

Bacon's Mount & Rose Cross Layout of Gorhambury Park



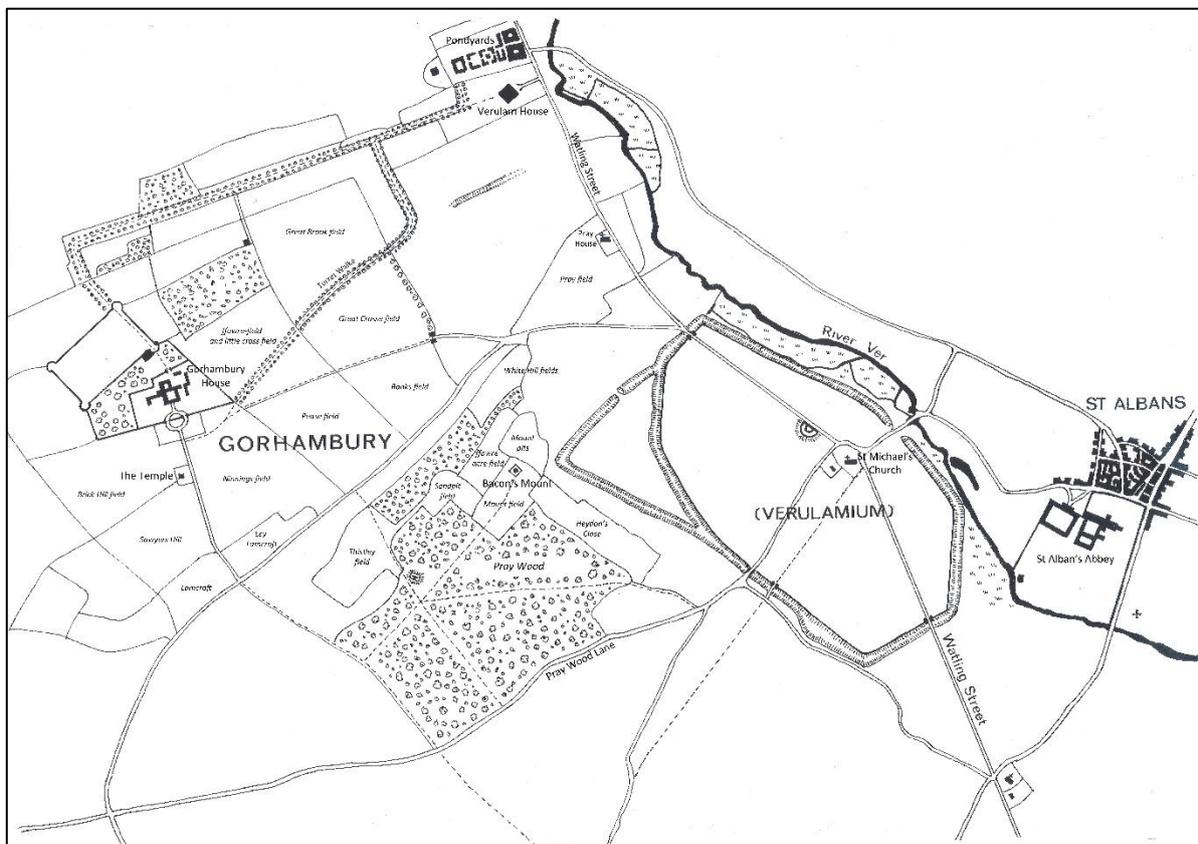
A description of the Freemasonic-Rosicrucian geometry underlying Sir Francis Bacon's layout of Gorhambury Park and of its structures and focal points.

Author: Peter Dawkins

Bacon's Mount

Bacon's Mount, referred to as Bacon's Observatory on a 1634 map,¹ was built by Sir Francis Bacon on a high point of the small range of hills in his country estate of Gorhambury, St Albans. The Mount is located in Prae Woods that now embrace and hide it, but formerly it enjoyed extensive views, probably in all directions. Bacon first referred to the Mount in an entry dated July 25, 1608, in one of his notebooks: "Plott to be made of my poole, and the waulk through Pray wood and ye stand thear on the hill for prospect."²

The 1634 map shows the Mount in a field called The Mount field and surrounded by other fields all round it. Although drawn somewhat distorted, the map indicates that there would have been clear long-distance views from the Mount, notably to St Alban's Abbey slightly south of east, St Michael's Church directly east, Verulam House to the north, and Gorhambury House to the north-west. The building known as The Temple is not shown on the 1634 map.



Map of 17th century Gorhambury and St Albans landscape based on the 1634 map of the Manor of Gorhambury suitably modified according to Ordnance Survey and archaeological maps.

