

The Magnificence of Bacon's Great Instauration



An in-depth account of Sir Francis Bacon's Great Instauration or Six Days Work to create a loving, wise and illumined Paradise on earth.

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Francis Bacon's brainchild is his Great Instauration, a project he conceived for the step-by-step restoration of a state of paradise upon earth, but coupled with the illumination of mankind. In other words, whereas mankind was innocently ignorant in the original paradise, in the future paradise all human souls will have reached a state of knowledge of truth. Such illumined knowledge will be one based on experience or practice of the truth, which truth (according to Francis Bacon, St John the Beloved, Jesus Christ, Orpheus, and others) is love—for it is one thing to speak of love and believe in it, but quite another to practise it well and really know the truth of it.

A worldwide state of illumination or golden age is an ancient dream and prophecy of many great sages, and something for which they laboured. As we step now into a new Great Age and the old is swept away, this is actually the moment when the prophecies of a golden age could come true, with suitable and great effort on our part, help from the natural and spiritual world, and grace from the Divine. Bacon's great gift to the world was his ability to see this coming golden age anew as a work of art, to be the chosen herald of it, and to both devise and inaugurate a particular scientific method using the arts by which it might be more certainly achieved. This new method he referred to as the "Art of Discovery", whilst the Great Instauration itself he conceived as being comprised of six stages of work leading to a final seventh stage of peace, illumination and joy—the state of paradise.

The Six Stages of Work

Bacon's titles for the six stages of work are given in the 'Distributio Operis' ('Plan of Work') of his *Instauration Magna* ('Great Instauration') published in 1620. Translated into English by Robert Ellis and published in James Spedding's *Works of Francis Bacon* (1858), Vol. IV, they are given as follows: -

1. The Division of the Sciences.
2. The New Organon; or Directions concerning the Interpretation of Nature.
3. The Phenomena of the Universe; or a Natural and Experimental History for the foundation of Philosophy.
4. The Ladder of the Intellect.
5. The Forerunners; or Anticipations of the New Philosophy.
6. The New Philosophy; or Active Science.

These six stages of work can also be summarised as: -

1. A general survey and inventory of the existing state of human knowledge, identifying areas of human knowledge that are well covered and those in which mankind is deficient, together with a plan of action for improving matters in a harmonious, all-embracing way.

2. The discovery, acquirement and development of a true scientific methodology, devoid of the faults and restrictions of the old methods.
3. The collection of a natural history of factual evidence embracing "The Phenomena of the Universe; that is to say, experience of every kind"—natural phenomena, human behaviour and divine operations in Nature, physical and metaphysical—organised in tables "for a foundation to build philosophy upon".
4. The actual application of Stage 2 (the New Organon or Method), being the process of induction and comprising a careful scrutiny of each table of history, coupled with the forming of preliminary axioms and invention of new experiments to test out the axioms, followed by a revised history, the forming of better or more advanced axioms, and so on, as if on a ladder ascending from lesser to middle to higher axioms.
5. A storehouse for useful conclusions or axioms, but which are not yet proved by the New Method.
6. The storehouse of final axioms or truths concerning the laws of the universe, divine, human and natural, as proven by the New Method, by the test of time and by the maxim "truth prints goodness." This forms what Bacon calls the "Summary Philosophy" or universal science.

The Six Days' Work and Seventh Day of Rest

Bacon planned his Great Instauration in imitation of the Divine Work, the Work of the Six Days of Creation that culminate in the Seventh Day of Rest or Sabbath, as defined in the Bible.¹ He saw his own work—which is itself built upon that of his exemplar, Jesus Christ—as being like the light of the First Day, which would inaugurate, vitalise and illumine the unfolding of the rest. He also understood that the Seven Days of Creation constitute an eternal archetype for a cyclic occurrence—a time cycle, great or small, in which takes place a process of life with certain defined or definable stages. The Six Days' Work of the Great Instauration, and its Seventh Day, is therefore also cyclic, just like life itself, with each cycle building upon the previous one, so that knowledge and ability steadily increases in cycle after cycle, and with there being smaller cycles within greater cycles.

The Great Instauration is based very much on Bacon's understanding of the Bible, coupled with his knowledge of the ancient wisdom, as associated with the *prisca theologia* as defined by Marsilio Ficino—i.e. a single, true theology or wisdom underlying all religions, which was given by God to man in ancient times in all its purity, but which gradually got overlaid, diluted and corrupted by successive religions, dogmas and philosophies. This was especially passed on, as far as Bacon is concerned, via the Orphic, Platonic, Neoplatonic, Alchemical, Hermetic, Kabbalistic and Christian esoteric traditions, whose knowledge includes that of the Tree of life, the Seven Days of Creation, the Four Worlds, the Seven Heavens, the various degrees of initiation, the alchemical process of life, and the inner meaning and symbolism of Solomon's Temple. These traditions maintained that God's wisdom had imprinted a code on nature, which humanity could discover and use for the benefit of mankind and nature.

Bacon understood that knowledge was one of the gifts given to mankind at the very beginning, such as evidenced in Adam's naming of the creatures, and that it was not knowledge as such which caused the Fall from Paradise. The Fall was because of man's pride and belief that truth was other than that which God was indicating, and that he (man) knew better—in other words, Adam (or mankind) did not listen to the divine voice speaking via the

heart and intuition, but decided from a more arrogant point of view and self-will to believe that he knew better than God and acted accordingly.

For so we see, aspiring to be like God in power, the angels transgressed and fell; *I will ascend and be like the Most High*:² by aspiring to be like God in knowledge, man transgressed and fell: *Ye shall be as gods, knowing good and evil*:³ but by aspiring to a similitude of God in goodness or love, neither man nor angel ever transgressed, or shall transgress. For unto that imitation we are called: *Love your enemies, do good to those who hate you, and pray for those who persecute and calumniate you; that you may be children of your Father who is in heaven, who maketh His sun to rise on the good and the bad, and raineth upon the just and the unjust*.^{4 5}

As for the knowledge which induced the Fall, it was, as was touched upon before, not the natural knowledge of creatures, but the moral knowledge of good and evil; wherein the supposition was, that God's commandments or prohibitions were not the originals of good and evil, but that they had other beginnings, which man aspired to know; to the end to make a total defection from God and depend wholly upon himself.⁶

Bacon urges us to regain our God-given right over nature, as defined in the Bible (Genesis 1:26): "And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth." However, Bacon interpreted the Hebrew word *רָדָה*—which is rendered in the Latin Vulgate Bible as *praesit*, meaning 'preside over', 'rule', 'dominate', and translated in the King James' AV Bible as "have dominion over"—with the deeper meaning of 'look after', 'care for', 'cherish', linking it with the role given by God to Adam which was to look after the Garden of Eden as its gardener (Genesis 2:15): "And the Lord God took the man, and put him into the garden of Eden to dress it and to keep it." Such a gardener is both master of the garden and also its servant.

Now the empire of man over things is founded on the Arts and Sciences only; for Nature is only governed by obedience. ...

Only let man regain his right over Nature, which belongs to him by the gift of God; let there be given to him the power: right reason and sound religion will teach him how to apply it.⁷

In sum, I would advise all in general, that they would take into serious consideration the true and genuine ends of knowledge; that they seek it not either for pleasure, or contention, or contempt of others, or for profit, or fame, or for honour and promotion, or such like adulterate or inferior ends; but for the merit and emolument of life; and that they regulate and perfect the same in charity. For the desire of power was the fall of angels, the desire of knowledge the fall of man; but in charity there is no excess, neither man nor angels ever incurred danger by it.⁸

The Great Commandments

By sound religion Bacon is referring essentially to the two Great Commandments as expounded by Jesus: -

Love the Lord your God with all your heart, and with all your soul, and with all your mind. This is the first and great commandment. And the second is like unto it, Love your neighbour as yourself. On these two commandments hang all the law and the prophets.⁹

In other words, love the Universal Being whose nature is goodness or love, and love all individual beings created by that love. Such love is the fundamental basis of the Gemini myth: love the immortal, and love the mortal as the immortal loves the mortal. All loves—the immortal for the mortal, the mortal for the immortal, and the mortal for the mortal—is charity or love in action. This is the sound or true religion. It is the fundamental, inherent nature of all humanity, which underlies all things, all morals, all religions, all concepts, but which invariably gets suppressed, distorted or polluted by our own selfish desires, thoughts and actions in a continually repeating falling from Eden.

Our knowledge of this essential love, which is derived from the practice of it, is truth; thus Bacon says: -

The essential form of knowledge... is nothing but a representation of truth: for the truth of being and the truth of knowing are one, differing no more than the direct beam and the beam reflected.¹⁰

My praise shall be dedicate to the mind itself. The mind is the man, and knowledge mind. A man is but what he knoweth. The mind itself is but an accident to knowledge; for knowledge is a double of that which is. The truth of being and the truth of knowing is all one.¹¹

The truth of being is wisdom, which Bacon also refers to as Divinity, whilst knowledge of that wisdom is the true goal of philosophy: -

First therefore let us seek the dignity of knowledge in the archetype or first platform, which is in the attributes and acts of God, as far as they are revealed to man and may be observed with sobriety; wherein we may not seek it by the name of Learning; for all Learning is Knowledge acquired, and all Knowledge in God is original: and therefore we must look for it by another name, that of Wisdom or Sapience, as the Scriptures call it.¹²

The Book of God's Word and the Book of God's Works

Bacon sees that Philosophy should be both a lover and the servant of Divinity, and that this is a genuine service to and worship of God. Moreover, he identifies two "Books" to study and get to know—the Book of God's Word (the Scriptures) and the Book of God's Works (Nature, or Creation, including all creatures). He identifies the first as revealing the Will of God and the second as expressing God's Power; and he considers that the latter is a key to the former: -

Wherefore... let it be observed, that there be two principal duties and services, besides ornament and illustration, which Philosophy and human learning do

perform to Faith and Religion. The one, because they are an effectual inducement to the exaltation of the glory of God: for as the Psalms and other Scriptures do often invite us to consider and magnify the great and wonderful works of God, so if we should rest only in the contemplation of the exterior of them, as they first offer themselves to our senses, we should do a like injury unto the Majesty of God, as if we should judge or construe of the store of some excellent jeweller, by that only which is set out toward the street in his shop. The other, because they minister a singular help and preservative against unbelief and error: for as our Saviour saith, *You err, not knowing the Scriptures, nor the Power of God*; laying before us two books or volumes to study, if we will be secured from error; first, the Scriptures, revealing the Will of God; and then the creatures expressing His Power; whereof the latter is a key unto the former: not only opening our understanding to conceive the true sense of the Scriptures, by the general notions of reason and rules of speech; but chiefly opening our belief, in drawing us into a due meditation of the omnipotency of God, which is chiefly signed and engraven upon His works.¹³

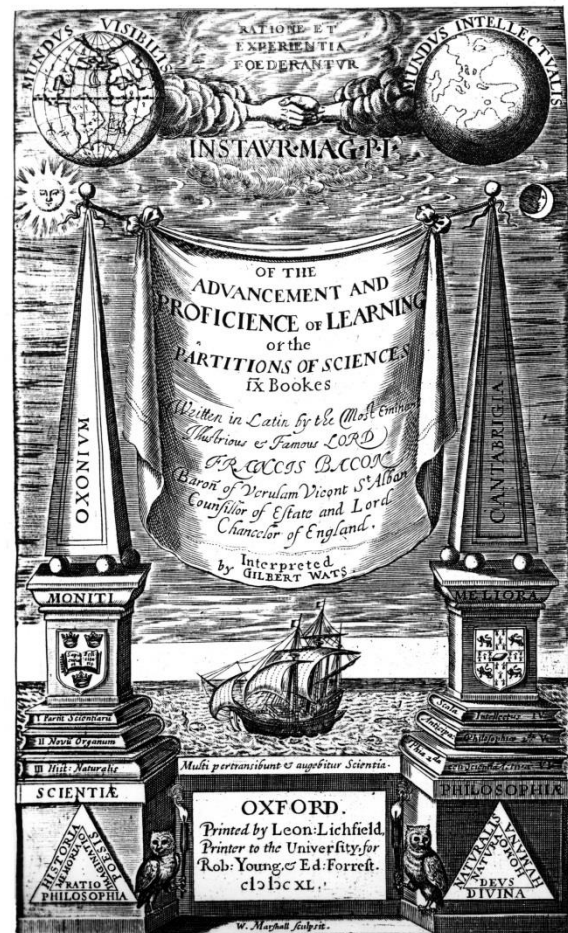
To conclude therefore, let no man upon a weak conceit of sobriety or an ill-applied moderation think or maintain, that a man can search too far, or be too well studied in the Book of God's Word, or in the Book of God's Works—Divinity or Philosophy. But rather, let men endeavour an endless progress or proficience in both; only let men beware that they apply both to charity, and not to swelling [pride]; to use and not to ostentation; and again that they do not unwisely mingle or confound those learnings together.¹⁴

The Seven Books

Bacon takes the symbolism of 'books' a step further by representing each of the seven stages, parts or 'Days' of the Great Instauration as books, with all seven books forming a complete series and with the individual books titled "Book I", "Book II", "Book III", etc..

