

The Philosopher and Secret Poet



This 1645 frontispiece shows Francis Bacon as a philosopher and poet-dramatist, and how poetry builds the temple of moral philosophy and science.

Author: Peter Dawkins



Frontispiece illustration to a continental edition of Francis Bacon's *De Dignitate & Augmentis Scientiarum*, published in Leyden in 1645, printed by Francis Moiard and Adrian Wijngaerde.

This highly cryptic but revealing 1645 frontispiece to a continental edition of Francis Bacon's *De Dignitate & Augmentis Scientiarum* shows Bacon most clearly not only as a philosopher but also as a poet-dramatist, masked by Shakespeare. The engraving portrays symbolically the whole scheme of Bacon's Great Instauration and the role of dramatic poetry in it.

This continental edition, printed and published in Leyden, Holland, in 1645, is titled *De Dignitate et Augmentis Scientiarum* (12mo: 5 x 3 in). The original first folio edition was published in London in 1623, it being a much enlarged and enhanced Latin version of Bacon's original *Of the Proficiency and Advancement of Learning, Divine and Human*, published in English in 1605. Bacon wrote his works in English, but took the decision to have them translated into Latin with the help of his "good pens" (who included Ben Jonson), as Latin was then the international language and not so subject to constant alteration as modern languages of that time.

In this exquisite picture Bacon is shown seated on a chair, hatted and robed as the Lord Chancellor. A large folio book – presumably the *De Dignitate & Augmentis Scientiarum* – lies open on the table in front of him, to a line or word of which he is pointing with the forefinger of his right hand. (This portrayal of Bacon is similar to that depicted in the frontispiece to the 1640 *Of the Advancement and Proficiency of Learning*,¹ but with important differences.)

The large folio book is supported on a smaller book that lies on a table in front and slightly to the right of Bacon. The table, both top and sides, is covered with a close-fitting tablecloth. But Bacon has pushed to the right, with his right leg, part of the tablecloth that faces him, so that we can see what is on it, as well as seeing his right foot. That part of the cloth pushed towards us, plus Bacon's right arm and hand and the large folio book, are illuminated and therefore 'in the light'.

By contrast, Bacon's left leg and foot lies completely hidden behind the tablecloth, and his left arm and hand is 'in the shadow'. With his shadowed left arm and hand, he is holding, guiding and directing the figure of a wildly dressed man up a rocky hill, on top of which is a temple. The figure is clothed in a tunic of fawn or goatskin and has an out-sized face and nose that makes it look like a mask, all of which identifies him as an actor, a bacchant, a performer of the rites of Bacchus, the god of Drama. (Bacchus is the Roman name for Dionysus.)

The classical rites of Bacchus, called mysteries, involved a mixture of comedy and tragedy, reflecting the nature of life and the universal principle of strife and friendship as taught in the Dionysian-Orphic schools of philosophy. When clothed in a fawnskin, the bacchant (or female bacchante) wore soft sandals made of fawnskin, the original of the socks of comedy.² The tragic actor or bacchant, by contrast, wore high-soled hunting boots made of goatskin, known as buskins, and a goatskin tunic.³

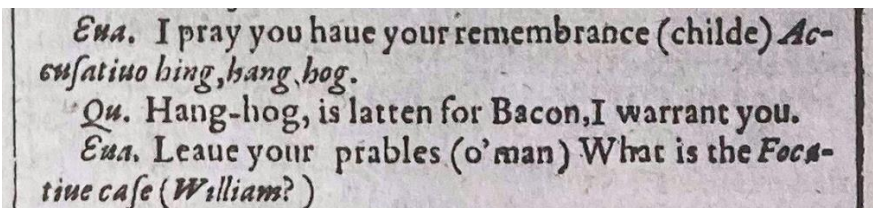
The bacchant in this picture is not wearing buskins, and therefore the deduction is that the bacchant is wearing fawnskin and is performing comedy. It is the comedies that involve friendship, love and loving, and which, after suitable trials, tribulations, rescuing and reformulations, lead to revelation, reunions, marriage, happiness and illumination – a goal symbolised by the temple on the hill.

The mask was used in the Bacchanalian mysteries to represent the persona of the character that was being played by the tragicomic actor. (Latin *persona* means 'mask', 'character'.) Just as the mask veiled the bacchant whilst he played his role on the stage, so the bacchant was considered to be the mask or earthly representative of the god Bacchus on the stage of the world.