The Mount consisted of a three-stepped, flat-topped pyramid of packed earth, forming a base to a small viewing pavilion. The Mount is square-based, with its corners orientated to the main directions. Its three steps³ (now almost worn away) are each about five feet high, with sloping sides. The third step of this truncated pyramid forms a square platform on which a small temple (the viewing pavilion) once stood. This temple appears to have been a seven-pillared, open-sided circular structure supporting a dome.⁴

The temple is now gone, but the pyramidal mound survives, although much worn away by the effects of weather, undergrowth and overgrowth, including three mature trees growing on top of the Mount. These three trees were probably planted on purpose, rather than being self-seeded, as part of the landscaping of the estate in the 18th century, as they are accurately positioned on the east-west axis, with an ash on the east corner, a beech in the centre and an oak on the west corner. The viewing pavilion (temple), which is shown on the 1634 map as still existing then, was probably demolished in 1663, when Verulam House was demolished and its materials sold by Sir Harbottle Grimston.⁵

Immediately beneath what was the temple floor on top of the Mount are the remains of what appears to have been a square-sided vault, its side walls made of brick and flint. This is now almost completely filled in with soil, roots and debris from the trees, and has the central tree, with its roots, firmly planted in it.

When I first visited the Mount in the 1970's, the woods obscured virtually all views except to the north, but now the Verulam family, who own the estate, have cut a 'light' through the trees so that the cathedral can be viewed from the Mount. The ash on the east corner has also been cut down, leaving a stump that has been formed into a seat.

Bacon's Mount is sited at the centre of an east-west axis stretching from St Michael's Church⁶ in the east to The Temple in the west.

The Temple

The Temple (now called Temple Cottage) is located next to what was the main driveway to the Tudor Gorhambury House, at the corner of Brick hill field and Sawyers Hill field (as shown on the 1634 map). The driveway, called "The Walke" on the map, led northwards off the estate's road which, in turn, led westwards off Watling Street, the Roman road heading north-westwards from London via Verulamium. The driveway went in a direct line northward from the gate at its southernmost end to the main entrance of Gorhambury House, thereby making a grand approach to the Tudor house and from which the house could be best viewed.

The Temple is built in Palladian style, orientated like Bacon's Mount, with a Doric portico on its north-east front. There is a note in the diary of the second Earl of Verulam, dated April 18th, 1870, of him seeing "works at the Temple. On piece of wood, Bilt by Grove, October 8th, 1787." This suggests either that the Temple was newly built in 1787, or that Bacon's original summer house or 'temple' had been restored and enlarged with additional rooms at that time. 1787 was just three years after the Grimston family, headed by James Bucknall, the third Viscount Grimston, had moved from the 16th century Tudor Gorhambury House into their newly-built 18th century neo-Palladian Gorhambury House.⁷

That the original building was one of the summer houses built in classical style by Francis Bacon, even though it does not appear on the 1634 map, seems the most likely option for several reasons: -

- a) Aubrey, who visited Gorhambury in 1656, when referring to the "walkes" says that "at several good views were erected elegant Sommer-houses well built of Roman Architecture, well wainscoted and ceiled, but with the paveing gone," which Francis Bacon had built. These were "yet standing, but defaced, so that one would have thought the Barbarians had made a conquest here,"⁸ yet none of them are shown on the 1634 map.
- b) The remains of a tree-lined avenue, labelled "Turret Walke" on the 1634 map, is to a great extent sighted towards the Temple. This not only matches the importance of each of the summer houses being the focal point of a good view from such a walk, but the walk is probably the remains of the grand avenue linking Verulam House directly with Gorhambury House, described by Aubrey thus: -

"From hence to Gorhambery in a strait line leade three parallel walkes: in the middlemost three coaches may pass abreast: in the wing walkes two may. They consist of severall stately trees of the like groweth and heighth, viz. elme, chestnut, beach, hornebeame, Spanish-ashe, cervice tree, etc., whose topps (as aforesaid) doe afforde from the walke on the howse the finest shew that I have seen, and I sawe it about Michaelmas, at which time of the yeare the colour of the leaves are most varied."⁹

The orientation in the direction of the Temple is necessary in order for the grand avenue to come to the south-east corner of the walled entrance court at the front of Gorhambury House, from where any coach entry to the house and stables was via the entrance court's two arched gateways that faced southwards down the main driveway to the house, the route that coaches would make when arriving or leaving Gorhambury. But there is also a further reason for the orientation of this grand avenue, which is associated with Bacon's geometrical layout of the park (see later).

- c) The accurate positioning of the Temple on the east-west axis through Bacon's Mount to St Michael's Church, such that the distance from the Temple to Bacon's Mount is the same as the distance from the Mount to St Michael's Church, is something only likely to have been done by Francis Bacon. In the 18th century, the original main driveway to Gorhambury House of Bacon's time no longer existed. Instead, a new east-west driveway had been constructed by the second Viscount Grimston that led straight from Watling Street to Gorhambury House, the entrance gates and walled area surrounding the house were demolished, and the original driveway became disused. The result is shown on a 1768 map of the estate, wherein the original driveway is nowhere to be seen. The siting of an entirely new neo-classical building as a focal point in the landscape where the Temple is located would have made little sense in terms of the new landscaping carried out by the third Viscount Grimston, unless there was in existence at least some remains of a previous building of importance on that spot.