These symbolic books may be seen illustrated in the title page and frontispiece engravings to the 1640 edition of Bacon's *Advancement and Proficience of Learning*, with seven books (Books I-VII) depicted on the frontispiece, and six books (Books I-VI) portrayed on the title page. (See below.)

The arrangement of the books is different in each of these two illustrations, providing a key to understanding more fully not only Bacon's Great Instauration but also the Divine Wisdom.

Frontispiece: *Advancement of Learning* (1640)Title page: *Advancement of Learning* (1640)

The double or 'twinned' arrangement of the two illustrations, for instance, illustrates the Gemini principle, as do their overall designs (i.e. personal and universal, mortal and immortal), thereby emphasising the importance of Philosophy and Divinity going hand-in-hand, with the former serving the latter as handmaiden to the mistress.

The knowledge of man is as the waters, some descending from above, and some springing from beneath; the one informed by the light of nature, the other inspired by divine revelation. The light of nature consisteth in the notions of the mind and the reports of the senses... So then, according to these two differing illuminations or originals, knowledge is first of all divided into Divinity and Philosophy.¹⁵

If one considers the matter rightly, Natural Philosophy is, after God's Word, the surest medicine for superstition, and also the most approved nourishment of Faith. And so she is rightly given to Religion as a most faithful handmaiden; the one manifesting the will of God, the other His power. Nor was he wrong who said, *Ye do err, not knowing the Scriptures, nor the power of God.*¹⁶ connecting and conjoining information as to His will with meditation on His power in indissoluble bonds.¹⁷

And if it be said, that the cure of men's minds belongeth to Sacred Divinity, it is most true: but yet Moral Philosophy may be preferred unto her as a wise servant and humble handmaid. For as the Psalm saith, *that the eyes of the handmaid look perpetually towards the mistress*,¹⁸ and yet no doubt many things are left to the discretion of the handmaid, to discern of the mistress's will; so ought Moral Philosophy to give constant attention to the doctrines of Divinity, and yet so as it may yield of herself, within due limits, many sound and profitable directions.¹⁹

In the cabalistically designed title page illustration to the 1640 *Advancement and Proficiency of Learning*, the six stages or 'books' of the Six Days' Work (Books I-VI of the Great Instauration), with their titles, are shown organised into two sets of three, with each set forming the three-stepped base of the plinth of a pillar. Not only do the books in these two sets cross-relate to each other, but the whole arrangement relates to the symbolism, structure and meaning of the Six Days of Creation as recounted in the first chapter of Genesis.

I. <i>Partitiones Scientiarum</i> (Partitions of the Sciences)	IV. <i>Scala Intellectus</i> (Ladder of the Intellect)
II. <i>Novum Organum</i> (New Method)	V. <i>Anticipationes Philosophiæ Secunda</i> (Anticipations of the Second Philosophy)
III. <i>Historia Naturalis</i> (Natural History)	VI. <i>Philosophia Secunda aut Scientia Activæ</i> (The Second Philosophy or Active Science)

The seventh book, representing the Seventh Day, is portrayed not as a book but by the Masonic handshake which crowns the invisible middle pillar, in which one hand issues from the "Mundus Visibilis" ("Visible World"), the other from the "Mundus Intellectualis" ("Intellectual World"), and above which the explanatory words, "Ratione et Experientia foederantur" ("Reason and Experience federated/allied/united"), are displayed.

By contrast, in the frontispiece illustration to the 1640 *Advancement and Proficiency of Learning*, all seven books are shown, organised into three sets. The first set is comprised of Books I and II, stacked lying down, one on top of the other, on the end of the table to Bacon's left. The second set consists of Books III to VI, stacked upright on the bookshelf. The third set is the single volume, the mystical Book VII, in which Bacon is shown writing "Mundus Mens: conubio jungam stabili" ("The World and Mind: joined in stable marriage"). This is a description of what is portrayed by the clasped hands of the title page illustration, wherein the "Mundus" and "Mens" of the frontispiece signify the "Mundus Visibilis" and "Mundus Intellectualis" respectively of the title page.

The Pyramid of Philosophy

Whereas the title page design is based on and relates to the cabalistic Tree of Life, representative of divine Wisdom, the frontispiece arrangement relates to Bacon's Pyramid of Philosophy. This Pyramid symbolises Bacon's "temple" that he is building in the mind of man—or, rather, for which he is creating the foundation and starting to build (for it requires future generations to erect and complete the building, if ever it could be completed).

I am not raising a capitol or pyramid to the pride of man, but laying a foundation in the human understanding for a holy temple after the model of the world. That model therefore I follow. For whatever deserves to exist deserves also to be known, for knowledge is the image of existence; and things mean and splendid exist alike.²⁰

Through his imagery, Bacon associates his temple with Solomon's Temple, or rather with the rebuilt Solomon's Temple, hence the name of "Instauration". The name is derived from the Latin word used in the Vulgate Bible when describing the renovation, rebuilding and spiritual re-edification of Solomon's Temple during the reign of King Josiah of Judah in the 7th century BC, and again later with an almost complete rebuild in the time of Zerubbabel, who led the first group of Jews from captivity in Babylon and back to Jerusalem in the first year of Cyrus, King of Persia, in the 6th century BC. The latter event is probably the most relevant, as Solomon's Temple was essentially rebuilt as Zerubbabel's Temple but on the original foundations of Solomon's Temple, and it is this event which is used as a symbolic mystery in the Holy Royal Arch Degree of most chapters of Freemasonry.

The first set of books in the *Advancement of Learning* frontispiece illustration provides the survey, plan and method by which the Pyramid is built. The second set forms the actual Pyramid, which has History as its base, Philosophy as its superstructure. The apex of the capstone of the Pyramid is equivalent to the seventh volume (Part 7), which signifies knowledge of the "Summary Law of Nature", which law Bacon identified as love in action, or divine charity—"the work which God maketh from the beginning to the end".²¹

For knowledges are as pyramids, whereof History is the basis. So of Natural Philosophy, the basis is Natural History; the stage next the basis is Physique [Physics]; the stage next the vertical point [apex] is Metaphysique. As for the vertical point, *The work that God maketh from the beginning to the end*,²² the Summary Law of Nature, we know not whether man's enquiry can attain unto it.²³

Bacon's Pyramid of Philosophy has history for its base, upon which is built, layer upon layer, first physics, then metaphysics, and finally the crowning knowledge of the supreme law of love. Using the metaphor of architecture and the building trade, the temple is built (as are all buildings) from the ground upwards, not the other way round—the latter being a common fault of the ungrounded, purely speculative "pie in the sky" Aristotelian philosophies. Physics is concerned with material and efficient causes, and metaphysics with formal and final causes. These causes are laws. The formal causes are what Bacon, like Plato, calls "Forms", which are the living ideas of God that lie behind all Creation. Sacred tradition refers to these as angels, archetypes, gods, goddesses, or ciphers (Hebrew *Sephiroth*). These forms or ideas can also be understood as natures—e.g. the essential nature of something. The final causes are the greatest of these divine ideas, of which the supreme cause (the Summary Law of Nature) is divine Love or Goodness, the nature of God.

For as we divided natural philosophy in general into the inquiry of causes and productions of effects, so that part which concerneth the inquiry of causes we do subdivide according to the received and sound division of causes. The one part, which is phisic, inquireth and handleth the material and efficient causes; and the other, which is metaphysic, handleth the formal and final causes.²⁴

In his statement, “For knowledges are as pyramids,” Bacon uses Natural Philosophy to provide his example of the base and stages of the Pyramid of Philosophy, but this is only part of the whole; for, besides Natural Philosophy, the Pyramid of Philosophy is also composed of Divine Philosophy and Human Philosophy.

In Philosophy, the contemplations of man do either penetrate unto God, or are circumferred to Nature, or are reflected and reverted upon himself. Out of which several inquiries there do arise three knowledges, *Divine Philosophy*, *Natural Philosophy*, and *Human Philosophy* or *Humanity*. For all things are marked and stamped with this triple character of the power of God, the difference of Nature and the use of Man.²⁵

That is to say, the Great Instauration concerns the acquisition of all knowledge, and this for entirely philanthropic or charitable purposes. It therefore includes knowledge of the human being and of divine wisdom and power as well as knowledge of the natural world; and for this knowledge in all three areas to embrace everything from the physical right up to the highest metaphysical levels of consciousness and existence. Simplistically, one could refer to these three as natural science, psychology, and theology.

The three Philosophies (Divine, Human and Natural) are expressed symbolically in Bacon's Pyramid of Philosophy by its three sides. That is to say, the Pyramid of Philosophy is tetrahedral, having a triangular base and three triangular sides joined together at the apex in a single point. As such, the Pyramid symbolises the element fire and thus fulfils the purpose of a pyramid, which is a ‘mound of combustible material’ to be set on fire, thereby transmuting the material and producing light. It also corresponds with a cabalistic understanding of the Six Days' creative work in Genesis, chapter 1, wherein “man” is associated with the element fire.

Each side of the Pyramid represents one of the three main aspects or areas of truth to be researched, practised and known—Divine, Human and Natural; which three correspond to the Hermetic description of the three ‘Heads’—God, Man and Cosmos: -

So there are these three: firstly, God, Father and the Supreme Good; secondly, the cosmos; thirdly, man.²⁶

The apex of the pyramid represents the summary (or supreme) law of life—the law of Love, which is divine Charity or Goodness. This, as Bacon explains in his essay, ‘Of Goodness and Goodness of Nature,’²⁷ is the nature of God, and therefore the means by which we may know God. The reason and divine permission for knowing God is expounded in the *Corpus Hermeticum*: -

God does not ignore man, he knows him fully, as God also wishes to be known. This is the salvation for man: knowledge of God.²⁸

Poesy

Somewhere in all this is also included Poesy; for the Pyramid of Philosophy or Learning is, in total, composed of History, Poesy and Philosophy.

The parts of human learning have reference to the three parts of man's understanding, which is the seat of learning: history to his memory, poesy to his imagination, and philosophy to his reason.²⁹

However, this Poesy appears to be kept veiled or secret, as for some reason Bacon does not spell it out openly.

....so as it appeareth that poesy serveth and conferreth to magnanimity, morality, and to delectation. And therefore it was ever thought to have some participation of divineness, because it doth raise and erect the mind, by submitting the shows of things to the desires of the mind; whereas reason doth buckle and bow the mind into the nature of things.³⁰

Just from this one quote alone, it can be seen that Poesy is of vital importance and, as will be seen, suggestive of Part 4 of the Great Instauration, the median part (or heart) of the seven parts of the Great Instauration. Poesy relates to imagination, which Bacon considered to be a key faculty of the human being. He associates imagination with the Roman god Janus.

The knowledge which respecteth the faculties of the mind of man is of two kinds; the one respecting his Understanding and Reason, and the other his Will, Appetite, and Affection; whereof the former produceth Position or Decree, the latter Action or Execution. It is true that the Imagination is an agent or *nuncius* in both provinces, both the judicial and the ministerial. For Sense sendeth over to Imagination before Reason hath judged: and Reason sendeth over to Imagination before the decree can be acted: for Imagination preceedeth Voluntary Motion. Saving that this Janus of Imagination hath differing faces: for the face towards Reason hath the print of Truth, but the face towards Action hath the print of Good; which nevertheless are faces...

.... Neither is the Imagination simply and only a messenger; but it is invested with, or at least wise usurpeth no small authority in itself, besides the duty of the message. For it was well said by Aristotle, "That the mind hath over the body that commandment which the lord hath over a bondman; but that reason hath over the imagination that commandment which a magistrate hath over a free citizen," who may come also to rule in his turn. For we see that, in matters of Faith and Religion, we raise our Imagination above our Reason; which is the cause why Religion sought ever access to the mind by similitude, types, parables, visions, dreams. And again, in all persuasions that are wrought by eloquence, and other impressions of like nature, which do paint and disguise the true appearance of things, the chief recommendation unto Reason is from the Imagination...



Janus emblem from Alciat's *Emblemata* (1581)

Janus is the leader of the Roman pantheon of gods, gatekeeper of the Mysteries, guardian of the gates of heaven, who presides over beginnings, transitions and endings, whose two opposite-facing faces can look into the past and the future, the within and the without, and whose mystery is represented by the Double-A ('AA') emblem.

