickesiluer*, with the droppes of thy sorrow, & kild the desperate opinion I had of thy reclaime.

Quick. O sir, I am not worthie to see your worshipfull face.

Pet. Forgiue me Father.

Touch. Speake no more, all former passages are forgotten, and here my word shall release you. Thanke this worthie Brother, and kind friend *Francis.*—M. *Wolfe*, I am their Baile.

A showte in the prison.

Secur. Maister *Touchstone*! Maister *Touchstone?*

Touch. Who's that?

Wolfe. Securitie, sir.

Secu. Pray you Sir, if youle be wonne with a Song, heare my lamentable tune, too.

SONG,

O Maister Touchstone,
My heart is full of woe,
Alas I am a Cuckold:
And why should it be so?
Because I was a Vsurer,
And bawd, as all you know,
For which, againe I tell you,
My heart is full of woe.

F BACON

12. A page from *Eastward Ho* with the hidden anagram F BACON

Touch. Well then, all are pleaſed; or ſhall be anone, Maiſter *Wolfe*: you looke hungrie me thinke. Haue you no apparell to lend *Francis* to ſhift him?

Quick. No ſir, nor I deſire none; but here make it my ſuite, that I may goe home, through the ſtreetes, in theſe, as a ſpectacle, or rather an example to the *Children of Cheapſide.*

Touch. Thou haſt thy wiſh. Now London, looke about,
And in this morall ſee thy Glaſſe runne out:
Behold the carefull father; thriftie Sonne,
The ſolemne deeds which each of vs haue done,
The Vſurer puniſht, and from Fall ſo ſteepe
The Prodigall child reclaimd, and the loſt Sheepe. *Exeunt.*

EPILOGVS.

STay Sir, I perceiue the Multitude are gatherd together, to view our comming out at the *Counter*. See, if the ſtreetes and the Fronts of the Houſes, be not ſtucke with People, and the Windowes fill'd with Ladies, as on the ſolemne day of the *Pageant!*

Letters		Words
33	*O may you finde in this our* Pageant, *heere,*	9
37	*The ſame contentment, which you came to ſeeke:*	8
	And as that Shew *but drawes you once a yeare,*	10
35		
33	*May this attract you hither once a weeke.*	8
138		35

FINIS.

1st & 4th lines 33 Bacon

138-35=103 Shakespeare

13. The last page of *Eastward Ho* incorporating Baconian Ciphers

O may you finde in this our Pageant*, heere,*
The same contentment, which you came to seeke:
And as that Shew *but drawes you once a yeare,*
May this attract you hither once a weeke.[73]

It is clear from the above Epilogue that Ben Jonson, *et al*, are very familiar with Bacon's Simple Cipher System, which incorporates several concealed Baconian ciphers. The first and last lines of the verse comprise of 33 letters: 33 Bacon in simple cipher. The verse itself contains 33 italic words, again Bacon in simple cipher. It clearly has a cryptographic Baconian subtext that is all leading to an incredible grand denouement. The whole verse contains 35 words and 138 letters: 138-35=103 Shakespeare in simple cipher, thus we have Ben Jonson, *et al,* cryptographically confirming for those with eyes to see that Bacon is Shakespeare.

A B C D E F G H I K L M N O P Q R S T U W X Y Z
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

B A C O N
2 1 3 14 13=33

S H A K E S P E A R E
18 8 1 10 5 18 15 5 1 17 5=103

Towards the end of the first decade of the seventeenth century Ben Jonson began to assemble his first book of *Epigrams* two of which are of particular interest to Baconians. The collection was entered in the Stationers' Register by John Stepneth on 15 March 1612 as 'A Booke called, Ben Johnson his *Epigrams*.'[74] This was the last entry by Stepneth in the Stationers' Register and he died sometime later in the same year.[75] The *Epigrams* first appeared in the Folio edition entitled *The Works of Beniamin Jonson* printed by William Stansby in 1616.[76] Some years later Stansby printed for Bacon his *Historie Of The Raigne Of King Henry The Seuenth* immediately prior to the Shakespeare First Folio covering the only reign missing in the Shakespeare history plays from *Richard II* to *Henry VIII*.[77] The *Epigrams* are dedicated to William Herbert, Earl of Pembroke, then Grand Warden serving under Grand Master of England Inigo Jones,[78] to whom Bacon dedicated with his brother Philip Herbert, Earl of Montgomery the Shakespeare First Folio.[79] In his dedication 'TO THE GREAT EXAMPLE OF HONOR AND VERTVE, *THE MOST NOBLE* WILLIAM EARLE OF PEMBROKE, L. CHAMBERLAYNE, &c', Ben Jonson addresses his patron with genuine love and admiration:

MY LORD. *While you cannot change your merit, I dare not change your title*: *It was that made it, and not I. Vnder which name, I here offer to your Lo*: *the ripest of my studies, my* Epigrammes; *which, though they carry danger in the sound, doe not therefore seeke your shelter*: *For, when I made them, I had nothing in my conscience, to expressing of which I did need a cypher*.[80]

Following the dedication to the soon to be Grand Master of England William Herbert, Earl of Pembroke, in a brief two-line address 'TO THE READER', Jonson delivers a pregnant directive 'PRay thee, take care, that tak'st my booke in hand, To Reade it well: that is, to vnderstand.'[81] In the dedication, with subtle ambiguity, Ben hints at the use of ciphers and in the address to the reader he is immediately at pains to encourage his intelligent and observant readers to look very closely at what they read. In other words, for those able to pierce the veil if they look very closely, they will discern he has made use of certain Baconian-Rosicrucian ciphers he is clearly familiar with, to reveal a profound historical secret about Bacon and the Shakespeare works.

In a witty and ingenious epigram addressed to someone Jonson deliberately does not name and conceals behind the pseudonym Cheveril, a lawyer, who is familiar with his earlier plays, wherein Ben pointedly alluded to Bacon and his literary mask William Shakspere of Stratford, has jokingly threatened him with the Star Chamber and the Bar:

LIIII

ON CHEV'RIL.

CHEV'RIL cryes out, my verses libells are;
And threatens the *starre-chamber*, and the barre:
What are thy petulant pleadings, CHEV'RIL, then
That quit'st the cause so oft, and rayl'st at men?[82]

The learned Jonson prided himself on his mastery of language and the word or name chosen for the pseudonym to conceal its target was itself masterful. The word cheveril means soft leather made from kid's skin, used as a symbol of flexibility, the ability to change one's face or name. The word as was known to Ben was used by Bacon in three of his Shakespeare plays *Romeo and Juliet, Twelfth Night* and *Henry VIII*:

You have said, sir. To see this age! A sentence is
but a cheveril glove to good wit, how quickly the
wrong side may be turned outward.
[*Twelfth Night*: 3: 1: 11-13]

O, here's a wit of cheverel, that stretches from
an inch narrow to an ell broad.
[*Romeo and Juliet*: 2: 3: 77-78]

Beshrew me I would-
And venture maidenhead for't; and so would you,
For all this spice of your hypocrisy.
You, that have so fair parts of a woman on you,
Have, too, a woman's heart which ever yet
Affected eminence, wealth, sovereignty;
Which, to say sooth, are blessings; and which gifts,
Saving your mincing, the capacity
Of your soft cheveril conscience would receive
If you might please to stretch it.
[*Henry VIII*: 2: 3: 24-33]

The epigram contains a ciphered message one its recipient will readily be able to decipher and read wherein Ben repeats that Francis Bacon is the secret author of the Shakespeare works. For the title of the epigram 'ON CHEV'RIL' Jonson has very deliberately omitted the 'E' for the purposes of a cipher which conceals and reveals just who is meant by Chev'ril, the lawyer, and the concealed poet and dramatist rather fond of using the word in his Shakespeare plays:

O N C H E V R I L
14 13 3 8 5 20 17 9 11=100

F R A N C I S B A C O N
6 17 1 13 3 9 18 2 1 3 14 13=100

A B C D E F G H I K L M N O P Q R S T U W X Y Z
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

B A C O N
2 1 3 14 13=33

The epigram, is then, addressed to Francis Bacon, alias Chev'ril, however this was just the start of the secret cryptographic message. In the epigram there are 2 words printed in block capitals ('CHEV'RIL', 'CHEV'RIL') and 1 word printed in italics ('*starre-chamber*'). When the 100 representing Francis Bacon is added to the differently printed 3 words it gives us a total of 103 which is Shakespeare in Simple Cipher:

S H A K E S P E A R E
18 8 1 10 5 18 15 5 1 17 5=103

Still Ben had not yet finished and just for good measure he cryptically insinuates into the epigram another piece of secret information. He has ensured that the epigram is numbered LIIII (54). When the number 54 is added to the 103 it provides a total of 157, the secret signature for Fra Rosicrosse in Simple Cipher:

F R A R O S I C R O S S E
6 17 1 17 14 18 9 3 17 14 18 18 5=157

Thus, when the enciphered cryptogram is converted to clear text it reads:

FRANCIS BACON, BROTHER OF THE ROSY CROSS, IS SHAKESPEARE.