- d) The Temple has a classical portico with Doric columns, which suits Bacon's particular design for summer houses built of "Roman Architecture".
- e) The main room of the Temple has a marble chimney-piece with the Bacon motto "Mediocria Firma" carved into the frieze in Roman letters.
- f) The floor of the Temple is of black and white marble, similar to that indicated by Aubrey on his sketch plan of the central island in Bacon's water garden (the pondyards), suggestive of a Masonic influence and use. This is entirely in keeping with Francis Bacon's intimate involvement in Freemasonry and Rosicrucianism, and the fact that he was titled Viscount St Alban, named after the saint who founded Freemasonry in England (Britain) and was its first Grand Master. The floor could be original to Bacon, or a restoration of the original carried out by the third Viscount Grimston.
- g) The naming of the building as 'The Temple' was most likely done by Francis Bacon, so as to complement and balance St Michael's Church at the east end of the east-west axis through Bacon's Mount, as then both buildings were temples. The name also suggests a Masonic connection (see above). It is possible that the 3rd Viscount Grimston¹⁰ was privy to these things.

Verulam House

Directly north of Bacon's Mount, Francis Bacon built a residence to be lived in during the summer which he named Verulam House, almost certainly because he was created Baron Verulam of Verulam by King James on 12 July 1618, and as such he needed a 'seat'. John Aubrey noted that: "This was his Lordships summer howse, for he says: 'one should have seats for summer and winter as well as clothes.'" Aubrey described the house as "the most ingeniously contrived little pile that ever I saw."¹¹



Verulam House as sketched by John Aubrey

To locate the house where he wanted, Francis Bacon had to buy back a 28-acre plot of land located next to Watling Street that had been sold by his brother Anthony, which had formerly been part of Gorhambury estate. The purchase was accomplished in October 1616. The house was designed to be close to and overlooking the water garden (the pondyards) on its north side. It was connected with Gorhambury House by means of a great avenue of trees, whilst a path gave access to it from Watling Street to the east.

Verulam House was, architecturally, fairly advanced. Aubrey noted it as “the most ingeniously contrived little pile that ever I saw. No question but that his lordship was the chiefest architect.”¹²

Largely built of brick, the house was four-square in plan and consisted of five storeys, with a central tower and four corner towers. The kitchens were in the basement below ground level—an arrangement that was then new. Above the kitchens there were three main floors, an attic floor, and a further storey to the central tower. Each floor had four main sections set about the square central tower, which was crowned with a cupola. The rooms were spacious and lofty. The central tower carried the staircase, which was designed on the new open newel model and spiralled upwards clockwise. At the top (the fifth floor) the staircase had an exit onto a flat leaded roof that formed a balustraded viewing platform overlooking the water garden, from which Aubrey noted that: “from the Leads was a lovely Prospect to the Ponds”.¹³ As a further special or even unique feature, a great staff or pole soared right up through the middle of the central tower as the axis and “measure” of the building, rising high into the air above the tower as a “flag-pole”.¹⁴

Verulam House was eventually demolished in 1663, and the materials sold to two carpenters.

The Water Garden & Banqueting House

From Francis Bacon's own notes,¹⁵ the water garden (the remnants of which were later named as the Pondyards), which Bacon started to construct in 1608, was envisaged as a square walled garden containing a lake and seven islands, with a planted double-walk surrounding the lake. The double-walk was to consist of a 25 ft wide walk immediately inside the circumscribing wall raised 4 ft above and separated from a lower 25 ft wide walk by “a fyne lintell stream”. All the ground within this circumscribing double-walk was to be a lake with seven islands—six islands surrounding a central island. The central island was to be “100 broad” (i.e. 100 ft wide, square), containing a “a house for freshness” (subsequently referred to as a banqueting house). The middle island was to be accessible by a bridge, but the other six islands by boat only. Each of the ponds were to be lined with pebbles of many hues laid in patterns of animals, fishes, and other designs.¹⁶ They were also to be stocked with salmon and trout.

In Bacon's 1608 notes he writes that “In ye middle of the laque where the howse now stands to make an lland of 100 broad”. The measured survey of what still existed in 1945 gives the central island as being 130 ft square and the lake as 200 ft square. This probably indicates that the original design was for an island 100 ft square within a lake 200 ft square, but that subsequent earth movements altered the island's measurements. Measurements to the west

of the central lake suggest there was another island 100 ft wide (and thus 100 ft square), then water 50 ft wide, then the bordering double-walk 50 ft wide. If this was the original intention, then Bacon's design would have provided a water garden approximately 500 feet square in overall size, enclosing, as measured from the centre of the central island, 50 ft of central island + 50 ft of lake + 100 ft of surrounding island + 50 ft of lake + 50 ft of the double-walk. However, east of the central lake there is only allowance for a 70 ft wide island, which would indicate that Bacon's original plans were somewhat modified as well as not carried out to completion.