The Italian word for Bacchus is Bacco, also spelt Baco, and this was the same as Bacon in Italian. In other words, in this symbolism, Bacon is Bacchus, and this frontispiece is showing that the actor is the mask of the poet-dramatist Bacon. Just as the actor in the picture wears his own mask, so Bacon in his chair holds his human mask, the actor, who looks back to Bacon, the author, for the author's words or instructions.

Bacon's particular actor-mask was William Shakespeare.⁴ That this was so can be confirmed in many ways, one of them being the fact that the name of Bacon is not only associated with Bacchus through the 'Bacco' terminology, but also because Bacon, such as in a rasher of bacon, is associated with the pig, and the pig was sacrificed in the mysteries as a representation of the incarnate Bacchus. To acquire bacon, the pig is first sacrificed, then its body is hung and smoked over a fire. This is not only symbolic of the mysteries of initiation, but it is also cleverly referred to in Act 4, scene 1, of the Shakespeare play, *The Merry Wives of Windsor*, wherein Mistress Quickly says: -

"Hang-hog, is latten for Bacon, I warrant you."



Modern editors, completely misunderstanding the meaning, have usually changed the Folio's 'latten' to 'Latin' and 'Bacon' to 'bacon', which kills the intended allusion and hidden meaning. In fact Mistress Quickly is referring to a witty (but deadly serious) incident concerning Francis Bacon's father, Sir Nicholas Bacon, which Francis recorded for posterity as one of his apophthegms.⁵ This was printed as Apophthegm 36 in *Resuscitatio*, published by Dr William Rawley in 1671: -

Sir Nicholas Bacon, being appointed a Judge for the Northern Circuit and having brought his Trials that came before him to such a pass, as the passing of Sentence on Malefactors, he was by one of Malefactors mightily importuned for to save his life, which when nothing he had said did avail, he at length desired his mercy on the account of kindred: "Prethee," said my Lord Judge, "how came that in?" "Why if it please you my Lord, your name is Bacon, and mine is Hog, and in all Ages Hog and Bacon have been so near kindred, that they are not to be separated." "I but," replied Judge Bacon, "you and I cannot be kindred, except you be hanged; for Hog is not Bacon until it be well hanged."

This story is told for its value as a parable, which is pointed out by Evans in his rejoinder to Mistress Quickly, where he notes that she has spoken a 'prable' (parable): -

"Leave your prables (o'man)..."

'Latten' means a mixture of metals, particularly an alloy resembling or identical to brass. It is used elsewhere in the Shakespeare plays and in Bacon's letters as a word-play on 'Latin'. This word-play forms a series of puns, such that 'latten' can also mean either a debased Latin or else a secret language.⁶ The latter meaning is confirmed by the Latin word *latentis*, meaning 'concealed' – and a parable is a story that conceals a deeper meaning. An apothegm is a brief, condensed form of parable.

Moreover, the whole of Mistress Quickly's sentence is a remarkable example of punning. The Latin for 'to hang', for instance, is *suspendere*. *Sus* is the Latin for a hog (a pig, sow or boar), and *pendere* means 'to hang down'. Then the word 'warrant' can be rendered in Latin as *auctor*, a word which is often used by Bacon to denote an inventor or author. Even Mistress Quickly's name is important in this context, for 'quickly' is *cito* in Latin, and *cito* also means 'to summon, call forward or name,' especially in a court of law – and Bacon was a lawyer. Moreover, the crest in Bacon's heraldic coat of arms is a boar.

This 'hang-hog' sequence in Act 4, scene 1, of *The Merry Wives of Windsor* is on page 53 of the 1623 Shakespeare Folio. This is of vital importance, because one of the ways used to alert the reader to important cryptic passages in the plays was by means of page numbering. To make this work, for instance, many pages in the Folio are mispaginated deliberately, not accidentally. The first instance of mispagination in the Folio is page 50 of *The Merry Wives of Windsor*, which is incorrectly numbered page 58. Careful perusal of the text on this page shows that it does indeed contain a fine example of a cryptic message on the first 10 lines, with the 11th line referencing "secrecy" and the 13th line concluding with "I'll go hide me". The following eight pages 51-58 revert to the correct pagination, but page 59 is misnumbered as page 51, which is the second instance of mispagination in the Folio.