There is also a second epigram addressed by Ben Jonson to Chev'ril[l] the Lawyer:

ON CHEV'RILL, THE LAWYER.

NO cause, nor client fat, will CHEV'RILL leese,
But as they come, on both sides he takes fees,
And Pleaseth both. For while he melts his greace
For this: that winnes, for whom he holds his peace.[83]

F BACON.

The word grease with its obvious association with a pig, from whence bacon is derived, should have been something of a give-away, with it being a clear allusion to Bacon. The definition of a greased pig is nobody can catch or stop them, or they are so slippery, few can identify them. But Ben Jonson knows who he is and he has left posterity the means to identify him via the above anagram spelling out **F BACON**. Furthermore, it will be observed that each of the last two lines contains 39 letters which is also **F BACON** in simple cipher a count introduced for the purposes of reinforcing the **F BACON** anagram, again illustrating that Jonson, *et al*, were familiar with Bacon's Simple Cipher System.

LIIII.

On Chev'ril.

Chev'ril cryes out, my verſes libells are;
And threatens the *ſtarre-chamber*, and the barre:
What are thy petulant pleadings, Chev'ril, then,
That quit'ſt the cauſe ſo oft, and rayl'ſt at men?

LV.

To Francis Beavmont.

How I doe loue thee Beavmont, and thy *Muſe*,
That vnto me doſt ſuch religion vſe!
How I doe feare my ſelfe, that am not worth
The leaſt indulgent thought thy pen drops forth!
At once thou mak'ſt me happie, and vnmak'ſt;
And giuing largely to me, more thou tak'ſt.
What fate is mine, that ſo it ſelfe bereaues?
What art is thine, that ſo thy friend deceiues?
When euen there, where moſt thou prayſeſt mee,
For writing better, I muſt enuie thee.

LVI.

On Poet-Ape.