Bacon's Examples

Since all good teachers practice what they teach, Bacon left not just an idea for posterity but also practical examples, constituting a working model for posterity to study, learn from and develop further. However, although Bacon says that he has left examples of all parts of the Great Instauration as a foundation to build upon and a light to guide our path ahead, yet at first sight it appears that only Parts 1, 2 and 3 are illustrated by books that he specifically associated with those parts, and even these are (or appear to be) incomplete, whilst Parts 4, 5 and 6 (except for some introductory material) appear to be unrepresented.

The answer to this is, in fact, fairly straightforward. Bacon was a devout Christian Cabalist and followed the example of his great exemplar, Jesus Christ, who came to fulfil all the law and prophets.³¹ Derived from the instructions given by God to Moses on Mount Sinai, a fundamental kabbalistic law is as given in the Book of the Prophet Esdras: "These words shalt thou declare and these shalt thou hide...", and "some things shalt thou publish, and some things shalt thou shew secretly to the wise..."³² Jesus reiterated the same law but in other words: "Give not that which is holy unto the dogs, neither cast ye your pearls before swine..."³³ Jesus not only said this but also practiced it, giving some teachings publicly but reserving their inner meanings and other teachings to give privately to his disciples. Bacon did the same, and actually tells us in several of his writings that he is publishing some things openly and reserving other things for a private succession and for those who "have wits of such sharpness and discernment that they can of themselves pierce the veil": -

Now, for my plan of publication, those parts of the work which have it for their object to find out and bring into correspondence such minds as are prepared and disposed for the argument, and to purge the floors of men's understandings, I wish to be published to the world and circulate from mouth to mouth: the rest I would have passed from hand to hand, with selection and judgment. Not but I know that it is an old trick of impostors to keep a few of their follies back from the public which are indeed no better than those they put forward: but in this case it is no imposture at all, but a sober foresight, which tells me that the formula itself of

interpretation, and the discoveries made by the same, will thrive better if committed to the charge of some fit and selected minds, and kept private.³⁴

That the discretion anciently observed, though by the precedent of many vain persons and deceivers disgraced, of publishing part, and reserving part to a private succession, and of publishing in a manner whereby it shall not be to the capacity nor taste of all, but shall as it were single and adopt his reader, is not to be laid aside, both for the avoiding of abuse in the excluded, and the strengthening of affection in the admitted.³⁵

There is another method of Delivery, similar in its objects to the one already described, but in reality almost the reverse. Both methods agree in aiming to separate the dull among the auditors from the select; but they vary in this,—that one makes use of a way of delivery more open, the other a way of delivery more secret. Let one be distinguished as the Exoteric method, the other (of which I am going to speak) as the Acroamatic,—a distinction observed by the ancients chiefly in the publication of books, but which I transfer to the method of delivery itself. The ancients used it with judgment and discretion; but in later times it has been disgraced by many who have made it as a false and deceitful light, in which to put forward their counterfeit merchandise. The intention, however, seems to be by obscurity of delivery to exclude the vulgar (that is, the profane vulgar) from the secrets of knowledge, and to admit those persons only who have received the interpretation of the enigmas through the hands of teachers, or have wits of such sharpness and discernment that they can of themselves pierce the veil.³⁶

So too our plan is that our teaching should quietly enter into souls fit and capable of it...³⁷

With this in mind, let us look at the several parts of the Great Instauration.

Part 1

Bacon's illustration of Part 1 of the Great Instauration is provided by his book, *De Dignitate et Augmentis Scientiarum*, published in 1623, which is an expanded, Latinized version of his earlier work, *Of the proficience and advancement of Learning, divine and humane*, published in 1605.

The *De Dignitate et Augmentis Scientiarum* is "a summary or general description of the knowledge which the human race" possessed in Bacon's time, showing the categories and subcategories of knowledge, and the links between them, like a family tree, and defining where knowledge was efficient, where deficient and where non-existent, and thus where the instauration needed to take place and whether it was a cleansing, a renovation, a rebuilding or a complete new build that was required.

The 1605 *Advancement of Learning* is divided into two parts or books: Book 1, a survey of the history, progress and defects of learning, and Book 2, a dissection of the various divisions of learning, indicating where efficient and where deficient. The *De Augmentis Scientiarum* is divided into nine books: Book 1 retains the first book of the *Advancement of Learning*; the remaining eight books deal with the anatomy of learning as per the *Advancement*, but revised,

enhanced and expanded. This anatomy provides a fundamental key to Bacon's scientific system.

From what Bacon says in his 'Plan of the Work' (included in his introduction to *The Great Instauration* prefacing *Novum Organum*, published in 1620), the *De Augmentis Scientiarum* was originally intended to accompany a catalogue of received and enhanced wisdom, but this was never published—at least, not in a way that is obvious. However, when the first English translation of the *De Augmentis Scientiarum* was published in 1640, under the title of *The Advancement and Proficiency of Learning*, the pictorial symbolism of the frontispiece and title page provide a catalogue of wisdom. They also indicate what wisdom is to be found within and underlying not only *The Advancement of Learning* but also the whole of Bacon's Great Instauration.

As the saying goes, "a picture is worth a thousand words". In respect of this, Aristotle pointed out that: "The aim of art is to represent not the outward appearance of things, but their inward significance"; and Bacon remarked that: "The job of the artist is always to deepen the mystery." Art is a poetic work of the imagination that presents truth to the mind so that it might be seen... and Bacon was a poet, an artist, who saw all Nature as God's kinetic work of art—a grand theatrical entertainment containing an endless supply of masques and stage plays. As Jaques says in *As You Like It*: "All the world's a stage; and all the men and women merely players..."³⁸

Part 2

Part 2 of the Great Instauration is illustrated by Bacon's *Novum Organum Scientiarum* ('New Method or New Instrument of the Sciences'), published in 1620 together with *The Great Instauration*, the latter being an introduction to and brief description of Bacon's Great Instauration together with the plan of work. Besides *Novum Organum* being an appropriate title, Bacon chose the name so as to provide a comparison with Aristotle's *Organon*, which had supplied the mainstream method of acquiring knowledge—i.e. by philosophical dispute or argument—right through the centuries to Bacon's time. It is equivalent to the contrast made between the old, corrupted and ruined Atlantis and the New Atlantis in Bacon's utopia of that name, and of the instauration of the old, polluted and ruined Solomon's Temple with a new Solomon's Temple. In each case Bacon acknowledges that there was an original state of purity and wisdom that preceded the corrupt and polluted states—e.g. the golden age of Atlantis, the peace of Solomon when the temple was first built, and an ancient Greek period³⁹ predating Plato, Aristotle and the other Greek philosophers—which Bacon aimed to discover and use as foundations, as well as creating new foundations, for his new method and philosophy.

Bacon describes his New Organon⁴⁰ or New Method as the Art of Interpretation of Nature: -

To the second part therefore belongs the doctrine concerning the better and more perfect use of human reason in the inquisition of things, and the true helps of the understanding: that thereby (as far as the condition of mortality and humanity allows) the intellect may be raised and exalted, and made capable of overcoming the difficulties and obscurities of nature. The art which I introduce with this view (which I call *Interpretation of Nature*) is a kind of logic, though the difference between it and the ordinary logic is great, indeed immense. For the ordinary logic

professes to contrive and prepare helps and guards for the understanding, as mine does; and in this one point they agree. But mine differs from it in three points especially: viz. in the end aimed at, in the order of demonstration, and in the starting point of the inquiry.

For the end which this science of mine proposes is the invention not of arguments but of arts; not of things in accordance with principles, but of principles themselves; not of probable reasons, but of designations and directions for works. And as the intention is different, so accordingly is the effect; the effect of the one being to overcome an opponent in argument, of the other to command nature in action.⁴¹

Only two of the three books or parts of *Novum Organum* were published, yet we know from letters that Bacon must have completed the work to some extent, for he spent twelve years revising it. Moreover, it is necessary to know this third part in order to know Bacon's complete method, otherwise what is published as *Novum Organum* is incomplete. For instance, the *Novum Organum* should include nine 'Helps' or techniques, but of these nine only the first one ('Prerogative Instances') is published in Book II of his *Novum Organum*. The other eight ('The Remaining Helps or Ministration to the Intellect') belong to Book III, which Bacon never published.

As published, *Novum Organum* consists of a preface and two collections of aphorisms entitled 'Aphorisms concerning the Interpretation of Nature and the Realm of Man' (Book I) and 'Aphorisms concerning the Interpretation of Nature and the Reign of Man' (Book II). The first collection mostly concerns the main problems besetting the then current philosophies and culture, with reassurances that this confusion and disorder can be overcome and transmuted to a better state of being. The second collection, after providing some analyses of the flaws in Aristotelian and Scholastic philosophy, begins to set out the principles of Bacon's new method. The third collection was to be called 'Remaining Helps or Ministrations to the Intellect' (Book III).

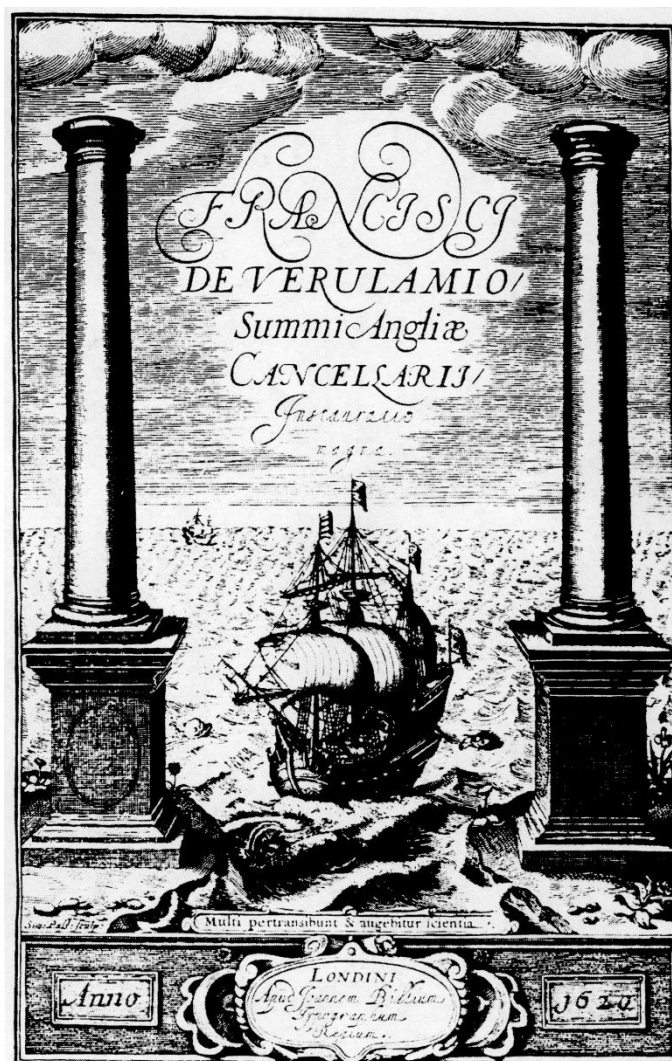
Yet Bacon considered that, despite all else that he did and provided for us, his New Method was his real gift to mankind. The obvious conclusion is that Bacon deliberately veiled the third part or reserved it to his "sons of wisdom", which usually means that we have to discover it. Bacon tells us elsewhere that he has provided a practical example to teach us what his "Art of Discovery" is and how it works. A key to what this practical example might be is his emphasis on the game of hide and seek mentioned by King Solomon in his book of wisdom (Proverbs): -

For, of the knowledges which contemplate the works of Nature, the holy philosopher [Solomon] hath said expressly, *that the glory of God is to conceal a thing, but the glory of the king is to find it out*.⁴² as if the Divine Nature, according to the innocent and sweet play of children, which hide themselves to the end they may be found, took delight to hide his works to the end they might be found out, and of his indulgence and goodness to mankind had chosen the soul of man to be his play-fellow in this game.⁴³

In addition, in his 'Plan of the Work', Bacon refers to the help that the compass gives in navigation, and likens this to his Art of Discovery.

But this I say not to disable the intellect, or to urge the abandonment of the enterprise; but to stir men to provide the intellect with proper helps for overcoming the difficulties and obscurities of nature. For no steadiness of hand or amount of practice will enable a man to draw a straight line or perfect circle by hand alone, which is easily done by help of a ruler or compass. And this is the very thing which I am preparing and labouring at with all my might, – to make the mind of man by help of art a match for the nature of things; to discover an art of Indication and Direction, whereby all other arts with their axioms and works may be detected and brought to light. For this I have with good reason set down as wanting.⁴⁴

This passing reference to the compass, as also to “an art of Indication and Direction” as an alternative name for the Art of Interpretation, is important, as the design of the *Instauratio Magna / Novum Organum* title page confirms and helps to explain. The title page illustration is of a ship sailing through the Pillars of Hercules to the lands beyond, with the ship likened to that of the Argonauts (the Argo) or that of Columbus (the Santa Maria). Like all such title pages, it supplies the key in a visual manner.



