

Sir Francis Bacon's Advancement of Learning Secrets



Description of the highly symbolic and meaningful frontispiece to the 1640 English edition of Francis Bacon's Advancement and Proficiency of Learning.

Author: Peter Dawkins



Illustration 1: 1640 Advancement of Learning frontispiece

The engraved frontispiece to *Of the Advancement and Proficiency of Learning or the Partitions of Sciences*, the first English translation of Francis Bacon's *De Dignitate et Augmentis Scientiarum*, was made by William Marshall. The translation was done by the Rev. Doctor Gilbert Wats, with a dedication to King Charles I and his son (who later, in 1649, became King Charles II). The book, published in 1640, was printed in Oxford by Leon. Lichfield, Printer to the University, for Rob. Young and Ed. Forrest. The work is included by Bacon's chaplain, Dr Rawley, in the list of his lordship's true works, thus certifying that it is an accurate translation of Bacon's Latin version and reads as Bacon intended.¹

The Latin inscription beneath the illustration reads: -

QUOD FELICITER VORTAT REIP: LITERARIAE
V.C. FRAN. DE VERULAMIO PHILOSOPH: LIBERTATIS
ASSERTOR AUDAX, SCIENTIARU REPARATORY FELIX
MUNDI MENTISQ MAGNUS ARBITER INCLYTIS
MAX: TERRARUM ORBIS ACAD: OXON: CANTAB. Q. HANC
SUAM INSTAUR: VOTO SUSCEPTO VIVUS DECERNEBAT
OBIT V NON: APRIL II D:N: KAROLE. I.
PP AUG: clb lbc XXVI.

Which translates into English as: -

Viscount Francis of Verulam, philosopher, bold assertor of liberty, happy repairer of the sciences, great judge of nature and the mind, by a vow he undertook when living, proposed this his Instauration for Oxford and Cambridge, the most famous Universities of the world, which he [the translator] felicitously translates for the commonwealth of letters. He [Bacon] died on 9 April, in the second year of the reign of the august father of his fatherland Charles 1, 1626.

The actual portrait of Bacon is derived from an original, done from life, which was engraved by Simon van de Passe in the first half of 1618, after Bacon had been made Lord Chancellor (4 January 1618) and before he was created Baron Verulam of Verulam (12 July 1618). This original portrait, which was of Bacon's face and upper torso only, was printed in Holland's *Baziliologia* (1618). [See illustration 2.]

The same plate was reused eight years later for the frontispiece of Bacon's *Sylva Sylvarum* (1626), with suitable changes to reflect the fact that Bacon held, by the time of his death (Easter Day, 1626), the titles of Baron Verulam of Verulam and Viscount Saint Alban, but was no longer the Lord Chancellor. [See illustration 3.]

In the 1640 *Advancement of Learning* frontispiece the portrait is redrawn, with specific changes and additions, to show Francis Bacon as Baron Verulam of Verulam, Viscount St Alban, seated at a desk and holding open a book in which he is writing with a quill pen.

This same engraved illustration was used again in the 1641 edition of Bacon's *The Historie of the Reigne of King Henry the Seventh*,² replacing the portrait of King Henry that was included in the original 1622 edition.

This frontispiece is painstakingly constructed and full of meaningful symbolism, and should be looked at carefully, in detail.

Bacon is shown attired in a full-length robe lined with fur with a sleeve edged with jewels, an ornate doublet cuffed with lace, an elaborate lace ruff around his neck, a beaver hat on his head, and a medallion suspended on a ribbon from around his neck. Unlike the original van de Passe portrait on which this portrait is based, the medallion is shown clearly, whereas in the original portrait it is carefully concealed. This is but one of the secrets that is revealed in this frontispiece illustration. [See below: 'The Royal Secret'.]

Above Bacon's head is a crown of bays surrounding an oval plaque on which is written the Latin words "TERTIUS A' PLATONE PHILOSOPHIÆ PRINCEPS", which translate as "The Third from Plato, Prince of Philosophy". This is another secret, but this time in the sense of something important that is usually either overlooked or dismissed as hyperbole. [See '[Francis Bacon, the Third Plato](#)'.]

Above and behind Bacon's right shoulder, to the right of the crown of bays, is a curtain, partly pulled back to reveal the crown of bays and oval plaque, which otherwise would have remained hidden. The tie that is pulling the curtain back is level with and to the right of Bacon's head and hat. [See below, 'The Beaver Hat Secret'.]

(N.B. A picture's left or right should be regarded as if you were seeing another person face to face, wherein the person's left side is to your right and the person's right side is to your left.)

The upper part of the curtain, which pictorially balances the bookshelf on the other side of the laurel-wreathed plaque, gives the impression that it might still be concealing something. This and what follows is an indicator of a cabalistic secret in the picture, wherein some things are revealed and some things are concealed.

The bookshelf, which is to the left of the plaque, is positioned above and behind Bacon's left shoulder. On it stand four books numbered III-VI.

Below this bookshelf, level with Bacon's hatted head and hanging from a hook under the bookshelf, is a square lozenge-shaped plaque depicting the heraldic coat of arms and coronet of Bacon as Viscount St Alban. Another secret lies behind this particular title. [See below, 'The Alban Secret'.]

Bacon is seated on a cushion on a high-backed chair with arms. He is shown angled towards the table and writing desk that is depicted on the left-hand side of the picture, beneath the bookshelf and heraldic plaque. Angled thus, the table and desk are in front of Bacon whilst the curtain is behind him.