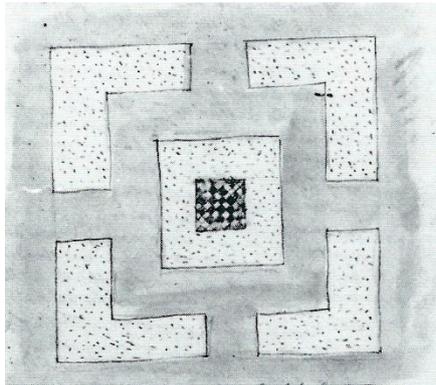
If the measurements and my assumptions are correct, then it would indicate that Bacon's original ideal plan for his water garden was for it to be based on a succession of concentric squares, such that the central island was 100 ft square, the central lake 200 ft square, the square containing the surrounding islands 300 ft square, the large lake 400 ft square, and the whole garden 500 ft square: in other words, five concentric squares, based on 100 ft units. This was further subdivided into 50 ft widths or squares, so that, if the 50 ft square was the basic unit, the overall size of the square garden would have been composed of 10 x 10 squares. This is the symbolic measure of the Mosaic Floor, so is probably what Bacon originally intended.

However, the modifications are interesting, as the measurements carried out in the 1945 survey provide an east-west measurement giving the proportions of 3:5:4,¹⁷ which suggest the Masonic Pythagorean Triangle of sides 3:4:5 that illustrates Euclid's 47th Proposition and is known as the "Foundation of all Masonry."¹⁸

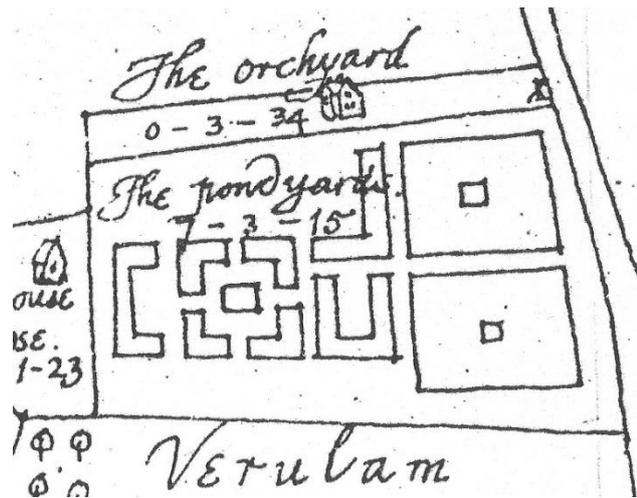
Bacon's water garden was immediately adjacent to and west of two large pre-existing rectangular ponds, possibly medieval in origin, which themselves adjoined Watling Street, with the River Ver not far away. To the north of the water garden was an orchard; to the south, Verulam House.

When Aubrey visited Gorhambury in 1656, he made a sketch that shows a square central island set within a square central pond surrounded by a walkway and L-shaped ponds. The central island containing the banqueting house is depicted as a black and white chequerboard square.

The 1635 map, as well as what was actually still left by the time a measured survey was done by The Association for Planning and Regional Reconstruction in 1945, indicates that what Aubrey sketched was the central square island in its square lake (pond) and surrounded by an inner walkway, which itself was surrounded by four L-shaped ponds and four causeways or earth bridges to the north, east, south and west that lead to an outer walkway which surrounds the whole. The four L-shaped and other ponds would appear to be all that is left of the large lake, and what were once islands surrounding the central island are no longer islands. Aubrey calculated the size of the water garden as covering four acres, which is somewhat smaller than Bacon's original scheme would have been.¹⁹



Aubrey's sketch of the central area of the Pondyards.



The Pondyards shown on the 1634 map

Bacon's 1608 notes describe the "house for freshness" on the central island as a substantial three-storied building: -

"In ye middle of the laque where the howse now stands to make an lland of 100 broad: an in the middle thereof to build a howse for freshnes with an upper galery open upon the water, a terrace above that, and a supping roome open under that; a dynyng roome, a bedd chamber, a cabanett, and a roome for musike, a garden; In this Ground to make one waulke between trees; The galleries to cast Northwards; Nothing to be planted hear but of choyse."