Title page, *Instauratio Magna*, prefacing *Novum Organum* (1620)

Mather Walker, who has researched and discovered much in this respect, refers to Bacon's Art as follows: -

Francis Bacon invented a discovery device by which new arts and sciences could be discovered by a machine which guides the intellect as a ruler or compass guides the hand.

The convention of his models operated through an analogue model of the great world. He called this analogue model the "Intellectual Globe", and constructed his discovery device in such a manner that it fulfilled the function of an "intellectual compass" which guided the ship of discovery on his "Intellectual Globe."⁴⁵

Walker appropriately describes this "compass", Bacon's Art of Discovery, as Bacon's "Intellectual Compass", describing it thus: -

Bacon proceeded to invent a discovery machine which would guide the mind of man directly to the discovery of new arts and sciences just as the compass guided mariners in their voyages across the ocean to the discovery of the New World. ...

Having developed his amazing microcosmic Intellectual Globes, Bacon next developed an Intellectual Compass to be used for navigating on his Intellectual Globes. This "Dial" was as amazing as the rest of his creations because he managed to make it not just a compass, but a microcosm, a miniature model of the universe which was, at the same time, a compass, a cipher machine, a model of the diurnal and annual cycles, a model of the zodiac and zodiacal houses, a cosmic clock, and more besides.⁴⁶

Bacon's Intellectual Compass was composed of those basic qualities which are included in his Alphabet of Nature. But apparently it was made up only from those select ones which he referred to in his *Novum Organum* as the "Prerogative Natures with Respect to Investigation." These were the natures which were needed for directions while navigating on his Intellectual Globes, and they were not published until after his "death" in experiment 846 of his *Sylva Sylvarum*.⁴⁷

That is to say, Bacon's Intellectual Compass "gives directions designed to enable the reader to travel on the Intellectual Globe (an intellectual analogue of the physical globe), and locate the 'form' of a particular in nature."

Part 3

About Part 3 of the Great Instauration, Bacon says in his Plan of the Work: -

The Third Part of the work compriseth *Phaenomena Universi*, as to say, all kind of Experience, and Natural History, of such kind as may be fundamental for the building up of Natural Philosophy.⁴⁸

Part 3 is partly illustrated by Bacon's series of *Historia Naturalis et Experimentalis ad Condendam Philosophiam* ('A Natural and Experimental History towards the Codification of

Philosophy'): *Introduction to Six Natural Histories*, of which only two were published in his lifetime: -

1. *Historia Ventorum* ('History of Winds'), published together with the *Historia Naturalis* in 1622;
2. *Historia Vitae & Mortis* ('History of Life and Death'), published in 1623.

The remaining four—the *Historia Gravis et Levis* ('History of Gravity and Levity'), *Historia Densi et Rari* ('History of Density and Rarity'), *History of the Sympathy and Antipathy of Things*, and *History of Sulphur, Salt and Mercury*—were written in 1623 but not published until much later.

Bacon also wrote, in 1623, *Inquisitio de Magnete* ('Enquiries into Magnetism') and *Topica Inquisitionis de Luce et Lumine* ('Topical Inquisitions into Light and Luminosity'), which may have been intended as further examples of the natural history.

In order to cover civil or human history, Bacon wrote *The Historie of the Raigne of King Henry the Seventh*, which was published in 1622, and started to write but left unfinished *The Hystory of the Raigne of King Henry the Eight*.

Bacon's natural histories deal with the natural world, whilst the civil histories treat of the human world.

For human knowledge which concerns the mind, it hath two parts; the one that inquireth of the substance or nature of the soul or mind, the other that inquireth of the faculties or functions thereof.⁴⁹

With these, but with the exception of divine history, Bacon gives some idea of what the whole History (Part 3) should be composed of, which in total should cover the three major areas or 'worlds' of existence—divine, human and natural.

In Philosophy, the contemplations of man do either penetrate unto God, or are circumferred to Nature, or are reflected and reverted upon himself. Out of which several inquiries there do arise three knowledges, *Divine Philosophy*, *Natural Philosophy*, and *Human Philosophy* or *Humanity*. For all things are marked and stamped with this triple character of the power of God, the difference of Nature and the use of Man.⁵⁰

Divine history is the matter that will build the Divine Philosophy aspect of the Pyramid of Philosophy. Bacon is aware of the possible confusion of his choice of words, so he takes pains to explain in various writings that by Divine Philosophy he means Natural Theology and not Divinity or Inspired Theology. He also refers to the latter (Divinity or Inspired Theology) as Faith, Religion, Sacred Divinity, Inspired Divinity, Divine Truths, Divine Mysteries or Divine Oracles.⁵¹ Divinity (i.e. divine wisdom) is not to be confused with Philosophy (i.e. human knowledge and learning), but neither should they be separated: they should work together in tandem, hand-in-hand as it were, with the former inspiring the latter and the latter serving the former. Bacon's prayer in this respect was: -

We humbly pray that human knowledges may in no way impeach or prejudice Divine Truths; nor that from the disclosing of the ways of sense, and the letting in

of a more plentiful Natural Light, any mists of incredulity or clouds of darkness arise in our minds touching Divine Mysteries; but rather that from a purified intellect, purged from fancies and vanity, and yet yielded and absolutely rendered up to Divine Oracles, the tributes of Faith may be rendered to Faith.⁵²

Bacon mentions Philosophy as being Moral Philosophy. This is because the nature of God and summary law of the universe is Love. Therefore Bacon's Philosophy, or Science as we would call it nowadays, is a moral, loving, caring Philosophy/Science. Moreover, this morality is to be applied in all three areas of Philosophy—natural philosophy, human philosophy and divine philosophy.

About divine philosophy, Bacon has this to say: -

And as concerning divine philosophy or natural theology, it is that knowledge or rudiment of knowledge concerning God which may be obtained by the contemplation of His creatures; which knowledge may be truly termed divine in respect of the object, and natural in respect of the light. ... For as all works do show forth the power and skill of the workman, and not his image, so it is of the works of God, which do show the omnipotency and wisdom of the Maker, but not His image.⁵³

Bacon emphasises that we "ought not to attempt to draw down or submit the mysteries of God to our reason; but contrariwise to raise and advance our reason to the divine truth": -

But on the other side, out of the contemplation of nature, or ground of human knowledge, to induce any verity or persuasion concerning the points of faith, is in my judgment not safe: *Give to faith that which belongs to faith.*⁵⁴ For the heathens themselves conclude as much in that excellent and divine fable of the golden chain: *That men and gods were not able to draw Jupiter down to the earth; but contrariwise, Jupiter was able to draw them up to heaven.*⁵⁵ So as we ought not to attempt to draw down or submit the mysteries of God to our reason; but contrariwise to raise and advance our reason to the divine truth.⁵⁶

What are strangely missing, or appear to be missing, from Bacon's examples are observations and records of human and divine desires, passions and operations, which he thought were the most important of all to study—desire being the motivating cause, leading to thought and then action.

For the principles, fountains, causes, and forms of motions, that is, the appetites and passions of every kind of matter, are the proper objects of philosophy.⁵⁷

To discover the Form of a given nature, or its true difference, or its causal nature, or fount of its emanation...this is the work and aim of human knowledge.⁵⁸

It is rightly laid down that 'true knowledge is knowledge by causes'.⁵⁹

For I form a history and tables of discovery for anger, fear, shame, and the like: for matter political; and again for the mental operations of memory, composition and division, judgment and the rest; not less than for heat and cold, or light, or vegetation, or the like.⁶⁰

And not only should the characters of dispositions which are impressed by nature be received into this treatise, but those which are imposed on the mind by sex, by age, by region, by health and sickness, by beauty and deformity, and the like; and again, those which are caused by fortune, as sovereignty, nobility, obscure birth, riches, want, magistracy, privateness, prosperity, adversity and the like...⁶¹

Bacon is absolutely clear that he has provided examples of all these matters—a treatise, a history, tables of discovery—but where do we find these?

An answer to this, which is also a key to Part 4 of the Great Instauration, is to be found in Bacon's *Sylva Sylvarum: A Natural History* and his utopia, *New Atlantis*, published together (with *New Atlantis* appended to *Sylva Sylvarum*) by William Rawley in 1627, a year after Bacon's death. Strictly speaking, the Latin title *Sylva Sylvarum* means "Wood of Woods", but traditionally *sylva* was also used to designate the materials necessary for the construction of a discourse or speech, so the title words could mean "Speech of Speeches". However, Bacon also uses it in another context, wherein *Sylva* was one of the names of Pan, the Spirit of Nature. Bacon's book title, therefore, can mean "Pan of the Woods" or "The Nature of Natures". This is important to note, for it is not by chance.

Rawley states in the preface to *Sylva Sylvarum* that the book was prepared for publication by Bacon himself, assisted by Rawley, and intended for Part 3 of the Great Instauration. About it, Rawley says in his introduction: -

The scope which his lordship intendeth, is to write such a Natural History as may be fundamental to the erecting and building of a true philosophy, for the illumination of the understanding, the extracting of axioms, and the producing of many noble works and effects...

And for use; his lordship hath often in his mouth the two kinds of experiments; *experimenta fructifera*, and *experimenta lucifera*: experiments of use, and experiments of light: and he reporteth himself, whether he were not a strange man, that should think that light hath no use, because it hath no matter...

Experiments of use are Bacon's own experiments using his new method in order to produce things useful to mankind in a general way. Experiments of light are those intended to give guidance on our path of discovery and understanding of the laws of Nature and the use of Bacon's Art of Discovery.

Rawley then goes on to write: -

I have heard his lordship say also, that one great reason, why he would not put these particulars into any exact method, though he that looketh attentively into them shall find that they have a secret order, was, because he conceived that other men would now think that they could do the like; and so go on with a further collection: which, if the method had been exact, many would have despaired to attain by imitation.⁶²

What is this secret order? Why is it important? Why does Bacon think that it would be difficult to imitate?

We know that Bacon was a cryptologist as well as a cabalist, who used numerology for cipher purposes as well as gematria for other purposes, and who thought highly of mathematics as a metaphysical science associated with the higher laws or forms of the universe.

Nevertheless, there remaineth yet another part of natural philosophy, which is commonly made a principal part, and holdeth rank with physic special and metaphysic, which is mathematic; but I think it more agreeable to the nature of things, and to the light of order, to place it as a branch of metaphysic. For the subject of it being quantity, not quantity indefinite, which is but a relative, and belongeth to *philosophia prima* (as hath been said), but quantity determined or proportionable, it appeareth to be one of the essential forms of things, as that that is causative in Nature of a number of effects; insomuch as we see in the schools both of Democritus and of Pythagoras that the one did ascribe figure to the first seeds of things, and the other did suppose numbers to be the principles and originals of things. And it is true also that of all other forms (as we understand forms) it is the most abstracted and separable from matter, and therefore most proper to metaphysic; which hath likewise been the cause why it hath been better laboured and inquired than any of the other forms, which are more immersed in matter.⁶³

As it states in its extended title, *Sylva Sylvarum* is "A Naturall Historie. In Ten Centuries". It contains 1000 "experiments" grouped in 10 groups of 100. A considerable number of these are copied from Della Porta's *Natural Magic*, or borrowed from Aristotle, Pliny, Cardano, Sandys and Scaliger, but substantially rewritten by Bacon (possibly as a result of Bacon's experiments with and testing of them). The rest are Bacon's own invented experiments.

For various reasons, 10, 100 and 1000 are highly important numbers. For instance, 10 is the total number of the *Sephiroth* ('Divine Emanations')⁶⁴ that form the Kabbalistic Tree of Life, which represents the Word or Wisdom of God and essential totality of Divinity. It is also the number of the Ten Commandments. 100 is 10 squared, a measure used in sacred geometry to represent the Universe. The Mosaic Floor of Freemasonry is based on this number, having an 8 x 8 chequerboard (or chessboard) surrounded by a one-unit wide tessellated border. The number 100 is also the cipher (in Simple Cipher) of the name FRANCIS BACON. 1000 is 10 cubed, the three-dimensional expression of the 100 square, which cube is known as the Foundation Stone of the Universe. The angelic hierarchy is said to be organised in this order of numbers (i.e. 10 x 10 x 10).

Then there is Bacon's *Abecedarium Naturae* ('Alphabet of Nature'), written in Latin, of which a small fragment was eventually published in *Baconiana*, in 1679 (editor: 'T.T.' or Thomas Tenison). In this, Bacon says that he has made the Alphabet of Nature as an index of inquisitions (enquiries) to be made, compiled in an ascending order and with the culminating inquisitions in his list concerning "being and not being" (the subject of Hamlet's melancholic soliloquy, "To be or not to be," in the Shakespeare play of that name): -

There yet remain, as subjects of our inquiry, in our alphabet, the conditions of beings, which seem, as it were, transcendentals, and as such touch very little of the body of nature. Yet, by that manner of inquisition which we use, they will considerably illustrate the other objects.