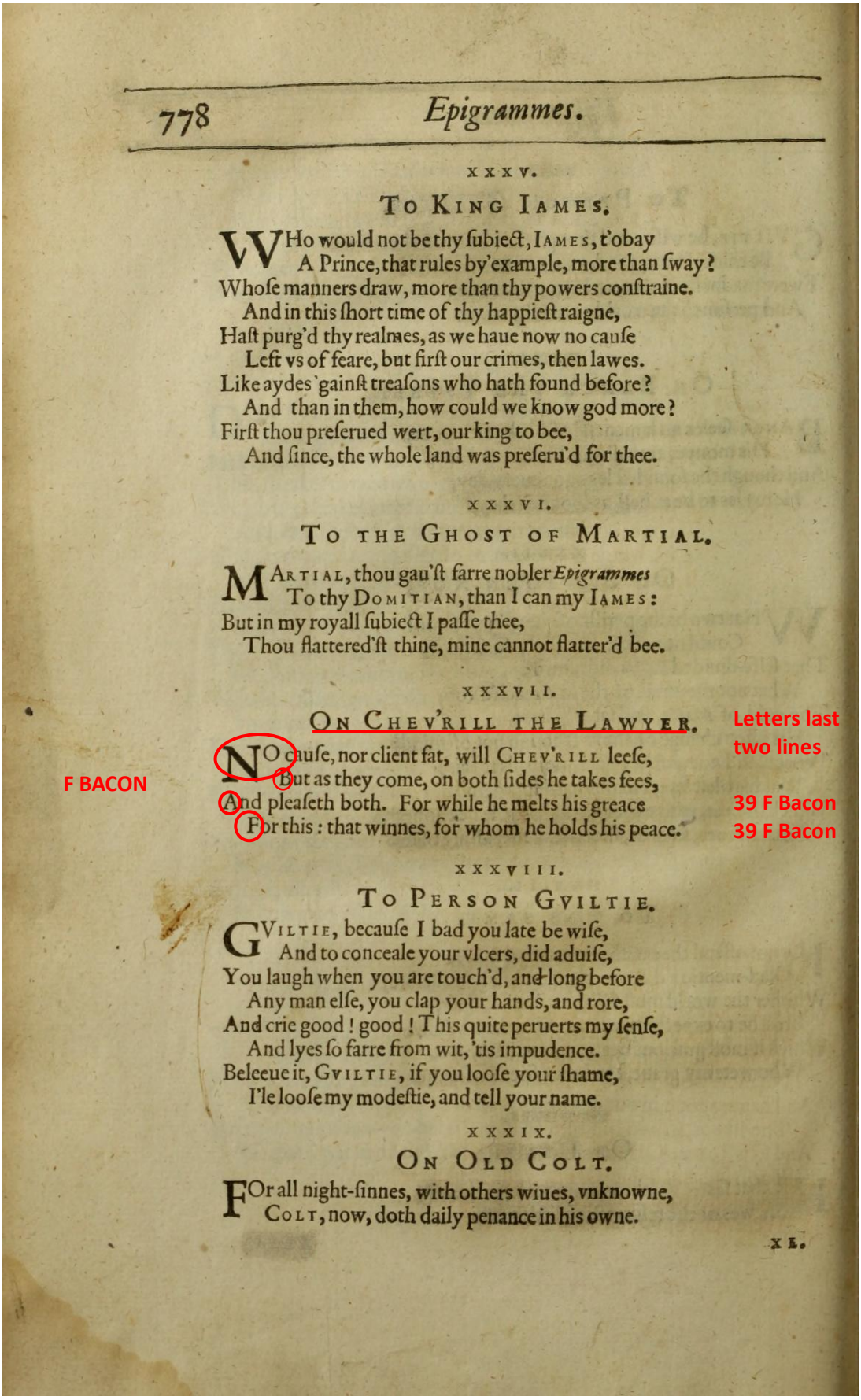
Poore Poet-Ape, that would be thought our chiefe,
Whoſe workes are eene the fripperie of wit,
From brocage is become ſo bold a thiefe,
As we, the rob'd, leaue rage, and pittie it.
At firſt he made low ſhifts, would picke and gleane,
Buy the reuerſion of old playes; now growne
To'a little wealth, and credit in the *ſcene*,
He takes vp all, makes each mans wit his owne.
And, told of this, he ſlights it. Tut, ſuch crimes
The ſluggiſh gaping auditor deuoures;
He markes not whoſe 'twas firſt: and after-times
May iudge it to be his, as well as ours.
Foole, as if halfe eyes will not know a fleece
From locks of wooll, or ſhreds from the whole peece?

LVII.

On Bavdes, And Vsvrers.

If, as their ends, their fruits were ſo, the ſame
Baudrie', and vſurie were one kind of game.

14. Epigram LIIII in Ben Jonson's *Works* (1616) addressed to Chev'ril (Bacon) incorporating a Baconian Cipher



778 *Epigrammes.*

XXXV.

TO KING IAMES.

WHo would not be thy ſubiect, IAMES, t'obay
A Prince, that rules by'example, more than ſway?
Whoſe manners draw, more than thy powers conſtraine.
And in this ſhort time of thy happieſt raigne,
Haſt purg'd thy realmes, as we haue now no cauſe
Left vs of feare, but firſt our crimes, then lawes.
Like aydes 'gainſt treaſons who hath found before?
And than in them, how could we know god more?
Firſt thou preſerued wert, our king to bee,
And ſince, the whole land was preſeru'd for thee.

XXXVI.

TO THE GHOST OF MARTIAL.

MARTIAL, thou gau'ſt farre nobler *Epigrammes*
To thy DOMITIAN, than I can my IAMES:
But in my royall ſubiect I paſſe thee,
Thou flattered'ſt thine, mine cannot flatter'd bee.

XXXVII.

ON CHEV'RILL THE LAWYER.

NO cauſe, nor client fat, will CHEV'RILL leeſe,
But as they come, on both ſides he takes fees,
And pleaſeth both. For while he melts his greace
For this: that winnes, for whom he holds his peace.

F BACON

Letters last two lines

39 F Bacon

39 F Bacon

XXXVIII.

TO PERSON GVILTIE.

GVILTIE, becauſe I bad you late be wiſe,
And to conceale your vlcers, did aduiſe,
You laugh when you are touch'd, and long before
Any man elſe, you clap your hands, and rore,
And crie good! good! This quite peruerts my ſenſe,
And lyes ſo farre from wit, 'tis impudence.
Beleeue it, GVILTIE, if you looſe your ſhame,
I'le looſe my modeſtie, and tell your name.