The book in which Bacon is writing lies open on the portable writing desk placed on the table. On the table to the right of the desk is the inkwell. On the desk to the left of the book is what appears to be a clock-watch. On the table to the left of the clock-watch and desk are stacked two books numbered I and II. All these items are highly meaningful. [See below, 'The Library Secret' and 'The Time Secret'.]

Beneath Bacon, in the frontispiece illustration, the chair supports are shown at extraordinary angles that do not fit the structure of the chair. Likewise, the table top with writing desk and open book are angled incorrectly for the rest of the picture, but in such a way that we may see not only what words Bacon has written in the book but also the face of the clock-watch.

The near edge of the table is also angled incorrectly in relationship to the rest of the table and is drawn horizontal to the picture, as is the lowest support to the chair.

Nothing in such emblematic pictures is normally by chance, and geometry, number and proportion are keys to the mysteries, as also are words, symbolism and cabala. The whole design and arrangement of items in the picture are based on a cabalistic design. [See below, 'Cabala Secrets' and 'Cipher Secrets'.]

The Royal Secret

All three versions of Bacon's engraved portrait—the engraving by Simon Pass printed in Holland's *Baziliologia* (1618), the suitably altered Passe engraving printed in Bacon's *Sylva Sylvarum* (1626/7), and the frontispiece by William Marshall printed in Bacon's *Advancement of Learning* (1640)—depict a medallion suspended from Bacon's neck on a ribbon.



Illustration 2



Illustration 3

Illustration 2: Portrait of “The Right Honourable Sir Francis Bacon, knight, Lorde Keeper of the great Seale of England and one of his Majesty’s most honourable privie Counsell” engraved by Simon Pass and printed in Holland’s *Baziliologia* (1618).

Illustration 3: Portrait of “The right honourable Francis Lord Verulam, Viscount St Alban” engraved by Simon Pass, with suitable alterations, and printed in Bacon’s *Sylva Sylvarum* (1626/7).

In the original 1618 version, the medallion is obscured by the top of the ceremonial purse containing the Great Seal of England that Bacon holds in his hand. The subsequent 1626 version still has the medallion obscured by the same purse top, but with the rest of the purse suitably removed as Bacon was by then no longer Lord Chancellor and Keeper of the Great Seal.

In the 1640 *Advancement of Learning* frontispiece, the medallion is plainly visible, revealing what it is—and what it is, is somewhat extraordinary, for it depicts St. George slaying the dragon. Such a badge was and still is the preserve of England's premier Order of Chivalry, the Most Noble Order of the Garter. When worn suspended from the Order's elaborate gold and enamel collar, the badge (similarly of enamelled gold) is known as the George. This is used in ceremonial. For normal wear a simpler medallion of plain gold is used, known as the Lesser George, suspended on a ribband of Garter blue.³ This is what Bacon is shown wearing.



It would appear that the intention of this 1640 portrait of Bacon is to depict him as a Garter Knight wearing the Lesser George. However, there is no record of him having ever been invested as such. All investments as a Knight of the Order of the Garter are by personal invitation of the reigning Sovereign, but with two exceptions: there are always two persons who are Garter Knights by right of birth, and these are the Sovereign and the Prince of Wales. There is, therefore, an implication in this picture that Francis Bacon was a Prince of Wales, although concealed and unacknowledged publicly.

In support of this, there is other additional evidence to suggest that Francis Bacon was indeed the natural born son of Queen Elizabeth I, who had him fostered from birth by her Lord Keeper, Sir Nicholas Bacon, and his wife, Lady Anne. If indeed true, this would help explain some otherwise strange or inexplicable things, including the extraordinary behaviour of the Queen towards Francis Bacon during her reign, and why in 1571 she had the Law of Succession altered to give her the constitutional right to name any “natural” (as distinct to “legal”) heir of her body as heir to the throne of England.

This posits another possible reason for specifically describing Bacon as “Philosophiæ Princeps”, which translates as “Prince of Philosophy”. The Latin word *princeps*, from which the English word ‘prince’ is derived, was also used to mean ‘leader’ or ‘chief’, but in the latter instance the Latin word *dux* would be more accurate. This is a good instance of a double entendre, which Bacon was fond of using and which is employed, for instance, in descriptions of Shakespeare in the preface pages of the Shakespeare Folio.

Such is the historical implication of the medallion, the Lesser George. From the allegorical point of view, which is also important in Bacon's method, St. George is the human equivalent of the archangel Michael, the great spirit of light, the spiritual Sun, whom the Greeks named Apollo. Both Michael and Apollo are renowned as slayers of the dragon of ignorance and vice, which they bring about by means of “shaking” their spears (i.e. rays) of light at the dragons, and thereby piercing, illuminating and transmuting them with light. Like Pallas Athena, Apollo's feminine counterpart, they are each a Spear-shaker or ‘Shake-speare’.

In his life-time Bacon was known to his king and contemporaries as an Apollo. He was also the President of the Society of the Golden and Rosy Cross (i.e. Rosicrucians) and referred to as Francis Rosicross⁴ or Fra. C.R.C..⁵ The Society's emblems were a golden (i.e. red) cross⁶ and a rose, the same as that of St. George, the patron saint of England.

The Beaver Hat Secret

The beaver hat, as worn by Francis Bacon and other high-ranking members of the Rosicrucian fraternity, was symbolic of knowledge or enlightenment, also of invisibility. The Rosicrucians were known as 'the Invisible Brethren'. This invisibility refers to a person's inner or enlightened soul, which is either naturally or deliberately veiled from those without sufficient enlightenment, who have not the eyes to see. It also refers to the ultimate enlightenment, wherein the person's whole body is etherealised, transmuted into a body of light.