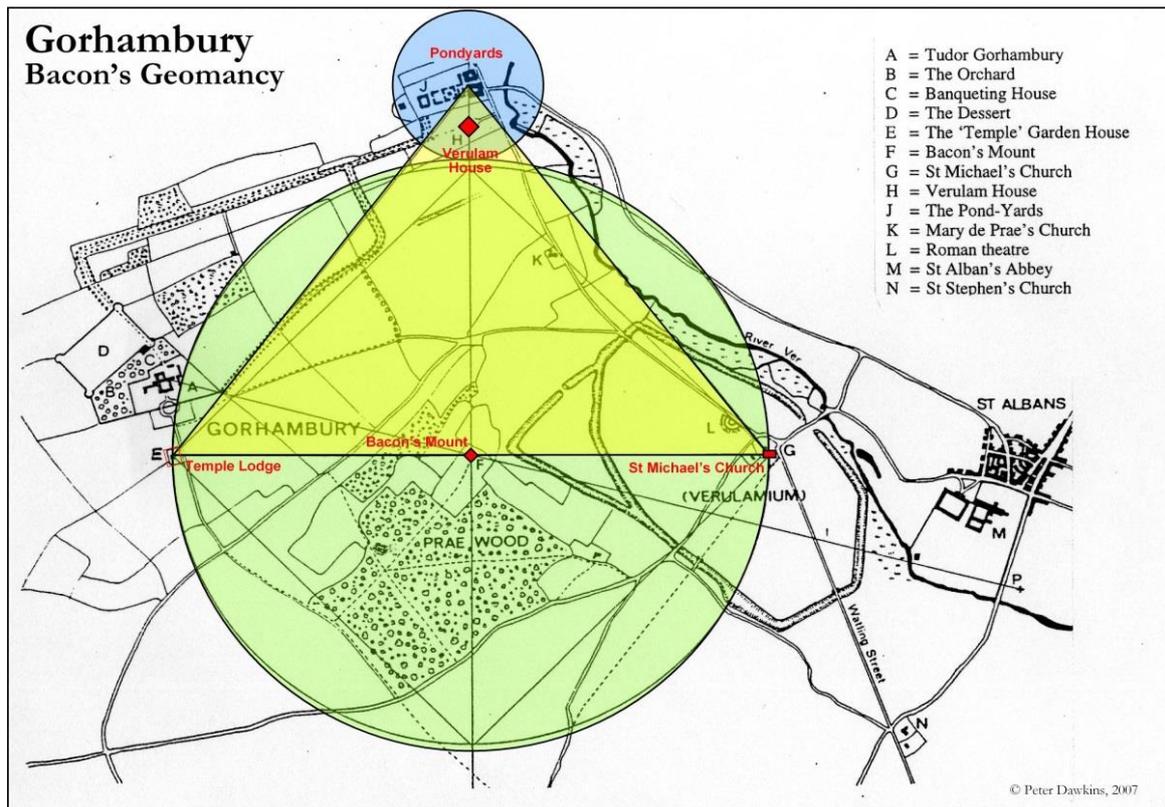
Aubrey, who refers to Bacon's "house for freshness" as a banqueting house, describes it as "a curious banqueting house of Roman Architecture paved with black and white marble, covered with Cornish slat and neatly wainscoted."²⁰ The symbolism of the black and white marble pavement is used by Aubrey to delineate the central island on his map of the pondyards.

The chequerboard pavement drawn by Aubrey is suggestive of the Masonic mosaic floor on which the rituals are conducted. The mosaic floor is a 10 x 10 chequerboard consisting of an 8 x 8 'chessboard' surrounded by a border, the whole made up of 100 mosaics or squares and symbolic of the universe containing the world. This concurs with the 100 units of measurement that Bacon gives for the measure of the central island, and is clearly intentional.

The water gardens fell into disuse during the mid-17th century.

The Rose Cross Geometrical Layout of Gorhambury Park

Bacon's Mount is obviously carefully sited upon the high ground of the estate, as it is in the exact centre of an east-west line or axis between St Michael's Church and The Temple. Verulam House is sited due north of it, with the water garden (Pondyards) beyond. In fact, the Mount is the centre of a great cross and circle which Bacon set out geometrically across the estate, with the water gardens indicating the further geometry associated with the Great Pyramid of Giza in Egypt.



What was once the eastern entrance or gateway to Bacon's water garden (the Pondyards) marks the apex of a north-pointing triangle whose base is the east-west axis through Bacon's Mount. This gateway was reached from Watling Street by means of a causeway passing between the two medieval ponds that lie between the east wall of the water garden and the Roman road further east. These two ponds, each with a small central island, thus acted like symbolic pillars of the mysteries.

The other two points of the triangle are marked by St Michael's Church, which is adjacent to the gated entrance to Gorhambury Park, and The Temple, which was adjacent to what was the main driveway to the gated entrance to Gorhambury House. In this way, all three points of the triangle are associated with gateways, which is highly significant, as the Gatekeeper is another name for the Hierophant of the Mysteries, who sits in the gateway and acts as the gate itself.²¹

The triangle has the same angles as the triangular cross-section of the Great Pyramid of Cheops at Giza in Egypt. A property of such geometry is that if the big circle, whose east-west diameter is the base of the 'Cheops' triangle, represented the Earth, then a circle drawn above the big circle, centred on the apex of the 'Cheops' triangle and its circumference touching the circumference of the big circle, would proportionally represent the Moon. Moreover, the cross within the circle, which is emphasised in the geometric layout of the larger circle, is a symbol not only of the Earth but also of the Sun, the whole being symbolic of the wisdom enshrined in nature which Bacon knew so well and tried so hard to teach.

The fact that this geometrical arrangement and its significance, together with the measurements of the Great Pyramid of Giza, were well known to Bacon and his fraternal

friends, and perhaps taught to him by John Dee, can be well proven by the mathematical discoveries made by Alan Green in *Shake-speares Sonnets*.²²

Verulam House was sited in the 'Moon' of Bacon's geometric layout of Gorhambury, together with the water garden. Not without significance, the Rosicrucian brethren that Bacon led were referred to by Ben Jonson as "the men in the Moon".²³ The Moon, whose movement determines the tides of the world's oceans, is associated symbolically with water. The Moon is also a symbol of the mind or soul, and of the Cabala.²⁴ In this geometrical arrangement, it is the crown of the 'Cheops' triangle, equivalent to the capstone of the Great Pyramid. The capstone of the pyramid is sometimes symbolised as the All-Seeing Eye (c.f. as depicted on the American Seal and dollar), and the eye is a metaphor for the mind, synonymous with the faculty of imagination: for to see is to imagine, to perceive, to understand, and to know.