XXXIX.

ON OLD COLT.

FOr all night-ſinnes, with others wiues, vnknowne,
COLT, now, doth daily penance in his owne.

XL.

15. Epigram XXXVIII in Ben Jonson's *Works* (1616) to Chev'ril (Bacon) incorporating the anagram F BACON

Other documentary information we have relating to Bacon and Jonson dates from the June of 1618 when Jonson set out on his journey to Scotland. We learn from his conversations with William Drummond that 'at his hither comming Sr Francis Bacon said to him, he loved not to see Poesy go on other feet than poetical dactylus and spondaeus.'[84] He left for Scotland in the summer of 1618 and was back in London in early May 1619. Whether his trip was sponsored by Bacon is not known. In a 1618 cheque roll of Bacon's household expenditure containing a list of his staff a 'Mr. Johnson' is listed as 'chief gent usher.'[85] In an account of receipts and disbursements preserved from the same state papers dated 24 June 1618 to 29 September 1618 is the item '[July 27] To Mr Johnson by your Lp. order for his son and his son's tutor at Eton £4 and 8s',[86] and again on 8 September 'To Sergt Finch his son & Mr. Johnson's son at Eton by your Lp. order, £1 and 2s.'[87] Which may refer to payments made on his behalf. There are also three letters in Spedding's *Letters and Life* that also mention a Mr. Johnson. Only one is recorded in the index under 'Mr. Johnson' (with no other editorial information) as opposed to the entry for 'Ben Jonson' which falls three below it. The first of these letters dated December 1621 is addressed to John Lord Digby wherein Bacon says 'Receiving, by Mr. Johnson, your loving salutations'. [88]A Mr. Johnson is also mentioned in a letter written by Thomas Meautys to Bacon around the early part of 1622 'Your books are ready, and passing well bound up…Mr. Johnson will be with your Lordship to-morrow; and then I shall write the rest',[89] and again towards the end of 1622 in another letter written by Meautys to Bacon 'Since my last to your Lordship I find by Mr. Johnson that either my Lord Treasurer is none twice in one mind…'[90] Several Baconians and the agnostic Sir George Greenwood have taken one or all of these as referring to Ben Jonson. [91] If true this would appear to indicate that Ben Jonson was living with Bacon at Gorhambury from at least 1618, and perhaps even some time before then, however whatever the truth is of if it, he was certainly in close and regular contact with Bacon during the 1620s and certainly residing with Bacon at Gorhambury during the period of the printing of the Shakespeare First Folio.

In what was only one of three mentions of Ben Jonson in Spedding's monumental seven-volume three thousand page *The Letters and Life of Francis Bacon* with a carefully selected theatrical metaphor he knowingly cryptically foreshadows the key secret relationship between Bacon and Jonson, the fullness of which has remained hidden to the pages of history for four hundred years: 'Ben Jonson, who had seen something of him off the stage, though we do not know how much.'[92] The intense depth of their relationship in the later stages can be gauged from the revealing verse written by Jonson to celebrate Bacon's sixtieth birthday on 22 January 1621 in lines as Spedding puts it 'breathing of nothing but reverence and honour',[93] hailing him a 'happie *Genius*' who stands 'as if some Mysterie thou did'st', before raising Bacon to 'the wisdom of my king':

HAile, happie *Genius* of this antient pile!
How comes it all things so about thee smile?
The fire, the wine, the men! and in the midst,
Thou stand'st as if some Mysterie thou did'st!
Pardon, I read it in thy face, the day
For whose returnes, and many, all these pray:
And so doe I. This is the sixtieth yeare
Since *Bacon*, and thy Lord was borne, and here;
Son to the grave wise Keeper of the Seale,
Fame, and foundation of the English weale.
What then his Father was, that since is hee,
Now with a Title to the Degree;

16. Portrait of Francis Bacon secret author of the Shakespeare First Folio by Paul van Somer *c.* 1617

17. Engraving of Ben Jonson, editor and contributor to the Shakespeare First Folio, English School, (19th century)

Englands high Chancellor: the destin'd heire
In his soft Cradle to his Father's Chaire,
Whose even Thred the Fates spinne round, and full,
Out of the Choycest, and their whitest wooll.
'Tis a brave cause of joy, let it be knowne,
For 'twere a narrow gladnesse, kept thine own
Give me a deep-crown'd bowl, that I may sing
In raysing him the wisdom of my King.[94]

He had now emulated his great father Lord Keeper Sir Nicholas Bacon and stood at the pinnacle of his public career as Lord Keeper and Lord Chancellor of England. In October 1620 Bacon published part of his *Instauratio Magna* (*Great Instauration*) and was busy making plans with his good friend Ben Jonson for a milestone birthday now beckoning on the horizon. His largess and sumptuous grand entertainments, festivities and birthday celebrations were legendary, and all the London elite would have been in a state of great expectation and excitement awaiting an invitation to what promised to be the party of the decade.