John Dee, in his *Hieroglyphic Monad* (1564), refers to the fact that, after some kind of mystical "advance has been made, he who fed [the Monad] will first himself go away into a metamorphosis and will afterwards very rarely be beheld by mortal eye. This... is the true invisibility of the *magi* which has so often (and without sin) been spoken of, and which (as all future *magi* will own) has been granted to the theories of our Monad."⁷ Dee speaks of the invisibility of the magi, later known under the name of the Rosicrucians, and their Invisible College.

This allegory is also portrayed by the story of Pluto's helmet, given by Pluto to Pallas Athena, the spear-shaking goddess of wisdom and Tenth Muse, the Muse of muses. The helmet is a symbol of enlightenment and is said to protect the wearer by giving the wearer invisibility. Athena bestows the helmet on all her knight-heroes who achieve the quest for wisdom, or knowledge of truth (which is what wisdom means in relation to humanity). This is the true *Fama* or Fame of the Rosicrucians "that all hunt after in their lives".⁸

In reference to this, at the Gray's Inn Christmas revels of 1594, the talented lawyers led by Francis Bacon put on a masque called *The Knights of the Helmet*, in which the existence of the Baconian-Rosicrucian secret society was announced. Around the same time, Anthony Bacon was busy giving his friends beaver hats, symbolic of Pluto's helmet; for, like Pluto and the Underworld, the beaver is representative of hard but fruitful work 'underwater', which can bring fertility to the land and prosperity to people.⁹

1593-4 were the 'twin' founding years for the Shakespeare project. Anthony Bacon had returned home from his twelve-year sojourn on the continent in February 1592 and joined his brother Francis at Gray's Inn. Two novæ appeared in the constellation of Cassiopeia during November–December 1592, and shortly afterwards the Shakespeare poem *Venus and Adonis* was registered (18 April 1593) and published (probably on St. George's Day, 23 April 1593), the first Shakespearean work to be signed 'William Shakespeare' and referred to by the author as "the first heir of my invention".

That year, 1593, the Birth-Year of 'Shakespeare', was Francis Bacon's 33rd year, and in January of the following year he celebrated his 33rd birthday. *Lucrece*, the second Shakespeare poem that also carried the 'Shakespeare' signature, was published in the summer of 1594. Significantly, that year Anthony Bacon was noted for buying his friends beaver hats.

Then came the *Gesta Grayorum* Christmas Revels of 1594, planned as usual to take place over the 12-day period of the ancient Saturnalia, 20–31 December, and then extending into the 12 Days of Christmas, 25 December – 5 January. The Saturnalia celebrates the Winter Solstice and the start of the Capricornian period ruled by Saturn, or Pan, characterised as the Lord of Misrule. The person responsible for this Grand Entertainment was Francis Bacon, who had been elected co-Treasurer of Gray's Inn that year, specifically to recover the honour of the Inn in respect of such entertainment.

The Revels were referred to as *The High and Mighty Prince Henry, Prince of Purpoole, and the Order of The Knights of the Helmet*, and certain "Grand Nights" were designed for the entertainment of strangers—notably lawyers from the Inner Temple (with whom Gray's Inn was twinned), and lords, ministers, statesmen and courtiers from the Queen's Royal Court. It was designed, staged and directed by a "Sorcerer or Conjurer", recognisable from the internal evidence of the entertainments as being Francis Bacon.

For this particular Grand Entertainment at Gray's Inn, the Lord of Misrule was played by one of the lawyers, representing the Prince of Purpoole (Purpoole being the ancient name for the site of Gray's Inn, close to the original site of the Knights Templar headquarters in London). On the first Grand Night, on Innocents' Day, 28 December, the Shakespeare play, *The Comedy of Errors*, was performed. This Grand Night was known as 'the Night of Errors'. This was followed by a second Grand Night, on 3 January, in which a masque, *The Honourable Order of the Knights of the Helmet*, written by Francis Bacon, was enacted—the helmet being that of Pallas Athena. The entertainment laid down the principles by which the knights abide, by means of which order can be brought out of chaos.

The Alban Secret

The coat of arms shown in this picture, consisting of a shield surmounted with a coronet set in a lozenge-shaped frame on the wall, is that of Francis Bacon as Baron Verulam of Verulam, Viscount St. Alban.



Francis Bacon was created Viscount St. Alban on 3rd February 1621, shortly after his sixtieth birthday. Thanking King James, Bacon told him that: -

This is now the eighth time that your Majesty hath raised me... the eighth rise or reach, a diapason in music, even a good number and accord for a close. And so I may without superstition be buried in St. Alban's habit or vestment.

"The eight in music," Bacon wrote elsewhere, "is the sweetest concord"; but perhaps he had a premonition of what lay ahead, for he also noted that "Swans are said at the approach of their own death to chant sweet melancholy dirges". Within a few weeks, without notice, he was falsely accused in Parliament of taking bribes, impeached, stripped of his office and sentenced to a crushing fine. Obeying the command of the King, as demanded by his oath, Bacon did not defend himself but pleaded guilty to the barren charges. In the notes of his interview with the King, he refers to himself as being both as innocent as any born upon St. Innocent's Day and an oblation or sacrifice to his Majesty.