From the open-sided viewing temple on Bacon's Mount, Francis Bacon would have been able to view the stars at night, and in daytime make sightings to various features and focal points in the landscape around. Beyond Verulam House, to the north, he would have seen Deacon Hill, making this north direction particularly important. As the Rosicrucians (representing the higher and more mystical degrees of Freemasonry) had the six-pointed Blazing Star as their emblem of light, rather than the five-pointed Morning Star of the lesser moral degrees of the Freemasons, and as the Blazing Star is also the symbol of the North Pole Star, signifying the centre of the universe around which the heavens spin, this emphasis on the north direction makes particular sense.

The Rosicrucians, whom Francis Bacon headed at that time, were more anciently known as the Magi (i.e. the Society of the Magi). The Magi were famous as astronomers and knowing the significance of the stars. They were also known as the Navigators, for they could navigate both land and sea by seeing and knowing both—a sight mystically described as seeing "with the eyes of the eagle" both heaven and earth, inner and outer, spiritual and natural.

So, it is not by chance that there is a ley line,²⁵ or navigation line, from Bacon's Mount to Gorhambury House and beyond which, when stretched across the globe, goes to Jamestown on the east coast of North America, the founding site of the Virginia Company, to which the colonists were directed to go.²⁶ In doing so, the line passes close to Oak Island, Nova Scotia,²⁷ which appears to have acted as a symbolic north-east corner marker of the territory granted to the Virginia Company.²⁸ Bacon was a major player in the Virginia Company and, as the King's Solicitor General, drafted both the second and third royal charters for the Company, in which the principles of democracy and constitutionalism²⁹ were founded and the borders of the territory established. This ley or navigation line is orientated in an approximate 287° compass direction from Bacon's Mount,³⁰ and 287 is the Kay or Key cipher for 'Fra Rosi Crosse'. This cipher was used as a cipher signature of both the Rosicrucian Fraternity and also the head of the Fraternity – 'Fra' signifying Frater ('Brother'), Fraternity ('Brotherhood') and Francis ('Free').

Bacon employed navigational terms in his philosophy, using the compass to describe his Art of Discovery. Navigators refer to the compass as the Rose Compass, which is marked as such

on maps to aid navigation. The Rose Compass would be an ideal name for Bacon's geometrical design of Gorhambury Park, inferring the Rose Cross as well as the navigational compass.

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Endnotes

¹ *The Mannour of Gorham-Burry in the County of Hartford... 1634* – map drawn by Benjamin Hare. (Hertfordshire Record Office.)

² J. C. Rogers, *The Manor and Houses of Gorhambury*, p. 57.

³ When I discovered the Mount in the 1970's, three steps were discernible, but now (2020) the deterioration of the Mount makes it appear more like two steps.

⁴ Perhaps inspired by the Tholos of Athena Pronaia at Delphi and the Temple of Vesta in Rome.

⁵ John Aubrey (1626–1697), *Brief Lives*. Aubrey visited Gorhambury in 1656.

⁶ St Michael's Church is located on the site of the Roman basilica in the forum in the heart of the Roman city of Verulamium. It was in this basilica, in AD 306, that the proto-British martyr, St Alban, was judged by the Roman Caesar Constantine. (See Peter Dawkins, *The Two St Albans*, FBRT essay.)

⁷ J. C. Rogers, *The Manor and Houses of Gorhambury*, pp. 103-4.

⁸ John Aubrey, *Brief Lives*: -

"I have sett downe an exact description of the delicious parke now plowed up and spoil'd. The east part of it which extends towards Verulam-Howse (pulled downe, and the materialls sold by Sir H. Grimston about ten yeares since) consisted of several parts, viz, some thicketts of plumme-trees, with fine walkes between; some of rasberies. Here were planted most fruit trees which would grow in our climate; and also several choice forest trees. The walkes both of boscages and fruit trees; and in severall places where were the best prospects, were built elegant summer

houses of Roman Architecture, then standing (1656), well wainscotted, but with the paveing gone. One would have thought the most barbarous nation had made a conquest here. This place was, in his Lordship's time a sanctuary for pheasants, partridges, and those of several kinds and nations, as Spanish, &c., speckled, white, etc."

⁹ Aubrey's description of a grand avenue linking Verulam House with Gorhambury House is often taken to refer to the 1-mile long avenue of walnut and lime trees that runs along the northern boundary of the park straight towards Verulam House, which is shown on the 1634 map. This grand avenue turns south at its western end in order to reach the walled garden behind Gorhambury House. From there any passage to the house could only have been possible by foot, as a person would have to pass through the walled garden, orchard, oak wood and back garden in order to reach the house. This arrangement is shown on the 1634 estate map. For this to be the avenue linking Verulam House directly with Gorhambury House, one would have to ignore the fact that Aubrey describes the avenue as linking Verulam House to Gorhambury House "in a strait line", and assume that Aubrey's mention of coaches passing abreast was simply to illustrate the width of the walks.