However, page 53 of *Merry Wives of Windsor* is correctly numbered, but instead references the 53° degrees angle of the right-angled triangle with sides in the ratio of 3:4:5, known as Euclid's 47th Proposition. This triangle is represented in Freemasonry by the Gallows Square, which is used to test whether the Master's Try Square is truly square. The Masonic Square is a symbol of morality and basic rightness that is the foundation of good character and society, and essential if one wishes to reach enlightenment. The 53° degrees symbolises the statement by Jesus, "The Father and I are One", so is of prime importance, and is also of particular relevance in this "hang-hog" instance. An alert Freemason or Rosicrucian would therefore take special note of this page 53 and read it carefully so as to discover its hidden meaning.

In terms of pictures, other methods are used. One particular method for alerting the reader or beholder of a cryptic picture is to depict the person's right arm and hand in the light, and the left arm and hand in the shadow, as this 1645 *De Augmentis Scientiarum* frontispiece does. The left-hand-side, when shown as being "in the shadow", denotes that it is veiled, cryptic. This in turn indicates that not only is the left-hand-side cryptic but also the whole picture is cryptic.

This symbolism references that of the Masonic and Cabalistic right-hand Pillar of Wisdom (Jachin) and left-hand Pillar of Intelligence or Strength (Boaz). In particular it references Sephira #4, Mercy, called God's right hand, and Sephira #5, Judgement, called God's left hand, on the Tree of Life. The shadow symbolism is derived from the idea that, whilst Wisdom is the light, symbolised by the Sun that shines by day, the Intelligence is the mind, symbolised by the Moon that shines by night; and the Moon, which is not the light but reflects the light, has its phases ranging from dark to light, with many shades in-between, as does the mind.

In this frontispiece, the bacchant on Bacon's lefthand side has both his arms stretched out in front of him, with his hands holding a small, clasped book. Ahead of the actor, and above him on the top of a rocky hill, is a circular domed temple. The bacchant appears to be in the act of starting to climb the hill, whilst held and guided by Bacon's shadowed left arm and hand, with the bacchant looking back to Bacon for instruction and guidance.

The depiction of this precipitous, rocky, flat-topped hill with the temple on its summit shows that it is an acropolis – the most famous and fitting one in this instance being the acropolis of Athens, home of the spear-shaking goddess, Pallas Athena, the Tenth Muse and goddess of wisdom, science, justice, law, and the arts and crafts. Athena was known as Bacon's muse, as also Shakespeare's muse. However, the temple shown in the picture is circular, covered with a dome and having an arched opening or entrance between two of its columns, whereas the Temple of Athena on the acropolis of Athens was rectangular, with columns, but no arches or dome.

There were not many circular domed temples built by either the Greeks or Romans in classical times, and there was certainly not one on the acropolis of Athens, the capital of Greece. The Greeks only used dome-shaped roofs in their small round temples or tholoi, and the most relevant one for Bacon would have been the Tholos of Athena in the Sanctuary of Athena Pronaia at Delphi, on the slopes of Mount Parnassus. The Romans did not have a steep-sided rocky acropolis at Rome, their capital city, but the city did have a round temple, the Temple of Vesta in the forum of Rome, which was located in the small valley between the Palatine and Capitoline Hills. The Temple of Vesta was the most sacred shrine in the imperial city, and was where the vestal fire, representing the fire of the heart or hearth, was kept continually burning by the vestal virgins. Whilst the sacred fire and hearth represented Vesta (Greek: Hestia), the Moon goddess of hearth, home, family, childbirth and the countryside, the temple also held the Palladium of Pallas Athena, a wooden image of the goddess said to have fallen from heaven.

Athena's Roman name was Minerva. She was the daughter of Jupiter (Greek: Zeus), whilst Vesta (Greek: Hestia) was the daughter of Saturn (Greek: Kronos). Jupiter was a son of Saturn and Vesta was his sister.⁷ However, Vesta was also conflated with the goddess Diana (Greek: Artemis), who was the daughter of Jupiter (Greek: Zeus), twin sister of Phoebus (Greek: Apollo), and half-sister of Minerva (Greek: Athena).⁸

Athena symbolises knowledge of truth, or illumination, hence the story of her birth in which she burst forth from the crown of Zeus, fully grown, crying aloud with a mighty shout and shaking her spear of light. She is known as the goddess of wisdom, because she is filled with wisdom and knows the wisdom. Such knowledge or illumination shines like the Sun: hence

Athena, like Apollo, is equated with the Sun, and with the right-hand Pillar of Wisdom and Mercy. Her spear is a spear or ray of light which she shakes or strikes at the dragons of ignorance. In other words, her spear is a ray of light that inspires (or strikes) the heart, bestowing it with wisdom.