Interestingly, the original St. Alban, who lived at Verulamium, had been martyred by his Emperor. Bacon's inherited country estate, Gorhambury, stretched over the site of the Roman town of Verulamium, to which Bacon's first aristocratic title, Baron Verulam of Verulam, refers. But it was in reference to the saint that Bacon was given his second, higher title and, from that time on, he commonly signed himself "Francis St. Alban" or "Fr. St. Alban". It was a unique title, referring to a person (saint) rather than a place, and has profound implications.

For instance, St. Alban, besides being reputed by the Church as the first Christian martyr in Britain, is claimed by Freemasonry in their Legend of the Craft as the founder of Freemasonry in England, who framed for them their Constitution. The legend further states that in the year AD 287 the Emperor of Britain granted the Masons a charter and commanded St. Alban to preside over them as Grand Master, and that in the year AD 303 St. Alban was martyred.

The legendary dates of St. Alban are part of the Freemasonic allegory, which is Rosicrucian in design. In the Kay Cipher (i.e. 'K' or 'Key'), 287 = FRA ROSI CROSSE.¹⁰ The year of 303 is likewise a cipher, which reduces to 33 since 0 is traditionally counted as a null. In Simple Cipher, 33 = BACON.¹¹ The number 33 is also the count of the word 'FREE', the meaning of 'FRANCIS', as well as signifying the Thirty-Third degree of initiation. It is rendered cryptically as 'T.T.', which cipher signs the *Shake-speare Sonnets*, the Shakespeare Monument in Holy Trinity Church, Stratford-upon-Avon, and *Baconiana*. It is a Freemasonic-Rosicrucian signature.

[See [‘The Two St Albans’](#) and [‘Baconian-Rosicrucian Ciphers’](#).]

The Library Secret

On the table to Bacon's left are stacked two books, and on the shelf directly above are standing a further four books. All these books are numbered. Those stacked on the desk are Books I and II, whilst on the shelf are Books III, IV, V and VI. These books, he informs us, represent and illustrate the six parts or stages of the Great Instauration, the design of which is based on the Six Days of Creation as described in the Holy Bible (Genesis: 1).

In his *New Atlantis*, Bacon refers to the Great Instauration as "the Six Days Work", as carried out by an order or society called Salomon's House or College of the Six Days' Works dedicated to the study of the works and creatures of God, "for the finding out of the true nature of all things, whereby God might have the more glory in the workmanship of them, and men the more fruit in their use of them."

A reference to this first chapter of Genesis, the first book of the Bible, will help elucidate the thinking behind this arrangement. Bacon believed that if we are made in the likeness of God, and intended to be like God, then we have a moral, intellectual and religious duty to imitate the way that God works.

The Six Days of Creation describe six stages in the creative process that brings the Universe and all that it contains into existence and evolves it to its final fruition. In other words, it describes a law—the law of creativity which, once learnt, can be applied creatively. Bacon is using this law to help us discover, understand and know the truth, which is love, in all its forms of expression, and hence to bring about world-wide illumination and a golden age on earth.

The arrangement and separation of the six books into two sets, with Books I and II stacked horizontally on the table, one on top of the other, and Books III-VI placed vertically side by

side on the bookshelf above, illustrates the fact that Books I and II deal with the plan and method respectively by means of which the Temple or Pyramid of Philosophy will be built, whilst Books III-VI deal with the Pyramid itself and its construction. The book of which this is the frontispiece corresponds to Book I in this scheme.

The Six Days of Creation, or Six Days Work as Bacon calls it, culminate with a Seventh Day of Peace or Rest, in which God and all Creation enjoy each other. The book in which Bacon writes, therefore, is Book VII, although its number remains hidden from us.

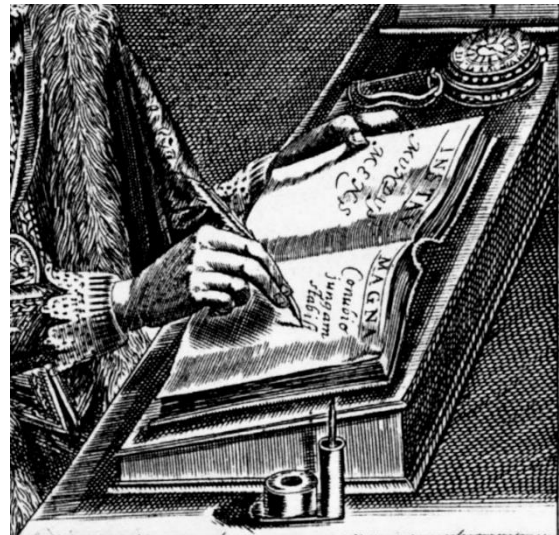
Bacon has substituted the word 'work' in place of 'creation' as he understood not only that God's creation is God's work, as described in the biblical phrase, "the work that God works from the beginning to the end,"¹² but that this work is love in action. This is the creative, illuminating force, described also as God's Word, which we are intended to imitate and thereby come to know. It is the Truth. The Lost Word is Love's labour lost, referred to in the Shakespeare play of that name. The Word, which is truth, which is love, is lost when we don't practice it and therefore don't know it. The Great Instauration is intended to be a labour of love, building a pyramid or temple of light in the mind and a paradise on earth, and thereby imitating and coming to know that truth, that love, that Word of God.

The Seventh Book

The open book on the writing desk in front of Bacon, in which Bacon is shown writing, is the hidden or mystical Book VII of the Great Instauration, signifying what Bacon calls "the sabbath or port" of human endeavour, a time of enlightenment and joy. Bacon does not mention this seventh book openly in his writings, but his whole symbolic system, based upon the biblical Six Days of Creation and Seventh Day of Rest, infers its existence. In this frontispiece it is revealed.