First, therefore; seeing (as Democritus excellently observed) the nature of things is in the plenty of matter, and variety of individuals large, and (as he affirmeth) infinite; but in its coitions and species so finite, that it may seem narrow and poor; seeing so few species are found, either in actual being or in possibility, that they scarce make up a muster of a thousand; and seeing negatives subjoined to affirmatives, conduce must to the information of the understanding: it is fit that an inquisition be made concerning being, and not being.

In the above quote Bacon deliberately, notably and questionably mentions a thousand ("a muster of a thousand"), putting an apparent limit on something unknown and possibly limitless—but this is the point. 1000 stands for the Universal All. As a rider, Bacon adds that:

-

It is by no means intended, that the titles, according to which the order of this alphabet is disposed, should have so much authority given to them, as to be taken for true and fixed partitions of things. That were to profess we already knew the things after which we inquire; for no man does truly dispose of things into their several classes, who does not beforehand very well understand the nature of them. It is sufficient, if these titles be conveniently adapted to the order of inquiry; the thing which is at present designed.

Bacon's comments make it sound as if the list is just some ordinary list, with numbered titles, and that one can easily and simply change the titles if and as required. However, the interesting thing about the list is that it is anything but normal.

All that is provided of the list is twelve 'items' divided into two groups, one named (in Latin) "Greater Masses" and the other named (in Latin) "Conditions of Entities". The inquisitions are numbered, and each one is associated with a Greek letter, spelt phonetically, in place of the corresponding letter of the 24-letter English Elizabethan alphabet, and with the name in Latin of either a Greater Mass or a Condition of Entity. Inquisitions 67-72 are grouped under the heading "Greater Masses" and referred to as the "three-fold" alphabet. Inquisitions 73-78 are grouped under the heading "Conditions of Entities" and referred to as the "four-fold" alphabet.

The descriptions that Bacon provides, even though covering only 12 inquisitions, show that the complete list is actually made up of 96 inquisitions organised into four levels (single, two-fold, three-fold and four-fold), with each level containing 24 inquisitions in which each inquisition corresponds to a letter of the 24-letter English Alphabet as represented by a letter of the 24-letter Greek Alphabet.⁶⁵

Bacon then goes on to say that: "We have not subjoined Examples in the Explication of the Order of this our *Alphabet*: for the Inquisitions themselves contain the whole Array of Examples." In this cryptic remark Bacon seems to be saying that his examples are contained within his inquisitions, or that his inquisitions are his examples. This could be understood as being related to the old adage concerning questions, which Claude Lévi-Strauss epitomised four centuries later: "The scientific mind does not so much provide the right answers as ask the right questions."

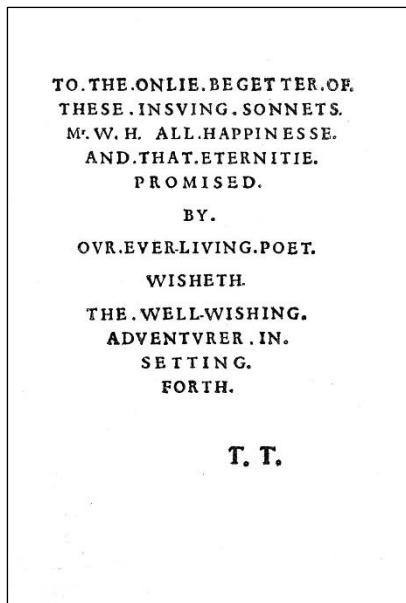
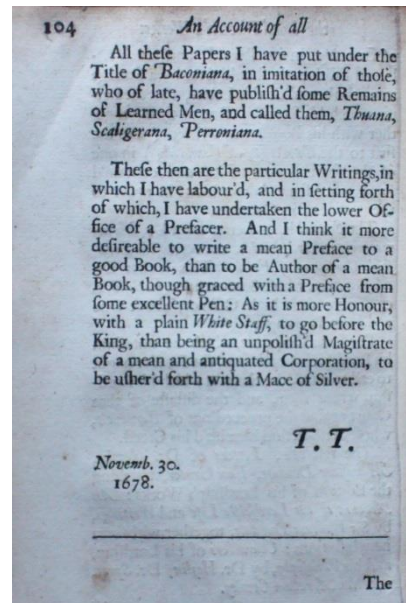
What Bacon is actually doing, however, is following a method used in gematria whereby every letter of the alphabet is associated with and can be represented by a number, and vice versa. This is then traditionally used by Kabbalists to calculate the numerology of sacred names in the Torah, leading to the possibility of associating or substituting each name with another name with the same numerology, thereby providing explanatory or alternative meanings to the text. The same method was also employed when transcribing and composing the New Testament in Greek. This is a well-known cipher system by which sacred texts are analysed in detail and layers upon layers of meaning are discovered that otherwise are concealed. It is also a method by which one can access increasingly higher levels of consciousness and, as it were, communicate with angels. In Bacon's day, it was John Dee who was famously known as using this method, although he and what he was doing was grossly misunderstood and he suffered as a result. Bacon wisely kept it more secret.

This cipher method was first illustrated by Johannes Trithemius in his famous three-volume work on cryptography and steganography, *Steganographia* (written c.1499 and published 1606 in Frankfurt), wherein he computed the numerical values of the names of angels. The same cipher method was illustrated 120 years later in Gustavus Selenus' great cipher book, *Cryptomenitices et Cryptographiae*, published in Germany in 1624—a book in which Bacon was involved.

Francis Bacon used this kabbalistic cipher method, adapting it to his own purposes and adding variations, resulting in what are now known as the Simple Cipher (A = 1, B = 2, ... Z = 24), the Reverse Cipher (A = 24, B = 23, ... Z = 1) and Kaye Cipher (K = 10, L = 13, ... Z = 24, & = 25, et = 26, A = 27, ... I = 35).

The *Abecedarium Naturae* uses the Simple Cipher, but extended (multiplied) four times. Moreover, Bacon slightly changed the spelling of some of the Latin words for the Greek letters and Greater Masses in order to make his cipher numerology work as he wished. The result is that the twelve inquisitions of the *Abecedarium Naturae* produce the names of Francis and Anthony Bacon in the various ways as used by them when signing letters, and associates each name with a triple or quadruple Greek/English letter as well as a number. For instance, whereas 100 is the Simple Cipher count of FRANCIS BACON, the number 67, the Simple Cipher count of FRANCIS, corresponds to the Triple-Tau (TTT) of the *Abecedarium*. Quadruple-Tau (TTTT), corresponding to the number 91 of the *Abecedarium*, is the Simple Cipher count of ANTHONY.

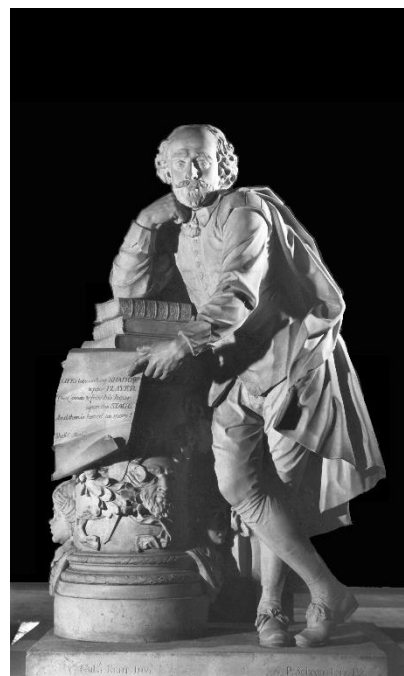
As Ewen MacDuff,⁶⁶ Frank Woodward,⁶⁷ myself and others have discovered, these signatures together with other messages were placed in certain key pages of the 1623 Shakespeare Folio and some other works, both literary and sculptural. For instance, the Double-Tau (TT), corresponding to the number 43 of the *Abecedarium*, is used to sign *Shake-speares Sonnets* and *Baconiana*, as also the inscription on the Stratford-upon-Avon Shakespeare Monument and the 18th century Westminster Abbey Shakespeare Memorial (thereby demonstrating the continuing knowledge and work of a Freemasonic secret society).

Dedication: *Shake-speares Sonnets* (1609)Introduction: *Baconiana* (1678/9)

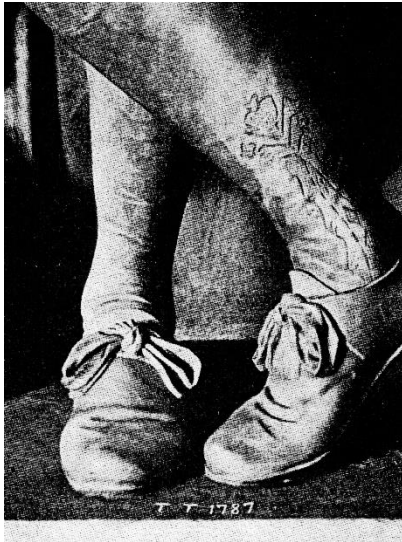
In alliance with the Capital Letter Code, TT also stands for 33 (Thirty-Three), the Simple Cipher of BACON. The *Abecedarium* letter equivalent for 33 is Double-I (II), which leads us into the Gemini and Janus mysteries. For instance, besides the allusion to the ego (mortal and immortal) and the eye (poetic eye of imagination and All-Seeing Eye of God), it is notable that the Westminster Abbey Shakespeare Memorial is twinned by a similar, but appropriately different, Shakespeare Memorial at Wilton House, with both memorials depicting Shakespeare leaning on a Janus altar.)



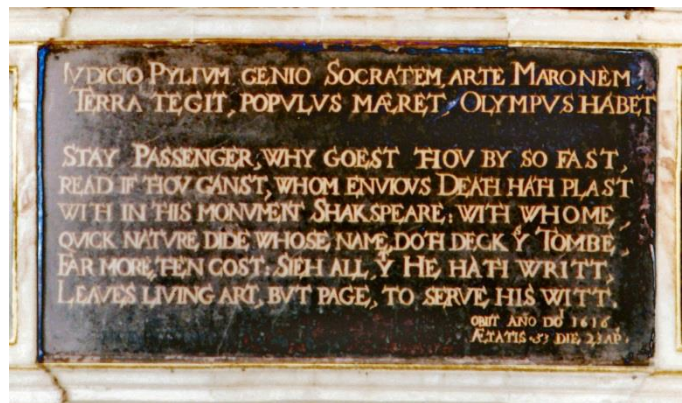
Shakespeare Memorial, Westminster Abbey



Shakespeare Memorial, Wilton House



**'T.T.', Shakespeare Memorial
Westminster Abbey**



**Shakespeare Monument Inscription
Holy Trinity Church, Stratford-upon-Avon**

The *Abecedarium Naturae* is clearly more than just a list of inquiries for Bacon's Natural History. It is also not the same list as occurs in *Sylva Sylvarum*, as they each use a different numbering system: *Sylva Sylvarum* uses $10 \times 10 \times 10 = 1000$ whilst *Abecedarium Naturae* uses $24 \times 4 = 96$. However, both lists are based on sacred numerology and have cipher implications. It may be that they are intended to be something more, such as accessing and enquiring into higher laws and forms of the metaphysical realms.

It was with the help of another cipher system used by Bacon that Mather Walker discovered messages in *The Tempest* indicating that Bacon had embedded in the Shakespeare plays knowledge and examples concerning the operation of the discovery device or "Intellectual Compass" (i.e. the Art of Discovery) that he had invented. About this, Walker says: -

Bacon began to construct a series of very remarkable artefacts, almost miraculous in their true nature. He disguised these artefacts as plays for the entertainment of the masses, but they were actually models of the operation of his discovery device. In each case the model demonstrated the operation of his discovery device in inquiring into the essential nature of some particular aspect of knowledge Bacon had chosen. In each case the model was constructed so the discovery process could be followed as an entertaining game built around an analogue miniature model of the great globe which was incorporated into the play, and with the discovery device designed as an Intellectual Compass to be used in guiding the seeker in his sailing voyage of discovery on that model globe.⁶⁸

As already mentioned, Bacon's Intellectual Compass or Art of Discovery was composed of certain select qualities, referred to as the "Prerogative Natures with Respect to Investigation" in his *Novum Organum* (Bk II, XXI). These sixteen 'double' (i.e. thirty-two) Prerogative Natures are described in experiment 846, "Of Several passions of Matter, and characters of Bodies," in his *Sylva Sylvarum*.