Vesta (Hestia), on the other hand, is equated with Diana (Artemis), goddess of the Moon. She therefore symbolises the mind which receives and contains the inspirational rays of light sent by Athena. At the same time her heart flames with love, with the flame containing a sun of light – a sun equated with Apollo, the god of wisdom. Vesta is a vessel of light, receiving, containing and reflecting the light, but not the light itself. As such, she is equated with the left-hand Pillar of Intelligence, Understanding, Judgement and Strength.

The Baconian temple in the 1645 *De Dignitate et Augmentis Scientiarum* frontispiece picture would appear, therefore, to represent a new or ‘instaurated’ temple built on ancient principles and foundations – a Temple of Vesta in which is the ‘Palladium’ of Pallas Athena and the ‘Sun’ of Apollo, with the temple ‘raised up’ from the level of a Roman forum to surmount an Athenian acropolis, akin to a Temple of Athena.

This 1645 *De Dignitate et Augmentis Scientiarum* frontispiece in fact depicts the whole of Bacon’s grand project, ‘The Great Instauration’, and complements the title page illustration of the 1640 *Of the Advancement and Proficiency of Learning* with great skill. For instance: -

- Part I of the Great Instauration is denoted by the *De Dignitate et Augmentis Scientiarum* folio book indexed by Bacon’s right hand.
- Part II, represented by Bacon’s *Novum Organum* (‘New Method’), is depicted by the smaller book lying beneath and supporting the larger *De Dignitate et Augmentis Scientiarum* book. (The 1620 *Novum Organum* was printed in a smaller folio book than that of the 1623 *De Dignitate et Augmentis Scientiarum*.)
- Part III, represented by Bacon’s *Sylva Sylvarum* or *Natural History* and other Natural Histories, is more subtly but neatly represented by the tablecloth and table beneath it (which has the shape of a cube), with a rayed Sun containing a face picked out in dots on that part of the tablecloth pushed towards us by Bacon’s right leg and held in the light. This is a neat way of symbolising the light or wisdom hidden in nature waiting for us to find. Nature is traditionally referred to as the Foundation Stone of the Universe, in which is all wisdom – and the Foundation Stone is symbolised as a cube.⁹

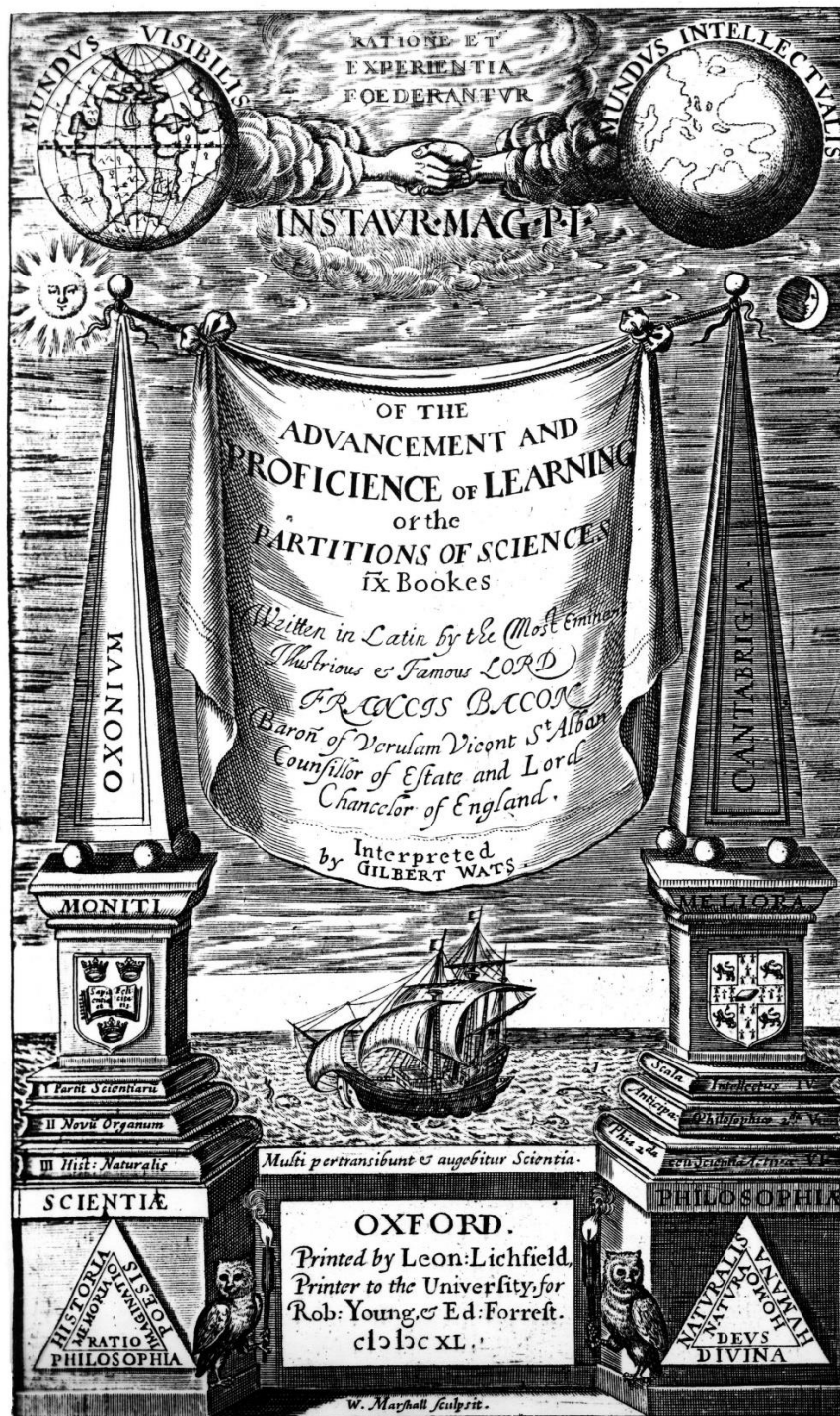
All of this is on Bacon’s righthand side.