¹⁰ James Bucknall Grimston, 3rd Viscount Grimston (9 May 1747 – 30 December 1808). In 1790 he was created Baron Verulam of Gorhambury, the first to bear the title of Verulam after Francis Bacon, who was titled Baron Verulam of Verulam.

¹¹ John Aubrey, *Brief Lives*.

¹² John Aubrey, *Brief Lives*.

¹³ John Aubrey, *Brief Lives*.

¹⁴ Quotes from Aubrey's *Brief Lives* when he visited Gorhambury in 1656: -

"The view from the house from the entrance into the gate by the high way is thus. The parallel (respective) sides answer one another. I doe not well remember if on the east side were bay windows, which his Lordship most affected, as may be seen in his essay 'Of Building'. Quaere whether the number of windows on the east side were 5 or 7: to my best remembrance but 5. This model I drew by memorie. 1656."

"There were good chimney pieces; the rooms very loftie and all were very well wainscoted. There were two bathing rooms or stufes, whither his Lordship retired afternoons as he sawe cause. All the tunnels of the chimneys were carried into the middle of the house, and around about them were seats."

"The top of the house was well leaded. From the leads was a lovely prospect of the ponds which were opposite to the east (north) side of the house and were on the other side of the stately walke of trees that leades to Gorhambury house and also over that long walkke of trees whose toppes afford a most pleasant variegated verdure, resembling the works in Irish stitch."

"The kitchen, larder, cellars etc., are underground. In the middle of the house was a delicate staircase of wood, which was curiously carved, and on the posts of every interstice was some pretty figure as of a grave divine with his Booke and Spectacles, a mendicant Friar etc. (not one thing twice). On the Dores of the upper stone on the outside (which were painted dark umber) were figures of the gods of the Gentiles (viz: on the south Dore 2nd storie was Apollo; on another, Jupiter with his Thunder bolt etc.) bigger than life, and doune by an excellent hand; the heightenings were of hatchings of gold, which when the sun shone on them made a glorious shew.

“This was his Lordship’s summer house, for he says: ‘one should have seats for summer and winter as well as clothes’.”

¹⁵ Bacon’s notebook entry July 28, 1608: -

“To give directions of a plott to be made to turn ye pond yard into a place of pleasure, and to speak of them to my L of Salisbury.

“The ground to be enclosed square wth a bricke wall, and frute trees plashed upon it, on the owt side of it to sett fayre strait byrches on 2 sides and lyme trees on 2 sides, some x foote distante from the wall, so that the wall may hide most of the shaft and onely the tufts appear above.

“From ye wall to have a waulk of some 25 foote on a higher levell.

“Under that waulke some 4 foote to have a fyne litell stream rune upon gravell and fyne peppell to be putt into ye bottome, and of a yard and a half over, wch shall make the whole residue of the ground an lland; the banque to be turfed and kept cutt; the banq I mean of the ascent to ye upper waulk : no hedg hear but some fyne standards (? roses) well kept.

“Within that stream upon a levell to make another waulk of 25 foote, the border to be sett wth flagges of all sortes of flower de Lucas and lylies.

“All the ground within this waulk to be cast into a laque, wth a fayre raile wth Images gilt round about it and some low flowers specially violetts and strawberries along qu.

“Then a fayre hedg of Tymber woorke till it touch the water, wth some glasses coloured hear and there for the ey.

“In ye middle of the laque where the howse now stands to make an lland of 100 broad: an in the middle thereof to build a howse for freshnes with an upper galery open upon the water, a terrace above that, and a supping roome open under that; a dynyng roome, a bedd chamber, a cabanett, and a roome for musike, a garden; In this Ground to make one waulke between trees; The galleries to cast Northwards; Nothing to be planted hear but of choyse.”

“To sett (? leave) in fitt places llands more.

“An lland where the fayre hornbeam standes with a stand in it and seats under neath.

“An lland wth Rock.

“An lland wth a Grott.

“An lland mounted wth flowers in ascents.

“An lland paved and wth pictures. Every of the Hands to have a fayre Image to keepe it, Tryten or Nymph etc.

“An lland wth an arbor of musk roses sett all wth double violetts for scent in Autumn, some gilovers wrh likewise dispers sent.

“A fayre bridg to ye middle great lland onely, ye rest by bote.

“To remember the poynt of husbandry of stubbing some wood at Praye.

“The makyng of the fayre waulk.”

¹⁶ John Aubrey, *Brief Lives*: -

“The figures of the ponds were thus: they were pitched at the bottom with pebbles of several colours,” which were worked into several figures, as of fishes etc. which in his Lordship’s time were plainly to be seen through the cleare water, now overgrown with flagges and rushes... If a poor bodie had brought his Lordship half a dozen pebbles of a curious colour, he would give them a shilling so curious was he in perfecting his fishponds, which I guess doe containe four acres.”