In Bacon's *Abecedarium Naturae*, the Art of Discovery is referred to as the "Interpretation of Nature", and the use or rule of the Alphabet of Nature is therein briefly explained as an integral part of this Art.

Part 4

Bacon doesn't appear to leave a 'Book' that illustrates Part 4 of the Great Instauration, but this is only an appearance because in fact he does.

Bacon refers to Part 4 as "The Ladder of the Intellect". Other titles he gave it include "The Thread of the Labyrinth," or "The Method of the Mind in the Comprehension of Things Exemplified," and "The Intellectual Sphere rectified to the Globe".

The Intellectual Sphere has a relationship to the Intellectual Compass, the latter being the means by which the Intellectual Sphere might be navigated, and the former being an image of the world created in the human mind, which Bacon believes could be accomplished by means of his Great Instauration. These two Spheres or Worlds are shown in the 1640 *Advancement of Learning* title page, wherein the Visible World or World of Nature (i.e. what we perceive of the nature of nature, nature of man and nature of God) is on the right-hand Wisdom (or Sun) pillar and the intellectual sphere is on the left-hand Understanding (or Moon) pillar of the Tree of Life picture. Bacon's idea is that, by exploring and getting to know the Visible World, the human mind would acquire a perfect image of the Visible World created by God (i.e. Creation, the Universe, Nature), which image is the Intellectual Sphere, and thus know the wisdom and power—the laws or forms—that created the Visible Sphere.

The Thread of the Labyrinth refers to Theseus who successfully explored the Cretan labyrinth and defeated the Minotaur at the centre with the help of the thread (also known as the clue or clew) given to him by Ariadne because of her love for him. As a result, Theseus was able to become the reformer and refounder of Athenian society. The labyrinth, in Bacon's terms, is the Book of Nature, at the centre of which can be found, with the help of Bacon's method and clues, the summary laws of nature, which can then be used for the benefit of mankind and creation of a golden age.

About Part 4 Bacon says in his Plan of Work: -

Of these the first is to set forth examples of inquiry and invention according to my method according to my method, exhibited by anticipation in some particular subjects; choosing such subjects as are at once the most noble in themselves among those under enquiry, and most different one from another; that they may be example in every kind. I do not speak of those examples which are joined to the several precepts and rules by way of illustration (for of these I have given plenty in the second part of the work); but I mean actual types and models, by which the entire process of the mind and the whole fabric and order of invention from the beginning to the end, in certain subjects, and those various and remarkable, should be set as it were before the eyes. For I remember that in the mathematics it is easy to follow the demonstration when you have a machine beside you; whereas without that help all appears involved and more subtle than it really is. Examples of this kind— being in fact nothing more than an application of the second part in detail and at large,—the fourth part of the work is devoted.⁶⁹

What exactly does Bacon mean by this, and where are his examples? For Natural Philosophy an ascent can be made by forming preliminary axioms, testing them out with initial experiments in a garden or laboratory (or whatever suitable), developing better axioms, testing these out with further experiments, and so on, gradually refining the results; but what of Divine Philosophy and Human Philosophy? Besides Bacon's reference to "actual types and models, by which the entire process of the mind and the whole fabric and order of invention from the beginning to the end, in certain subjects, and those various and remarkable, should be set as it were before the eyes," the following statements of Bacon's give further clues: -

But to speak the real truth, the poets and writers of history are the best doctors of this knowledge, where we may find, painted forth with great life and dissected, how affections are kindled and excited, and how pacified and restrained, and how again constrained from act and further degree; how they disclose themselves, though repressed and concealed; how they work; how they vary; how they are enwrapped one within another; how they fight and encounter one with another; and many other particularities of this kind; amongst which this last is of special use in moral and civil matters; how, I say, to set affection against affection, and to use the aid of one to master another...⁷⁰

Plato saith elegantly: 'That virtue if she could be seen would move great love and affection'... Rhetoric paints our virtue and goodness to the life, and makes them in a sort conspicuous... Shew them to the imagination so as maybe in a lively Representation.⁷¹

Therefore, because the acts or events of true history have not that magnitude which satisfieth the mind of man, poesy feigneth acts and events greater and more heroical: because true history propoundeth the successes and issues of actions not so agreeable to the merits of virtue and vice, therefore poesy feigns them more just in retribution, and more according to revealed providence: because true history representeth actions and events more ordinary, and less interchanged, therefore poesy endueth them with more rareness, and more unexpected and alternative variations: so as it appeareth that poesy serveth and conferreth to magnanimity, morality, and to delectation. And therefore it was ever thought to have some participation in divineness, because it doth raise and erect the mind, by submitting the shows of things to the desires of the mind; whereas reason doth buckle and bow the mind into the nature of things.⁷²

According to Bacon, the Tables of Discovery that are to be presented to the mind in Part 4, so that they might be seen, include a history or studies of "anger, fear, shame, and the like: for matter political; and again for the mental operations of memory, composition and division, judgment and the rest; not less than for heat and cold, or light, or vegetation, or the like";⁷³ also those characters of dispositions "which are imposed on the mind by sex, by age, by region, by health and sickness, by beauty and deformity, and the like; and again, those which are caused by fortune, as sovereignty, nobility, obscure birth, riches, want, magistracy, privateness, prosperity, adversity and the like".⁷⁴ Bacon also makes the point that "the poets and writers of history are the best doctors of this knowledge".

Poetry (or Poesy as Bacon spells it) is the answer to the question of what constitutes Part 4 of the Great Instauration, and what Bacon's examples of this part might be. In fact a major

introduction to this 'Book' of Part 4 is Bacon's *New Atlantis*, which was purposely added as an appendix or follow-on to *Sylva Sylvarum*. *New Atlantis*, however, does not belong to Part 3, and there is every indication that it is Bacon's introductory example to Part 4. *New Atlantis* is a work of the imagination, and imagination is associated with Poesy. Imagination is also, as Bacon wrote, the means by which that which is acquired by the senses is presented to the mind so that the mind might see this "history" and think about it. Imagination is also the means by which the thoughts and decisions of the mind are then put into action. Both of these things are very much the theme of *New Atlantis*, wherein the brethren of Salomon's house study nature, draw out the axioms from their study, and put their understanding of them into action for the benefit of society at large.

There is also a neat portrayal of movement from Part 3 to Part 4 in the respective 1627 title page illustrations of *Sylva Sylvarum* and *New Atlantis*. The *Sylva Sylvarum* title page illustration portrays the Third Degree of Freemasonry, whilst the *New Atlantis* title page illustration portrays the Fourth Degree (the Royal Arch Degree) of Freemasonry, which acts as the threshold of the higher degrees. Moreover, the great god Pan is brought into this, to give the link from one book to the other. Pan is the Spirit of Nature. As already mentioned, he is alternatively known as Sylva; hence the title *Sylva Sylvarum* can mean 'Pan of the Woods'. He is also Lord of Time. In the *New Atlantis* title page emblem, Pan is portrayed as Kronos, Lord of Time, who is drawing forth the hidden Truth (Echo) from the darkness of the labyrinthine cave. In this role he is the Great Initiator, Hierophant of the Mysteries.



"Hidden Truth brought forth by Time" emblem, *New Atlantis* (1627)

In his essay on 'Pan or Universal Nature' in *The Wisdom of the Ancients*, Bacon gives some profoundly relevant insights: -

Pan, as the name imports, represents the universe, about whose origin there are two opinions, viz: that it either sprung from Mercury, that is, the divine Word, according to the Scriptures and philosophical divines, or from the confused seeds of things. For they who allow only one beginning of all things, either ascribe it to God, or, if they suppose a material beginning, acknowledge it to be various in its powers; ... The third origin of Pan seems borrowed by the Greeks from the Hebrew mysteries, either by means of the Egyptians, or otherwise; for it relates to the state of the world, not in its first creation, but as made subject to death and corruption after the fall; and in this state it was and remains, the offspring of God and Sin, or Jupiter and Reproach. And therefore these three several accounts of Pan's birth

may seem true, if duly distinguished in respect of things and times. For this Pan, or the universal nature of things, which we view and contemplate, had its origin from the divine Word and confused matter, first created by God himself, with the subsequent introduction of sin, and, consequently, corruption. ...

In his being called the messenger of the gods, next after Mercury, lies a divine allegory, as next after the Word of God, the image of the world is the herald of the Divine power and wisdom, according to the expression of the Psalmist: "The heavens declare the glory of God, and the firmament showeth his handiwork." ...

Pan is delighted with the company of the Nymphs, that is, the souls of all living creatures are the delight of the world; and he is properly called their governor, because each of them follows its own nature, as a leader, and all dance about their own respective rings, with infinite variety and never-ceasing motion. ...

We must not find it strange if no amours are related of Pan besides his marriage with Echo; for nature enjoys itself, and in itself all other things. He that loves, desires enjoyment, but in profusion there is no room for desire; and therefore Pan, remaining content with himself, has no passion unless it be for discourse, which is well shadowed out by Echo, or talk, or, when it is more accurate, by Syrinx, or writing.⁷⁵ But Echo makes a most excellent wife for Pan, as being no other than genuine philosophy, which faithfully repeats his words, or only transcribes exactly as nature dictates; thus representing the true image and reflection of the world without adding a tittle.

With this *New Atlantis* introduction of Poesy to Part 4, we are led (also with the help of cipher and other indications) to two other books of Bacon's that illustrate Part 4 of the Great Instauration. These are the Shakespeare Folio of *Comedies, Histories and Tragedies* and *The Faerie Queene* by "Immerito" (a pseudonym of Bacon's, later masked by Edmund Spenser).

Like the Great Instauration, the *Faerie Queen* is composed of six books and a partial seventh book. The first book, dealing with the subject of Holiness as embodied in the Red Cross Knight, lays out, like the *Advancement of Learning*, the theme of the whole seven-book series, as well as being a pointer to St George and Shakespeare, who shake their lances at the dragons of ignorance. Afterwards follow the virtues of Temperance (Book II), Chastity (Book III), Friendship (Book IV), Justice (Book V) and Courtesy (Book VI). The preface to the *Faerie Queene* outlines plans for 24 books—the fundamental number of the *Abecedarium Naturae*.

The Shakespeare Folio has 36 plays, but this can be reduced to 33 when Parts 1 and 2 of *Henry IV* and Parts 1, 2 and 3 of *Henry VI* are presented as whole plays without being partitioned, i.e. as *Henry IV* and *Henry VI*, thus making seven history plays (instead of 10), plus 14 Comedies and 12 Tragedies. As we have seen above, 33 is Thirty-Three or 'T.T.', the cryptic Thirty-Third Degree signature of BACON and his group of Rosicrucian-Freemasons.

The Tempest, which is traditionally known as Shakespeare's "last play" but is placed first in the Folio, and which sums up the essence of the whole Shakespeare Folio of plays, is also 'T.T.', as the capital letters of its title depict. As the "last" play, it is also the Thirty-Third. This plays with the idea that the "Truth of knowing" (i.e. Truth revealed), represented by the Hebrew letter Tau (equivalent to the Greek Omega), is the perfect image or manifestation of

the "Truth of being", represented by the Hebrew letter Aleph (equivalent to the Greek Alpha). This again provides the cipher 'T.T.' (Truth-Truth), but also the 'A.A.', for the T equals A and A equals T.

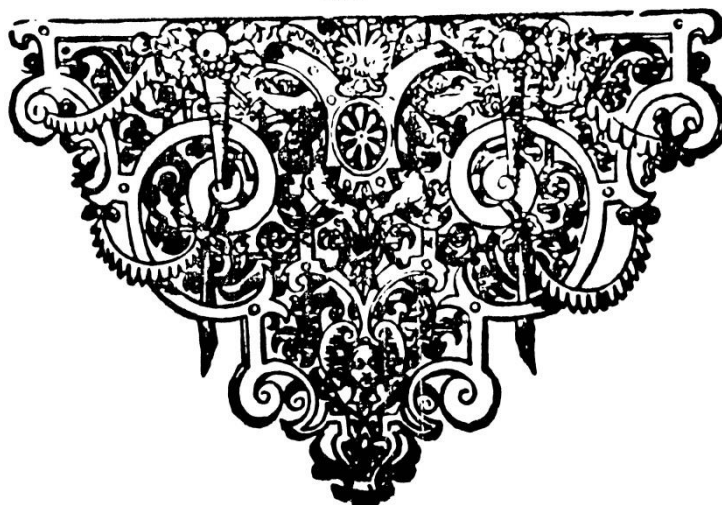
The hieroglyphic 'AA' headpiece, placed at the beginning of the Shakespeare Folio and other works associated with Bacon and his Rosicrucian group, and the 'T.T.' signature at the end of such works, although in fact interchangeable, are therefore suitably placed and conveying many layers of symbolism as well as a signature and message.