In the 1640 *Of the Advancement and Proficiency of Learning* title page illustration, these first three parts of the Great Instauration are shown as three books stacked on top of each other and supporting the righthand “in the light” solar Pillar: -

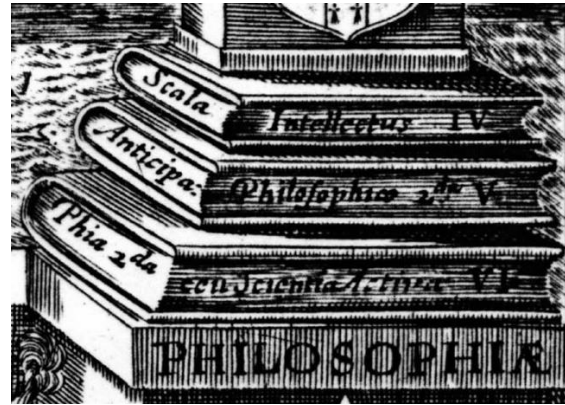
- Book I, *Partitiones Scientiarum* (Partitions of Sciences), another name for the *Advancement of Learning*.
- Book II, *Novum Organum* (New Method).
- Book III, *Historia Naturalis* (Natural History).

In complementary polarity to this, in the same 1640 title page illustration Parts IV-VI are similarly represented by three books stacked on top of each other, but supporting the left-hand “in the shadow” lunar pillar: -

- Book IV, *Scala Intellectualis* (Intellectual Ladder).
- Book V, *Anticipationes Philosophia* (Anticipations of Philosophy).
- Book VI, *Philosophia Secunda: Scientia Activa* (Second Philosophy: Active Science).



Title page *Of the Advancement and Proficiency of Learning* (1640)



Matching this, the 1645 *De Augmentis Scientiarum* frontispiece places its own explanatory symbols for these three parts of the Great Instauration at Bacon's lefthand side: -

- Part IV – the actor guided by Bacon.
- Part V – the book held by the actor.
- Part VI – the temple on the hill.

Part I (Book I) is like an architectural survey of the landscape, an ordered listing of what needs to be done and the relationship of the various subjects to each other, thereby providing a design and plan of action for doing so – for building a Pyramid of Philosophy and Science.

Part II (Book II) describes the new method (as distinct from Aristotle's old method) for building a Pyramid of Philosophy and Science.