On the left-hand page of the open book are written two words, "Mundus" and "Mens" (i.e. "World" and "Mind"), whilst on the right-hand page Bacon has just completed writing the phrase, "Conubio jungam stabili" (i.e. "The connection made firm by marriage").

This is a reference to the major concern of Bacon's, that there should be a marriage between the rational and the empirical, between thought and action, between heaven (the mind or sphere of thought) and earth (the world or sphere of action), echoing and explaining the famous "As above, so below" statement of Hermes Trismegistus: -



It is most true, it is without error, it is the sum of verity: That which is beneath is like that which is above, and that which is above is like that which is below, for the performance of the wonders of one thing.

The Emerald Tablet of Hermes.

By this means we presume we have established for ever, a true and legitimate marriage between the Empirical and Rational faculty; whose fastidious and unfortunate divorce and separation hath troubled and disordered the whole race and generation of mankind.

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

The understanding of man and his will are twins by birth as it were; for the purity of illumination and the liberty of will began together. Nor is there in the universal nature of things so intimate a sympathy as that of truth and goodness.

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

Nay, further, in general and in sum, certain it is that *Veritas* and *Bonitas* differ but as the seal and the print: for Truth prints Goodness...

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

Thoughts or ideas put into action produce knowledge. When the thoughts are of truth—which Bacon, like Jesus Christ and the Orphic mystics before him, described as love—and the resulting actions are loving, then true knowledge ensues, which knowledge is illumination.

As Bacon took great pains to point out, thoughts alone are not knowledge. Thoughts are merely speculations and have to be proved, and to prove them, action is needed. This is the inductive procedure, as advocated by Socrates, promoted by Bacon and adopted by modern science.

In terms of what Bacon was promoting, which is love in action that produces true knowledge, it is also in accordance with biblical teachings: “Test the spirits, whether they are of God” (1 John 4:1), “You will know them by their fruits” (Matthew 7:15-20) and “Now abideth faith, hope, charity, these three; but the greatest of these is charity” (1 Corinthians 13:13). Like St Paul, Bacon referred to love in action as charity, or philanthropy, and this is the firm or stable marriage referred to (“*Conubio jungam stabili*”)—the Mystical Marriage.

[See [‘The Magnificence of Bacon’s Great Instauration’](#).]

The Time Secret

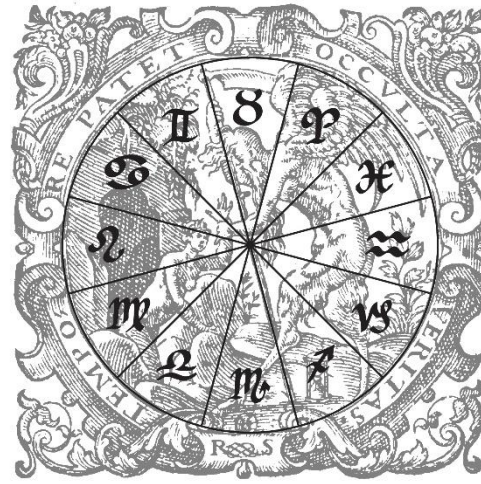
The clock-watch shown on Bacon’s desk is a helpful indicator as to the importance of time and how necessary or wise it is to be aware of time. It also shows how time, or a knowledge of time, is an absolutely essential part of Bacon’s Great Instauration. Not for nothing did Bacon refer to his Great Instauration as the Six Days’ Work (leading to the Seventh Day of Rest or Peace). As Genesis, chapter 1, indicates, time underlies the whole of Creation. In like manner, time underlies the Great Instauration. It gives structure and coherence—a pattern of evolution that unfolds according to and because of certain successive stages of development.

Time, symbolised as Saturn or Pan, is known traditionally as the great Hierophant of the Mysteries. Time is both the Teacher and the Tester. It is Time that brings forth the Truth, as portrayed in the title page emblem of Bacon’s *New Atlantis* (1627). Truth, portrayed as feminine, represents the human soul. In classical myth, she is referred to as the daughter of Time and mother of Virtue. Bacon refers to Time as the “author of all authors”:-

With regard to authority, it is the greatest weakness to attribute infinite credit to particular authors, and to refuse his own prerogative to time, the author of all authors, and, therefore, of all authority. For truth is rightly named the daughter of time, not of authority.¹³



"Time brings forth the Hidden Truth"



The hidden clock-face or zodiac

Bacon's clock-watch shown on his desk can also be seen as a navigational compass, and this again is not by chance. As with words, so with symbols: it is the art of double-entendre.

The navigational compass, whose face (known as a compass rose) has markings that indicate the main directions of space (four, eight, sixteen or thirty-two), is closely connected with the clock, whose face marks either a 12-hour or 24-hour period. There is a direct relationship between the clock face and the compass rose, wherein (in the northern hemisphere) midnight is associated with the direction north and midday with the south, 6 AM with the east and 6 PM with the west. That is to say, there is a direct relationship between time and space, and this is one of the great mysteries.

The compass is used by Bacon as a symbol of his "Art of Discovery", which he also refers to as an "Art of Interpretation" or "Art of Indication and Direction". In his 'Plan of the Work' prefacing his *Instauratio Magna* ('The Great Instauration'), Bacon refers to the help that the compass gives in navigating the physical world and likens this to his Art of Discovery (i.e. his intellectual compass) by means of which the "Intellectual Globe" might be navigated by the ship of the mind or soul, and thereby enable the "forms" (i.e. laws and archetypes) of nature and the universe to be discovered.