AA-Gemini Headpiece, Shakespeare Folio (1623)

The two A's support the Gemini, each of whom is holding a ribbon that ties together a sheaf of wheat, a pointer to the Dionysian (and Freemasonic) Mysteries. The head of Pan lies directly beneath the sheaf, indicating Pan's role as the foundation stone of the universe. The right-hand A is in the light, the left-hand A is in the shadow, echoing the Sun and Moon symbolism of the 'Great Pillars' of Solomon's Temple and the Tree of Life. Pollux, the immortal, is therefore on the right-hand light A, Castor, the mortal, on the left-hand dark A. The Gemini are known as the Spearshakers: they are the Shakespeare 'twins'.

The A (Aleph) and T (Tau), representing the Truth of being and the Truth of knowing, as Bacon puts it, are also symbolised by the 1627 *New Atlantis* title page emblem, "Hidden Truth brought forth by Time", wherein Pan, the Spirit of Nature, Lord of Time and Space, Great God of Arcadia (the land of the Rosicrucians), is the A (Aleph or Alpha), and Truth Revealed is the T (Tau or Omega). These two are also shown in the 'Pan and Bride' tailpieces which adorn the Shakespeare Folio and other Baconian-Rosicrucian works.



Pan & Bride Tailpiece, Shakespeare Folio (1623)

Pan is the figure in the top centre, part-hidden by a frame of nature with an eight-spoked wheel of life acting as a breastplate, and holding out two cornucopias in his hands. Beneath him is the unveiled face of Bride/Echo, revealing herself in a heart-shaped frame. As Understanding, she 'stands under' Wisdom. Her face symbolises the mind that is revealing, as understanding, the heart and breastplate of Pan, in which is the summary law of the universe—the law or wisdom of love.

Another 'book' that should be included as part of Bacon's illustration of Part 4 of the Great Instauration is the *Gesta Grayorum* or Gray's Inn Christmas Revels of 1594/5, entitled *The Prince of Purpoole and the Honourable Order of the Knights of the Helmet*. Bacon was involved in several other revels, masques and entertainments, but this one was particularly important and designed by him to show his whole program of Instauration—of bringing order out of chaos, virtue out of vice, knowledge out of ignorance, and charity out of purely self-interest. On the first Grand Night of these revels, the first performance of the Shakespeare play *Comedy of Errors* was performed—a play about two pairs of twin brothers who are lost but then found, and about harmony and order being instaured from disharmony and disorder. Bacon's 'Knights of the Helmet' (or Rosicrucian fraternity), who bring about the instauration, were illustrated in *The Knights of the Helmet* masque that was performed on the second Grand Night. This important and highly successful entertainment is also one of which a detailed record survives as the *Gesta Grayorum*, a contemporary account that was eventually published in 1688.

Also to be included in Part 4 should be the Freemasonic ceremonies and lectures deriving from Bacon's Rosicrucian-Freemasonic "Knights of the Helmet". Through the various hints given in the title page and frontispiece illustrations of Bacon's works, in the cipher signatures, and in the fact that Bacon was given the title of Viscount Saint Alban, being named after the saint and not the place, we are given powerful indications that Bacon was the Instaurator and first Grand Master of modern speculative Freemasonry, just as the Romano-Celtic Saint Alban was the first Grand Master of British Freemasonry. With the added symbolism of Bacon's surname spelt in Italian as Bacco, the name of Bacchus (Dionysus), the patron of drama and theatres, and Bacon's family crest being the boar, emblem of the Eleusinian mysteries, and the likening of Shakespeare to a swan, the symbolic attribute of Orpheus, this instauration of Freemasonry by Bacon was equivalent to that performed by Orpheus with the Dionysian Mysteries.

As for the Shakespeare plays, 33 is a governing number for Freemasonry. In total there are 33 degrees of initiation in a complete system of Freemasonry, with the Craft degrees being equated with the Freemasons, as strictly understood, and the higher degrees (as originally conceived) with the Rosicrucians. In this way the Tree of Life is climbed, with 22 lesser degrees and 10 greater degrees (divided into 7 + 3), with the culminating 33rd degree taking the initiate into the next higher initiatory sequence or Tree of Life.

It is through the entertainments and plays that Bacon presents human nature to the mind, and it is through the ceremonies that Bacon does the same with divine nature, so that both might be seen and known, using his Art of Discovery and Ladder of the Intellect (which might be called the Ladder of Initiation). In the utopian story of *New Atlantis*, Bacon touches on both of these, but ends up focusing in detail on the investigation into the nature of natural phenomena.

From these illustrations we might deduce that Bacon is suggesting, for Part 4 of the Great Instauration, imaginative stories for use in investigating the nature of nature, plays for use in investigating the nature of humanity, and ceremonies for use in investigating the nature of divinity. At the same time it should be noted that each of these includes something of the other two.

Part 5

For Part 5, which is “for temporary use only, pending the completion of the rest,” Bacon says that he has included such things as he himself has “discovered, proved or added,—not however according to the true rules and methods of interpretation, but by the ordinary use of the understanding in acquiring and discovering.”

There do not appear to be any one book or books published specifically for this part; although possibly Bacon's *Essays*, *Religious Meditations* and *Colours of Good and Evil*, and his *Wisdom of the Ancients*, constitute his published examples of this stage, as they were clearly important to him—a fact emphasised by the title pages printed after his death: the 1641 and 1644 Latin versions of his *Essays* (*Sermones Fideles*), the 1641 French version of his *Wisdom of the Ancients* (*La Sagesse Mysterieuse des Anciens*) and the 1654 German version of the same (*De Sapientia Veterum*), which show the connection of Bacon with Shakespeare and the Rosicrucian-Freemasons. (See below.)

The *Sermones Fideles* title page shows Bacon as the Apollo or President of the fraternity, instructing the three Principals of a Rosicrucian-Freemasonic chapter and pointing to the goddess Fortuna who sails past on her globe.

The *De Sapientia Veterum* title page shows Bacon with the three Principals again, but this time studying nature and the reflection of the sun in a pool of water, symbolic of the divine light of wisdom reflected in nature and therefore possible to be found in nature, but as a reflection or image. It also points out the Hermetic maxim, “As above, so below, etc.,” and Bacon's statement, “The knowledge of man is as the waters, some descending from above, and some springing from beneath; the one informed by the light of nature, the other inspired by divine revelation.... So then, according to these two differing illuminations or originals, knowledge is first of all divided into Divinity and Philosophy.”⁷⁶

Les Sagesse Mysterieuse des Anciens portrays Pallas Athena, the spear-shaking goddess of wisdom, Shakespeare's Muse and name-sake, seated on the stage of the mysteries, which provides a clear pointer to the Shakespeare plays, as also hinting at the wisdom and knowledge to be found in them.



Title page:
Sermones Fideles (1641)



Title page:
Sermones Fideles (1645)



Frontispiece:
La Sagesse Mystérieuse des Anciens (1641)



Frontispiece:
De Sapientia Veterum (1654)

Part 6

About Part 6, Bacon says that it “sets forth that philosophy which by the legitimate, chaste, and severe course of enquiry which I have explained and provided is at length developed and established.” He goes on to say that: -

...the completion however of this last part is the thing both above my strength and beyond my hopes. I have made a beginning of the work—a beginning, as I hope, not unimportant:—the fortune of the human race will give the issue... For the matter in hand is no mere felicity of speculation, but the real business and fortunes of the human race, and all power of operation. For man is but the servant and interpreter of Nature: what he does what he knows is only what he has observed of nature's order in fact or in thought; beyond this he knows nothing and can do nothing. For the chain of causes cannot by any force be loosed or broken, nor can nature be commanded except by being obeyed. And so those twin objects, human Knowledge and human Power, to really meeting in one; and it is from ignorance of causes that operation fails.

And all depends on keeping the eyes steadily fixed upon the facts of nature and so receiving the images simply as they are. But God forbid that we should give out a dream of our own imagination for a pattern for the world; rather may he graciously grant to us to write an apocalypse or true vision of the footsteps of the Creator imprinted on his creatures.

Therefore do Thou, O Father, who gavest the visible light as the first fruits of Creation, and didst breathe into the face of man the intellectual light as the crown and consummation thereof, guard and protect this work, which coming from Thy goodness returneth to thy glory. Now when Thou turnedst to look upon the works which Thy hands had made, sawest that all was very good, and didst rest from Thy labours... Wherefore if we labour in Thy works with the sweat of our brows Thou wilt make us partakers of Thy vision and Thy Sabbath.⁷⁷

From what he says, for these final axioms that form “The New Philosophy; or Active Science,” Bacon clearly “made a beginning”.

Hieros Gamos

What do we make of all this, when Bacon says that he has left examples of all parts of the Great Instauration as a foundation to build upon and a light to guide our path ahead, and yet it appears that only Parts 1, 2 and 3 are illustrated by books that he specifically associated with those parts, Part 4 by veiled poetic books, and Part 5 possibly by the *Wisdom of Ancients* and *Essays*?

It is true that Bacon uses the symbolism of ‘book’ in a broad context, and most especially when referring to such things as the Book of God's Word and Book of God's Works, the former referring to the divine Wisdom or Logos, the Creator, as revealed to us by the prophets, holy scriptures and that which is inspired into our hearts, and the latter referring to the universe or universal realm of nature, God's creation, including all its manifold forms and individual creatures. Moreover, it is clear that Bacon is using the idea of six books to symbolise the six parts of the Great Instauration (the Six Days' Work) in a way that echoes that of the Hebraic-

Christian scriptures when they describe the six-stage process of Creation as six “Days” leading to a seventh “Day of Rest”—a divine process that takes place within infinity and eternity wherein there is no relative time or motion.⁷⁸ Yet, because Bacon has used real books to provide examples of the first four stages of the Great Instauration, and possibly Part 5, it seems perfectly valid to ask the question, “Where is that ‘Book’ of Bacon’s that illustrates Part 6 of the Great Instauration, the storehouse of final axioms or truths concerning the laws of the universe, divine, human and natural, as proven by the New Method?”

One answer would appear to be that Bacon has created a *Hieros Gamos* or sacred marriage of the two sets of three books depicted beneath the twin Great Pillars in the 1640 *Advancement and Proficiency of Learning* title page, thereby illustrating exactly what he states at the top of the picture with the image of the clasped hands—namely, the union of the “Visible World” (“Mundus Visibilis”) with the “Intellectual World” (“Mundus Intellectualis”), which marriage is also explained as “Reason and Experience united” (“Ratione et Experientia foederantur”).

For what Bacon has done is to include in Parts 1-3 axioms from Part 5 and Part 6 of the Great Instauration, some of them being direct quotations from the scriptures (i.e. wisdom or divinity). He has also included poetry in the form of illustrations, which are works of imagination. Moreover, he has included cipher, which has the ability, like poetry, to lift consciousness to the heights. Both the illustrations and the cipher are based on Christian Cabala, which itself is based on Hebrew Kabbalah (‘The Received Wisdom’), as also is his design of the whole Great Instauration. That is to say, Bacon has fused together, or married, something of Books 4-6 with Books 1-3, as an illustration of how it all works or could work. What he has done is shown particularly clearly in the deliberate coupling of *Sylva Sylvarum* (Book 3) with *New Atlantis* (Book 4).

As the title page illustration shows, the Visible World of the right-hand pillar is associated with the Sun, whilst the Intellectual World of the left-hand pillar is associated with the Moon. The Sun is a symbol of the Wisdom Pillar, and it is this wisdom which is to be found in the Visible World of universal nature (i.e. the universe). Essentially it is the summary law, love in action, and all the lesser laws that derive from this. The Moon, on the other hand, is a symbol of the Strength/Judgement/Perception Pillar, which is the mind or intelligence that can conceive of, understand and know the wisdom.

Expressed architecturally, Books 1-3 (i.e. Parts 1-3) of the Great Instauration deal with the survey of the site, which is Pan or universal nature, the method to be used in acquiring knowledge of this universal nature, and a history of universal nature in which the wisdom (i.e. the laws) of the universe are to be found. All of this comprises the survey of the site, the architect’s plan, the method of building, the material to be used, and the foundations upon which the Temple or Pyramid of Philosophy will be built. This, correctly, is associated with the right-hand Sun Pillar of Wisdom and the Visible World; for, as Bacon points out, “Truth is a naked and open daylight”.⁷⁹ Books 4-6 (i.e. Parts 4-6) of the Great Instauration, on the other hand, comprise the superstructure of the Temple—the Pyramid of Philosophy containing the axioms that express and summarise our understanding and knowledge of the wisdom laws. This, also correctly, is associated with the left-hand Moon Pillar of Strength or Judgement and the Intellectual World—the world of “candlelight”, as Bacon puts it in his essay *Of Truth*.