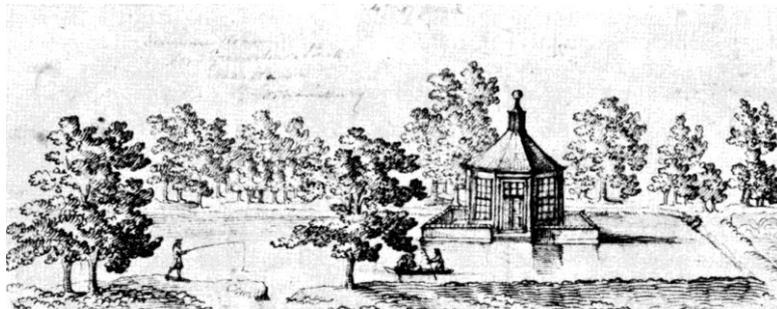
¹⁷ The measurements are, from east to west, and set within what would have been the large lake, 120ft + 200 ft + 160 ft, wherein the central lake is the 200 ft width. According to these

measurements, the large lake would have been 480 ft broad. The double-walk and wall would have surrounded this, but not, seemingly on the eastern side, where the medieval ponds are to be found.

¹⁸ Anderson's *The Constitutions of the Free-Masons* of 1723 states "The Greater Pythagoras, prov'd the Author of the 47th Proposition of Euclid's first book, which, if duly obsv'd, is the Foundation of all Masonry, sacred, civil, and military." The Pythagorean triangle is the jewel of the Immediate Past Master.

¹⁹ 4 acres is approximately 174,240 sq. ft = a square of 417.42 ft x 417.42 ft. A square of 500 ft x 500 ft = 250,000 sq. ft = 5.74 acres.

²⁰ Aubrey's brief description of the banqueting house, however, which seems to fit what Bacon describes in his notes, does not appear to match the sketch Aubrey made purporting to be the banqueting house set on its island in the lake. The sketch shows what looks like a single-storey octagonal pavilion, with each of its sides filled with glass windows, sitting on a low-walled square base that appears to form the island. The lake also appears too lengthy in one direction, rather than square.



²¹ This is why kings and pharaohs used to sit in gateways as judges, to decide who should enter the city or kingdom, or should be kept out. The same metaphor was used by Jesus, when he said "Very truly I tell you, I am the gate for the sheep." (John 10:7) In this statement, Jesus is saying that he is the Messiah or Christ, the 'king of glory', who judges the living and the dead. "When the Son of Man comes in his glory, and all the angels with him, he will sit on his glorious throne. All the nations will be gathered before him, and he will separate the people one from another as a shepherd separates the sheep from the goats. He will put the sheep on his right and the goats on his left." (Matthew 25:31-33...46).

²² That this geometry, and also the measurements of the Great Pyramid, were known to Bacon and the Shakespeare circle can be seen in the cryptography of *Shakespeare's Sonnets*, decoded by Alan Green. (See www.tobeornottobe.org.) John Dee, a major influence on Bacon and the Rosicrucians, was famed for his Mathematical Preface to Euclid's *Elements*, and both this preface and Euclid's *Elements* are key to understanding the knowledge available then and readily absorbed and utilised by those interested in such things, such as Francis Bacon.

²³ Ben Jonson, *News from the New World Discovered in the Moon* – a Jacobean masque, first performed before King James I on 7 January 1620. The text of the masque was first published in the second folio collection of Jonson's works in 1641.

²⁴ Cabala is the accepted name for the Christian version of Hebrew Kabbalah, which word means 'the received Wisdom'.

²⁵ A ley line is an energy line of consciousness linking two or more focal points of energy. They can exist naturally or be manmade.

²⁶ Jamestown was founded on 14 May 1607.

²⁷ The line passes approximately 1 km north of Oak Island.

²⁸ In the first charter of 1609, the total territory granted to the Virginia Company for colonisation stretched from the 34th parallel to the 45th parallel, and its rights at sea extended out from the mainland coast for 100 miles. The third charter, drawn up by Francis Bacon in 1612, extended the Virginia Company's territories eastwards from the Atlantic coast to a distance of 300 leagues so as to include further islands, especially Bermuda, in the Atlantic Ocean. A longitude drawn northwards from Bermuda joins with the 45th parallel approximately at Oak Island, thereby emphasising the role of the island. This is referred to cryptically in the Shakespeare play, *The Tempest*.

²⁹ The Virginia Company charters of 1609 and 1612 were the beginning of constitutionalism in North America and the germ of the later Constitution of the United States.

³⁰ The exact bearing to Jamestown is 286.35° whilst the bearing to Oak Island is 286.33°. A similar 287° line can also be drawn to Jamestown from the shrine of St Alban in St Alban's Cathedral via the memorial to Francis Bacon, Viscount St Alban, in the chancel of St Michael's Church. Which line came first and which inspired the other is a moot point; but, as Bacon created his Mount whilst he was alive and his memorial was erected after he was dead, the former is probably more likely. As the distance apart of the two lines is small, over a great distance the two would merge.