When the day of his sixtieth birthday on 22 January 1621 arrived Bacon celebrated it with a lavish banquet at his official residence York House on the Strand with a large throng of the great and the good beating a path to his door. It is not known for certain whether it was attended by King James and other members of the royal family, but we can be confident that the House of Stuart was adequately represented. Then there was the nobility from the city and the country with the Dukes and Earls in all their finery, the courtiers, and the gentlemen of the court. The guest list also included several members of his Rosicrucian-Freemasonry Brotherhood among them various past and future Grand Masters of England, Inigo Jones, the Earl of Arundel (at whose house Bacon supposedly met his end) and the current Grand Master of England William Herbert, Earl of Pembroke, to whom Bacon dedicated his Shakespeare First Folio. In all times his residence was a remarkable beacon for foreign ambassadors, diplomats and other dignitaries all of whom if in the kingdom at the time would have received invitations, especially his close friend and resident Spanish Ambassador Count Gondomar who lived close to the bookshop of William Jaggard, where Bacon and Gondomar must have spent many a happy afternoon. To celebrate the birthday of the Lord Chancellor, York House was doubtless packed with High Court Judges and Chief Justices of the Realm, and other senior law figures including his own Clerk in Chancery William Tottell, the steward of Bacon's estates, and son of his old friend the printer and bookseller Richard Tottell, under whom John Jaggard served his apprenticeship. For a great writer like Bacon, the printers and publishers of the Worshipful Stationers' Company would doubtless have attended his birthday celebrations many of whom he had enjoyed long relationships going back years and even decades. Most likely among them were Thomas Pavier, the brothers William and John Jaggard, the printers and publishers of Bacon's *Essays*, Isaac Jaggard printer with his father William of the Shakespeare First Folio, and the other members of the First Folio syndicate John Smethwick, William Aspley and Edward Blount. Then there was the glittering array of poets and playwrights including George Herbert, Thomas Randolph, and of course, the incomparable poet and playwright Ben Jonson who for his sixtieth birthday celebrations wrote the above verse for his king Bacon about whom he was privy to the secret mystery surrounding his concealed authorship of the Shakespeare First Folio.

Five days later, on 27 January Bacon was created Viscount St Alban at Theobalds in the presence of the King, Prince Charles, and the favourite the Duke of Buckingham, but things were already brewing which would in the weeks and months ahead bring his world crashing down. In a politically motivated manoeuvre, Bacon was impeached on trumped up charges of corruption and on 3 May harshly sentenced by the House of Lords. He was dismissed from office as Lord Chancellor and banned from holding any other public office, fined the enormous

sum of £40,000, and temporarily imprisoned in the Tower. He was taken to the Tower on 31 May but was released a few days later on 2 June and taken to the house of Sir John Vaughan at Parsons Green in Fulham for some rest and recuperation. He was afterward still forbidden to come within the environs of London and was compelled to remove himself to Gorhambury. With such an unjust reversal in his fortunes and fall from grace most men would have disintegrated and crumbled into self-pity and inertia but not this man. His determination to overcome his adversity presented in his universal mind a further opportunity for the future betterment of humankind. In an astonishing letter written to his trusted inward friend the Spanish Ambassador Count Gondomar dated 6 June 1621, Bacon explicitly states that he was to devote himself to the instruction of the actors in reference to his plans for the preparation and publication of the Shakespeare First Folio and the service of future ages:

Your Excellency's love towards me I have found ever warm and sincere alike in prosperity and adversity. For which I give you due thanks. But for myself, my age, my fortune, yea my Genius, to which I have hitherto done but scant justice, calls me now to retire from the stage of civil action and betake myself to letters, and to the instruction of the actors themselves, and the service of posterity.[95]

In the last five years of his recorded life Bacon wrote, revised, expanded, translated and published an enormous body of his writings and works in Latin and English. This was carried out at his literary workshop at Gorhambury with the help of his 'good pens', including the poet and dramatist Ben Jonson, who assisted Bacon in translating his essays, previously printed and published by William and John Jaggard, into Latin:

The *Latine* Translation of them [Bacon's *Essays*] were a Work performed by divers Hands; by those of Doctor *Hacket* (late Bishop of *Lichfield*) Mr. *Benjamin Johnson* (the learned and judicious Poet) and some others, whose Names I once heard from Dr. *Rawley*; but I cannot now recal them.[96]

With Ben Jonson now living at Gorhambury, Bacon was busy gathering together from various manuscripts and printed sources all of his Shakespeare plays for publication in what is known as the First Folio of the Shakespeare Works. In a letter to Toby Matthew in the June of 1623 when the Shakespeare First Folio was then making its way through the Jaggard family printing presses Bacon informed him:

It is true my labours are now most set to have those works which I had formerly published, as that of Advancement of Learning, that of Henry 7th, that of the Essays being retractate and made more perfect, well translated into Latin by the help of some good pens which forsake me not.[97]

In the first English *Life* of Bacon its author Dr William Rawley, his private secretary and fellow Rosicrucian Brother who lived with Bacon for the last decade of his recorded life, states that he spent the last five years employed in writing, revising and translating his acknowledged works for which he is still famous, before revealing he wished to die in the shadow and not the light, a transparent coded reference to his shadowy secret authorship of the Shakespeare works:

The last five years of his life, being withdrawn from civil affairs and from active life, he employed wholly in contemplation and studies-a thing whereof his lordship would often speak during his active life, as if he affected to die in the shadow and not the light.[98]

It was with the assistance of Ben Jonson that Francis Bacon, the greatest poet-philosopher and dramatist of all time finally brought to fruition the 1623 Shakespeare First Folio, the greatest work in the history of the world.

18. Portrait of the Spanish Ambassador Gondomar to whom Bacon sent a letter stating he was now committed to the instruction of the actors prior to the printing of the First Folio by José María Galván y Candela

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80. Ben Jonson, *The Works of Beniamin Jonson* (London: printed by William Stansby, 1616), p. 767.

81. Ibid., p. 769.

82. Ibid., p. 783.

83. Ibid., p. 778. For the identification of this anagram of F. Bacon, see R. Eagle, 'Cheveril the Lawyer', *Baconiana*, Vol. XII, No. 46 (Third Series), April 1914, pp. 105-6; Basil E. Lawrence, *Notes On The Authorship Of The Shakespeare Plays And Poems* (London: Gay and Hancock Ltd, 1925), pp. 114-15.

84. C. H. Herford and Evelyn Simpson, eds., *Ben Jonson* (Oxford Clarendon Press, 1925-52), I, pp. 77, 141.

85. Spedding, *Letters and Life*, VI, p. 336.

86. Ibid., *Letters and Life*, VI, p. 328.

87. Ibid., *Letters and Life*, VI, p. 331.

88. Ibid., *Letters and Life*, VII, p. 322.

89. Ibid., *Letters and Life*, VII, p. 355.

90. Ibid., *Letters and Life*, VII, pp. 396-97.

91. George Greenwood, *Ben Jonson and Shakespeare* (London: Cecil Palmer, 1921), p. 43.

92. Spedding, *Letters and Life*, VII, p. 576.

93. Ibid., *Letters and Life*, VII, p. 166. Remarkably Spedding deliberately did not reproduce the Ben Jonson verse tribute to Bacon which he praised to the high heavens!

94. C. H. Herford and Evelyn Simpson, eds., *Ben Jonson* (Oxford Clarendon Press, 1925-52), VIII, p. 225. This verse was reproduced by Lisa Jardine and Alan Stewart in *Hostage to Fortune The Troubled Life of Francis Bacon* (London: Victor Gollancz, 1998), on p. 442, one of only two references to Ben Jonson, with the other being a brief passing mention on p. 132.

95. Spedding, *Letters and Life*, VII, p. 285n2; Lisa Jardine and Alan Stewart, *Hostage to Fortune The Troubled Life of Francis Bacon* (London: Victor Gollancz, 1998), p. 473.

96. Thomas Tenison, ed., *Baconiana*. *Or Certain Genuine Remains of Sir Francis Bacon* (London: printed by J. D. for Richard Chiswell, 1679), p. 60.

97. Spedding, *Life and Letters*, VII, p. 429.

98. Ibid., *Works*, I, pp. 8-9.