In this symbolic and cabalistic way, Bacon is associating Books 1-3 with Divinity in terms of the “light of nature”, just as he associates Books 4-6 with Philosophy. The former is wisdom, the light of the universe; the latter is knowledge, the illumined mind.

Because Poesy is included in the left-hand “Mundus Intellectualis” lunar pillar that equates with the Pyramid of Philosophy, from the Solomonic architectural point of view it would seem that Poesy is intended to provide the winding staircase of King Solomon’s Temple, being an important part of the superstructure that gives access to the different levels of the temple. In Freemasonry this is the means of climbing from one degree of initiation to the next higher. This fits Bacon’s description of his method being initiative, “borrowing the word from sacred ceremonies,” as also his description of Stage 4 of the Great Instauration being the Ladder of the Intellect.

Wherefore let the first difference of method be set down, to be either Magistral or Initiative: neither do we so understand the word Initiative as if this should lay the groundwork, the other raise the perfect building of Sciences; but in a far different sense, (borrowing the word from sacred Ceremonies) we call that Initiative Method, which discloses and unveils the Mysteries of Knowledges. For Magistral teaches, Initiative insinuates: Magistral requires our belief to what is delivered, but Initiative that it may rather be submitted to examination. The one delivers popular sciences fit for learners, the other sciences as to the Sons of Science.⁸⁰

What is called the Middle Pillar of King Solomon’s Temple is associated with the pathway through Solomon’s Temple, entering between the Great Pillars of the Porch that forms the entrance, passing through the Holy Place with its Altar of Incense, and finally rising up the steps into the Holy of Holies containing the Ark of the Covenant. This Middle Pillar or pathway symbolises the uniting or marriage of the two Great Pillars. In the Ark and Holy of Holies is the Presence and Word of God, which Bacon identifies with divine love in action, “the work that God works from beginning to end”. On the 1640 *Advancement of Learning* title page, the human “image” or imitation of this love in action is represented by the Third Degree Masonic handshake crowning the ‘Middle Pillar’ of the picture. The Third Degree is associated with charity (in the sense of faith, hope and charity signifying the three successive Craft degrees of initiation).

In another symbolism that Bacon uses, this divine love or “truth of being” is symbolised by the Golden Fleece which the Argonauts seek. The Golden Fleece is a metaphor for the radiance or light of the Lamb of God, symbolic of the sacrificial love of the Christ or Word of God. The ship shown in the picture is sometimes referred to by Bacon as the Argo, and its crew as the Argonauts. They are the ones who are searching for truth, the ‘Golden Fleece’. Fittingly, this ship is depicted on the ‘Middle Pillar’ of the title page illustration, passing beyond the pillars and on its way through the temple, to what lies “beyond”. (The 1640 *Advancement of Learning* title page depicts the Second Degree of Freemasonry, known as “Passing”).

All in all, Bacon has created a magical ceremony for the philosophical/scientific process; and all for charity or doing good in the world, and for the worship and glory of God, the divine Love or Good. For very good reasons, therefore, Bacon is known in certain circles as the Grand Master of Synthesis and Ceremonial Magic—a Master of Love. His whole work, his Great

Instauration, is a work of poetry, of art, and intended to be so. Thus we can create a Golden Age on earth, poetically, artistically, beautifully, with love.

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Endnotes

¹ Genesis 1:2-31, 2:1-3.

² *Isaiah* xiv, 14.

³ *Genesis* iii, 5.

⁴ *Matthew* v, 44-45.

⁵ Francis Bacon, *Advancement of Learning* (1605), Bk II.

⁶ Francis Bacon, *Advancement of Learning* (1605), Bk II.

⁷ Francis Bacon, *Novum Organum* (1620), Bk I, Aph.129.

⁸ Francis Bacon, *Advancement of Learning* (1640), The Preface.

⁹ *Matthew* 22:37-40.

¹⁰ Francis Bacon, *Advancement of Learning* (1605), Bk I.

¹¹ Francis Bacon, *In Praise of Knowledge* (1592). The Northumberland Manuscript. (N.B. A later copy edited and published by Spedding (VIII, 123) differs slightly from the original.)

¹² Francis Bacon, *Advancement of Learning* (1605), Bk I.

¹³ Francis Bacon, *Advancement of Learning* (1605), Bk I.

¹⁴ Francis Bacon, *Advancement of Learning* (1605), Bk I.

¹⁵ Francis Bacon, *Advancement of Learning* (1605), Bk II.

¹⁶ *Matthew* 22:29.

¹⁷ Francis Bacon, *Novum Organum* (1620), Bk I, Aph.89.

¹⁸ *Psalms* 123:2.

¹⁹ Francis Bacon, *Advancement of Learning* (1605), Bk II.

²⁰ Francis Bacon, *Novum Organum* (1620), Bk I, Aph.120 (transl. Spedding & Ellis).

²¹ *Ecclesiastes* 3:11.

“He hath made every thing beautiful in his time: also he hath set the world in their heart, so that no man can find out the work that God maketh from the beginning to the end.”

²² *Ecclesiastes* 3:11.

²³ Francis Bacon, *Advancement of Learning* (1605), Bk II.

²⁴ Francis Bacon, *Advancement of Learning* (1605), Bk II.

²⁵ Francis Bacon, *Advancement of Learning* (1605), Bk II.

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- ²⁶ *The Corpus Hermeticum*, Bk 10, 14. [From *The Way of Hermes*, translated by Clement Salaman, Dorine van Oyen and William D. Wharton (London: Duckworth (1999).]
- ²⁷ Francis Bacon, 'Of Goodness and Goodness of Nature,' *Essays* (1625).
- ²⁸ *The Corpus Hermeticum*, Bk 10, 15. [From *The Way of Hermes*, translated by Clement Salaman, Dorine van Oyen and William D. Wharton (London: Duckworth (1999).]
- ²⁹ Francis Bacon, *Advancement of Learning* (1605), Bk II.
- ³⁰ Francis Bacon, *Advancement of Learning* (1605), Bk II.
- ³¹ "Think not that I am come to destroy the law, or the prophets: I am not come to destroy, but to fulfil." Matthew 5:17.
- ³² 2 Esdras 14:6,26.
- ³³ Matthew 7:6.
- ³⁴ Francis Bacon, *Valerius Terminus: Of the Interpretation of Nature*.
- ³⁵ Francis Bacon, *Valerius Terminus: Of the Interpretation of Nature*. (Spedding, Lord Bacon's Works, III, p 248.)
- ³⁶ Francis Bacon, *De Augmentis Scientiarum*, Bk VI, ii (transl.)
- ³⁷ Francis Bacon, *Novum Organum*, Bk I, Aph.35.
- ³⁸ Shakespeare, *As You Like It*, Act II Scene VII.
- ³⁹ Bacon may be thinking of the Thracian period, when the Dionysian Mysteries were 'instaured' by Orpheus, or even of the early period of the Dionysian Mysteries before they became corrupted.
- ⁴⁰ *Organon*: a system of principles for philosophic or scientific investigations; an instrument for acquiring knowledge.
- ⁴¹ Francis Bacon, The Plan of the Work: The Arguments of the Several Parts, Part II. ['Distributio Operis', *Instauratio Magna*, prefacing *Novum Organum* (1620) – translated into English by Robert Ellis and published in James Spedding's *Works of Francis Bacon* (1858), Vol. IV.]
- ⁴² Proverbs 25:2.
- ⁴³ Francis Bacon, *Advancement of Learning* (1640), The Preface.
- ⁴⁴ Francis Bacon, The Plan of the Work: The Arguments of the Several Parts, Part II. ('Distributio Operis', *Instauratio Magna*, prefacing *Novum Organum* (1620) – translated into English by Robert Ellis and published in James Spedding's *Works of Francis Bacon* (1858), Vol. IV.)
- ⁴⁵ Mather Walker, *Compeers by Night (II): Francis Bacon and the Secret of the Rosicrucian Rose*. (See <http://www.sirbacon.org/mcompeer2.html>.)
- ⁴⁶ Mather Walker, *The Secret of the Shakespeare Plays*. (See <http://www.sirbacon.org/mwbook.html>.)
- ⁴⁷ Mather Walker, *The Secret of the Shakespeare Plays*. (See <http://www.sirbacon.org/mwbook.html>.)
- ⁴⁸ Francis Bacon, *Advancement of Learning* (1640), 'Plan of the Work' Part III.
- ⁴⁹ Francis Bacon, *Advancement of Learning* (1605), Bk II.
- ⁵⁰ Francis Bacon, *Advancement of Learning* (1605), Bk II.
- ⁵¹ Francis Bacon, *Advancement of Learning* (1605), Bk II: -
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Leaving therefore Divine Philosophy or Natural Theology (not Divinity or Inspired Theology, which we reserve for the last of all, as the haven and sabbath of all man's contemplations)...

Francis Bacon, *Advancement of Learning* (1605), Bk I: -

Wherefore... let it be observed, that there be two principal duties and services, besides ornament and illustration, which Philosophy and human learning do perform to Faith and Religion...

Francis Bacon, *Advancement of Learning* (1605), Bk II: -

And if it be said, that the cure of men's minds belongeth to Sacred Divinity, it is most true: but yet Moral Philosophy may be preferred unto her as a wise servant and humble handmaid.

Francis Bacon, *Novum Organum* (1620), Bk I, Aph.89: -

If one considers the matter rightly, Natural Philosophy is, after God's Word, the surest medicine for superstition, and also the most approved nourishment of Faith. And so she is rightly given to Religion as a most faithful handmaiden; the one manifesting the will of God, the other His power.

⁵² Francis Bacon, *Advancement of Learning* (1640), Preface.

⁵³ Francis Bacon, *Advancement of Learning* (1605), Bk II, XV, 1.

⁵⁴ i.e. *Deo Volente*: "God being willing"; also expressed as "if it is meant to be".

⁵⁵ Homer, *Iliad*, viii, 19-22.

⁵⁶ Francis Bacon, *Advancement of Learning* (1605), Bk II, XV, 1.

⁵⁷ Francis Bacon, *Thoughts on the Nature of Things*.

⁵⁸ Francis Bacon, *Novum Organum* (1620), Bk II, Aph. 1.

⁵⁹ Francis Bacon, *Novum Organum* (1620), Bk II, Aph.3.

⁶⁰ Francis Bacon, *The New Method* (1620), Bk I, Aphorism 127. [Transl. by Spedding of *Novum Organum* (1620).]

⁶¹ Francis Bacon, *Advancement of Learning* (1623), Bk VII, ch iii. [Transl. by Spedding of *De Augmentis Scientiarum* (1623).]

⁶² William Rawley, Preface, *Sylva Sylvarum* (1627).

⁶³ Francis Bacon, *Advancement of Learning* (1605), Bk 2, VIII. (1)

⁶⁴ *Sephiroth*, meaning emanations, are the 10 attributes through which *Ein Sof* (The Infinite) reveals Itself and continuously creates the physical, metaphysical and higher realms of existence. The tradition of enumerating 10 is stated in the *Sefer Yetzirah*: "Ten sephiroth of nothingness, ten and not nine, ten and not eleven."

⁶⁵ In the twenty-four letter English alphabet, the letters I and J are synonymous with each other, as also are U and V.

⁶⁶ See Ewen MacDuff, *The 67th Inquisition: A New Shakespeare Discovery* (private publication, 1973).

⁶⁷ See Frank Woodward, *Francis Bacon's Cipher Signatures* (Grafton & Co, London, 1923).

⁶⁸ Mather Walker, *The Secret of the Shakespeare Plays*.

⁶⁹ Francis Bacon, *The Great Instauration*, Plan of the Work, Part 4. [Transl. by Spedding of *Instauratio Magna*, Distributio Operis (1623).]

⁷⁰ Francis Bacon, *Advancement of Learning* (1623), Bk VII, ch iii. [Transl. by Spedding of *De Augmentis Scientiarum* (1623).]

⁷¹ Francis Bacon, *Advancement of Learning* (1605), Bk II.

⁷² Francis Bacon, *Advancement of Learning* (1605), Bk II.

⁷³ Francis Bacon, *The New Method* (1620), Bk I, Aphorism 127. [Transl. by Spedding of *Novum Organum* (1620).]

⁷⁴ Francis Bacon, *Advancement of Learning* (1623), Bk VII, ch iii. [Transl. by Spedding of *De Augmentis Scientiarum* (1623).]

⁷⁵ Syrinx, signifying a reed, or the ancient pen.

⁷⁶ Francis Bacon, *Advancement of Learning* (1605), Bk II.

⁷⁷ Francis Bacon, *The Great Instauration* (1620), 'Plan of the Work'.

⁷⁸ e.g. What is one day of eternity?

⁷⁹ Francis Bacon, 'Of Truth', *Essays*.

⁸⁰ Francis Bacon, *Advancement of Learning* (1640) Bk 6.