Like the 'books' of *The Great Instauration*, Bacon really did create an example of an intellectual navigational compass. It is composed of certain select qualities, referred to as the "Prerogative Natures with Respect to Investigation" in his *Novum Organum* ('New Method'), 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* or *Natural History*. In Bacon's *Abecedarium Naturae* ('Alphabet of Nature'), a fragment of which was published in Thomas Tenison's *Baconiana* (1679), the Art of Discovery is referred to as the "Interpretation of Nature", and the use or rule of the Alphabet is therein briefly explained as an integral part of this Art.

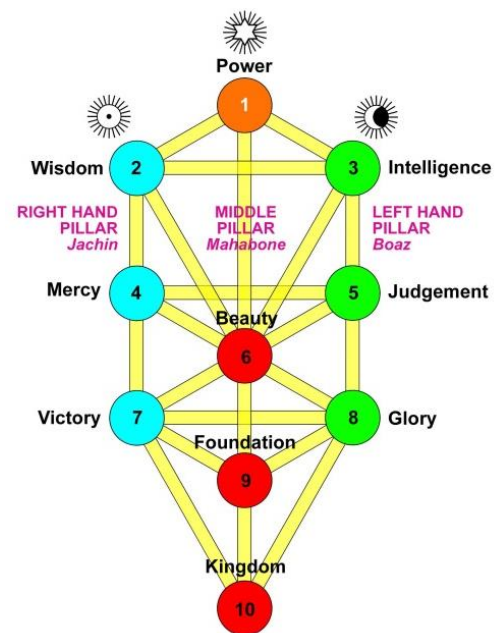
Whereas Bacon's Art of Discovery involves sixteen 'double' Prerogative Natures, his Alphabet of Nature consists of the 24-letter Alphabet 'quadrupled'. The former relates to the compass; the latter to the clock.

Cabala Secrets

The 1640 *Advancement of Learning* frontispiece has a cabalistic structure based on the archetypal pattern of the 'Tree of Life'. Following the cabalistic precept of revealing some things, concealing others, much is deliberately veiled, as emphasised by the curtain which is partly drawn back to reveal the laurel wreath and oval plaque on the wall above Bacon's head, whilst the left-hand side of the picture shows openly the books, bookshelf and heraldic plaque.

In cabalistic terms, the underlying Tree of Life structure should be viewed face-to-face like the picture itself: hence the right-hand side of the picture (and Tree), which is Bacon's right-hand side, is veiled, whilst the left-hand side is revealed. The middle is a subtle mixture of revealed and concealed.

At the top centre of the picture, in the position of the Crown (#1-*Kether*) of the Tree of Life (also known as Power), is the crown of laurels and revelatory words describing Bacon. To the right at the top, the curtain veils Wisdom (#2-*Hokhmah*), the Word and Light of God, the revelation of which Bacon describes as Divinity. To the left at the top, in the position of Intelligence (#3-*Binah*), is the bookshelf with the four books (III-VI) that represent the Pyramid of Philosophy, being stages 3-6 of the Great Instauration.



Bacon's head, but particularly his beaver hat, is in the cabalistic position of Knowledge (*Daath*), the unnumbered, invisible *Sephira*, otherwise known as Revelation or Illumination. The beaver hat represents such knowledge or illumination, as well as invisibility or secrecy.

The principle of Mercy or Compassion (#4-*Chesed*), behind Bacon and to his right, is semi-concealed by the curtain, which here is in the process of being drawn back.

The heraldic shield to Bacon's left is associated with chivalry and therefore with Mars, a symbol of Judgment, Reason, Perception, Righteousness and Purity (#5-*Geburah*) on the Tree of Life. The shield displays Bacon's coat-of-arms as Viscount St. Alban. Not only was the original St Alban an officer (centurion) in the Roman army, but also the word *alban* means 'pure' or 'white'. The name also refers to the pure oblation or spotless sacrifice associated with martyrdom. Then, close to the heraldic plaque are the first two books (I and II) detailing the plan and method of the Great Instauration, together with the clock-watch (or compass), which are emblematic of Judgment, Reason and Perception.

Bacon's heart, which is located at the centre (#6-*Tiphereth*, Beauty) of the Tree of Life, is surrounded with the ribbon from which hangs the George medallion (i.e. as if from his heart).

St George is the human equivalent of the Archangel Michael, whose name means 'The one who is like God'. Both St George and Archangel Michael are Spear-shakers against the dragon of ignorance. Michael, archangel of the Sun, is associated with the heart (Beauty) of the Tree of Life, which is symbolised by the Sun.

Book VII of the Great Instauration, in which Bacon is shown writing, lies to the left and 'in front' of Bacon, in the Mercurial section of the picture—the Glory (#8-*Hod*) of the Tree of Life, signifying good thought. Mercury here denotes the eloquent messenger and recorder of the Word, inventor of the arts, and the psychopomp who leads souls safely to the heavens of the afterlife, and initiates to higher levels of consciousness. Mercury is equivalent to Hermes Trismegistus, with whom Bacon is associated both by reputation and also because he considered using the pseudonym, 'Hermes Stella', for the writing of his Great Instauration.

The balancing Venusian section of the picture, the Victory (#7-*Netzah*) of the Tree of Life, lies to the right and 'behind' Bacon. Like the rest of the right-hand side, it is veiled by the curtain but particularly associated with the curtain's tassels. The Hebrew word *Netzah*, translated as 'Victory', signifies good desire, which Venus represents. The tassels symbolise the remembrance of keeping those desires holy and good, as referred to in the Bible: -

It shall be a tassel for you to look at and remember all the commandments of YHWH, so as to do them and not follow after your own heart and your own eyes, after which you played the harlot, so that you may remember to do all My commandments and be holy to your Elohim.¹⁴

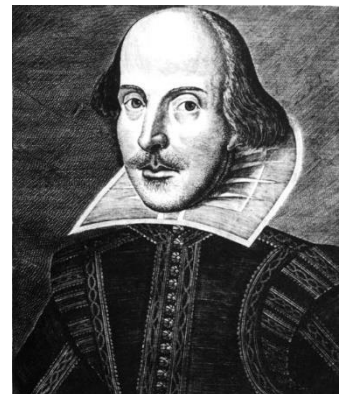
Bacon sits on a cushion placed on the seat of a chair. This is positioned in and represents the Foundation (#9-*Yesod*) of the Tree of Life.

The chair stands upon the ground—the Kingdom (#10-*Malkuth*) of the Tree of Life.

Cipher Secrets

An intrinsic part of Cabala is cipher. Some key ciphers used by Bacon that we know of and about which he wrote (e.g. Simple Cipher and Alphabet of Nature) are cabalistic in both structure and use.

The first thing to notice, perhaps, in the 1640 *Advancement of Learning* frontispiece, is the strange arrangement of the arm of Bacon's cloak as it falls down on his right-hand side. The shape is curved and suggests the letter 'C'. This deliberately emphasised curve covers part of the vertical right-hand post or pillar of the back of Bacon's chair, which itself suggests the letter 'I'. This is exactly the same cryptic symbolism as was used in the portrait of Shakespeare on the title page of the 1623 Shakespeare Folio. The 'I.C.' subtly suggests the exclamation: "I see!" Seeing truth is the whole purpose of life and of the Great Instauration, as of Cabala.



"I see" covers various stages of seeing, beginning with noticing something, then seeing it more clearly, then understanding it, then seeing it in action and ultimately knowing it. Such knowledge is revelation, as symbolised by the All-Seeing Eye, and such revelation is "the truth of knowing", the image or likeness of "the truth of being" as Bacon describes it: -

... for the truth of being and the truth of knowing are one, differing no more than the direct beam and the beam reflected.¹⁵

Whereas the letter 'I' signifies the Ego, the Self, the letter 'C', as the third letter of the Alphabet, represents the Third Person of the Holy Trinity, which is Intelligence, the Holy Spirit. When the mind, the intelligence, sees and knows the truth, the 'I', it is illuminated.

The numerology in Simple Cipher of the two letters, 'I.C.' renders 9.3. or 93, the meaning of which is made clear by Bacon when he writes that the great seer St John the Divine, author of Revelation, died aged 93. As this age is completely contrary to tradition, which states emphatically that St John lived well beyond 100, it is a clear example of Bacon's use of cipher, imbued with meaning.

The right-hand pillar of Bacon's chair has twelve 'jewels' on it, four of which are hidden by the cloak, thus leaving eight that are revealed. If the same pillar is taken to represent the number 1, then with the 8 we have the cipher 81, the perfect number according to the Magi of Chaldea and the age to which Plato lived.

The number 8 is equivalent to the letter H in Simple Cipher. It is also the numerical symbol of the Holy Spirit, which symbol is known as the Lemniscate. The Holy Spirit is another way of describing the Holy Breath or Breath of Life, the translation of the Hebrew word *Ruach* ('Breath') as used in Genesis 1:2 and elsewhere in the Bible: -

"The Spirit of God [*Ruach Elohim*] was hovering over the waters."¹⁶

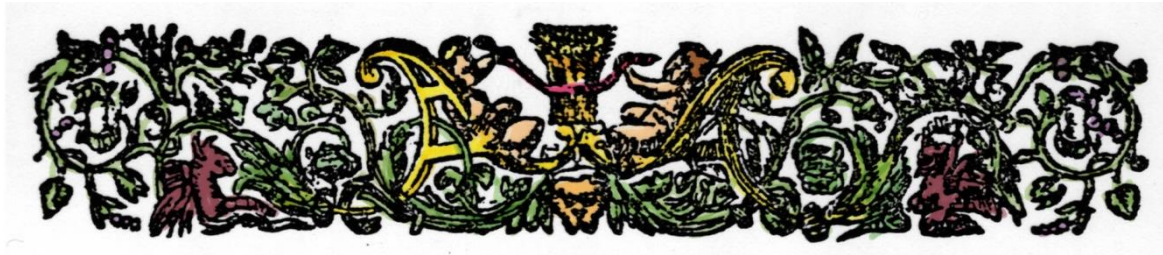
The aspirate 'H' is also used as a symbol of the breath.

The arm of Bacon's cloak likewise has jewels edging it, but they are nine in number. As mentioned previously, the number 9 equals the letter 'I' in Simple Cipher. The 8 jewels of the pillar and 9 jewels of the cloak render the cipher 8.9. = H.I.

With the two ciphers, 'I.C.' and 'H.I.', we are shown a deep mystery associated with the twinship that the Gemini myth allegorises—the mystery of the immortal and mortal selves. Cabalistically, the immortal self is represented by the right-hand pillar; the mortal self by the left-hand pillar. In addition, the immortal is symbolised by the upright pillar (the Axis Mundi) in contradistinction to the mortal who is symbolised by the serpent that winds its way up the pillar. In the 'I.C.' symbolism we have this mystery represented. Then, in the 'H.I.' cipher, which involves 'jewels', we have the 'H' signifying the immortal Self that is associated with the upright, right-hand pillar, whilst the 'I' signifies the mortal self of the left-hand pillar, here represented by the curve of the cloak.

In these two ciphers we can see that the 'I.C.' refers to that which is seeing. What does it see? The immortal-mortal 'H.I.'.

These are the Alpha and Omega, wherein the Omega is an image or likeness of the Alpha: thus, the two are represented by the sigil 'AA', used as a signature by Bacon and the Rosicrucian fraternity in various books, such as those of 'Shakespeare'. They are also represented by the Gemini.



AA-Gemini Headpiece from the 1623 Shakespeare Folio

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Endnotes

¹ William Rawley, *Resuscitatio*, 1657, 1671.

² Francis Bacon, *The Historie of the Reigne of King Henry the Seventh*. London: Printed by R.Y. and R.H. and are sold by R. Meighen, 1641.

³ The Lesser George is also shown being worn by Francis Bacon in another picture, contemporary with the 1640 version. This is a mezzotint portrait on paper made by the artist Cornelis Janssens van Ceulen (Cornelius Johnson, 1593-1661), inscribed with the words, "The Right Honble. Francis Bacon, Baron Verulam and Viscount St. Albans, Lord High Chancellor of England, Obit. 9 April 1626. Aetat 66. Cornelius Johnson pinxit. Sold by J. Cooper in James Street, Covent Garden." The portrait is held in the Harvard Law School library, Harvard College, USA.

⁴ When speaking of the ever-burning lamps of the ancients in his *Mathematical Magic*, Dr John Wilkins, Bishop of Chester, a founding member and Secretary of the Royal Society, writes: "Such a lamp is likewise related to be seen in the sepulchre of Francis Rosicross, as is more largely expressed in the confession of that Fraternity."

⁵ In the Rosicrucian manifesto, *Fama Fraternitatis, or, A Discovery of the Fraternity of the most laudable Order of the Rosy Cross*, the Rosicrucian "Father" is referred to variously as Fra. C.R. or C.R.C. or R.C.

⁶ In heraldry, red is the colour of the metal gold. Metal cannot be placed on metal, nor colour upon another colour. Therefore, if the cross is shown golden, then the background has to be a colour, such as white. If the cross is shown red, then the background is described as silver, not white. The red cross is the same as the golden cross, symbolising light, such as that of the Sun.

⁷ Dr John Dee, *Monas Hieroglyphica*, p 135-7.

⁸ Shakespeare, *Love's Labour's Lost*, I, i.

⁹ Large areas of land in central USA, now become the granaries of the USA and the world, owe their existence and fertility to the beaver, which, by damming up the rivers caused silt to accumulate instead of being washed out to sea. Being carried out on a vast scale, this led to the growth of immensely fertile land, now intensely farmed.

¹⁰ Kay Ciphers are first mentioned by Francis Bacon in his 1605 version of the *Advancement of Learning*, but not described. In his 1623 Latin edition (*De Augmentis Scientiarum*) he refers to them as the 'Ciphrae Clavis' ('Key Ciphers'). The Baconian, Mr. W. E. Clifton, discovered the working of this cipher with the help of two particular volumes from his collection of 17th century books—Thomas Powell's *The Repertorie of Records* (1631) and a special edition of Rawley's *Resuscitatio* (1671) of Bacon's works—which alerted him to the fact that the cipher uses the twenty-six characters of the old alphabet

primers, in which the Ampersand ('&') followed by 'et' was added to the twenty-four letter alphabet, and that K (which starts the counting) equals 10. Since the numbers 25 and 26 (which correspond to the '&' and 'et') are treated as nulls, then A equals 27, B equals 28, etc...

¹¹ The basic Simple Cipher (i.e. A = 1, B = 2 ... Z = 24) is illustrated on page 141 in Gustavus Selenus' great cipher book, *Cryptomenitices et Cryptogaphiae*, published in Germany in 1624. This Simple Cipher was developed by Francis Bacon into what he called a four-fold structure, in which the twenty-four-letter alphabet is repeated four times so that the corresponding numbers continue to 96 (i.e. 4 x 24) and each of the numbers/letters in the four sets relates both to a Greek letter and word, and also to an element or celestial body. Francis left a record of this cipher for posterity, to be published eventually by 'T.T.' (who is usually assumed to be Archbishop Thomas Tenison) in his *Baconiana* of 1679 under the title of *Abecedarium Naturae* ('The Alphabet of Nature').

¹² Ecclesiastes 3: 11: -

"God hath made everything beautiful in its season, also he hath given the world to their disputes; yet so that man cannot find out the work that God worketh from the beginning to the end."

¹³ Francis Bacon, Aph. 84, *Novum Organum* (1620).

¹⁴ Bemidbar [Numbers] 15:37-41: -

YHWH also spoke to Mosheh [Moses], saying, "Speak to the sons of Yisrael, and tell them that they shall make for themselves tassels on the corners of their garments throughout their generations, and that they shall put on the tassel of each corner a cord of blue. It shall be a tassel for you to look at and remember all the commandments of YHWH, so as to do them and not follow after your own heart and your own eyes, after which you played the harlot, so that you may remember to do all My commandments and be holy to your Elohim. I am YHWH your Elohim who brought you out from the land of Mitza'ir to be your Elohim; I am YHWH your Elohim."

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

¹⁶ Genesis 1:2. The KJV translates the sentence as: "The spirit of God moved upon the face of the waters."