Part III (Book III) comprises 'Tables of Discovery' made up of experiences, facts and observations of Nature – natural nature, human nature, and divine nature – suitably ordered or filed. Bacon describes Part III as: -

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.¹⁰

Bacon further explained this as being made up of 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";¹¹ 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".¹²

Bacon particularly urged us above all things to study emotion, for emotions (such as desires) are the causes of all things (i.e. motivations), with love in its purest and noblest form being the Cause of all causes, the Summary or Universal Law, described by the classical sages under the name and myth of Cupid or Eros.

Part IV (Book IV) is called 'The Ladder of the Intellect' by Bacon. Further names he gave to this part include: 'The Thread of the Labyrinth', 'The Method of the Mind in the Comprehension of Things Exemplified', and 'The Intellectual Sphere rectified to the Globe'. At first sight Bacon doesn't appear to have published a book (or books) as an example of this part of the Great Instauration; but in fact he has done so, but not under his own name, as this part was definitely meant to be "in the shadow", veiled, cryptic, requiring the development of 'second sight' in order to see beyond, or go beyond, the veil.¹³

According to Bacon, Part IV is about presenting the Tables of Discovery to the mind, so that they might be seen. Concerning studies of human nature, he made the point that "the poets and writers of history are the best doctors of this knowledge": -

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...¹⁴

In other words, Poetry forms Part IV of The Great Instauration. It is by this means that the histories of observations, experiences and facts can be raised to the mind so that they might be seen and thought about, speculative ideas formed, and then put into action, with the process repeated again and again until truth concerning each of the various laws of nature is revealed. In terms of natural philosophy, it is the experimental method used by modern science, which was set in motion by Bacon and his friends and their Royal Society successors. But, in fact, Bacon set more than natural philosophy in motion; he also set in motion human and divine philosophy, with the whole of philosophy – natural, human and divine – being referred to as a moral philosophy.

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," and yet no doubt many things are left to the discretion of the handmaid to discern of the mistress' will; so ought moral philosophy to give a constant attention to the doctrines of divinity, and yet so as it may yield of herself (within due limits) many sound and profitable directions.¹⁵

Poetry is listed by Bacon as one of the three faculties of man's soul: namely, History, Poetry and Philosophy.

That is the truest Partition of human Learning, which hath reference to the three Faculties of man's soul, which is the seat of learning. History is referred to Memory, Poesie to the Imagination, Philosophy to Reason.¹⁶

He says this about the Imagination: -

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 precedeth 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...¹⁷

History is the basis, the foundation of the Pyramid of Philosophy; Philosophy forms the actual Pyramid or Temple; Poetry is the means to build it. In Masonic terms, Poetry is the means to raise each stone, quarried from nature, up into its place in the Pyramid.

Bacon explains Imagination as being like Janus, acting as a messenger or deliverer between sense and reason, and then between reason and action. And this is what Poetry does: hence the bacchanalian actor, William Shakespeare.

Part V (Book V), which Bacon calls ‘Anticipations of the Second Philosophy’, is composed of speculative notes of a temporary nature, which are necessary prior to the forming of genuine axioms (i.e. ‘generally accepted propositions or principles discovered and sanctioned by experience’ – Collins English Dictionary) which form Part VI of the Great Instauration. Such speculations, which have not yet passed the test of being proved true or not, need to be subject to further insights, discoveries and experiment.

Held out in front of the bacchant, in both his hands, is a clasped book with the symbol of a mirror on its cover. The book is like a notebook, whilst the mirror is equated with reflections. A notebook is a book of reflections, and since it is being carried by the actor it is presumably for the noting down of ideas or observations drawn from the experience of acting out the mysteries of life, whether in the theatre or on the stage of the world. This seems to illustrate nicely the meaning of Bacon’s fifth part of the Great Instauration.

Part VI (Book VI) is called the ‘Second Philosophy’, or the “Summary Philosophy”, which is a ‘Universal Science’ and an ‘Active Science’. By ‘science’, Bacon means well-proven knowledge of truth. And of such truths, according to Bacon, there are two principal levels: Physics and Metaphysics. Each of these is further divided into two: Material and Efficient (Physics), and Formal and Final (Metaphysics). Bacon explains that the ultimate Truth, the Summary Law upon which all other laws of life depend, is basically love, divine love, and points out that this love is active – a divine labour of love. He refers to this by quoting from Ecclesiastes: -

For beyond all doubt there is a single and summary law in which nature centres and which is subject and subordinate to God; the same in fact which in the text just quoted is meant by the words, *The work which God worketh from the beginning to the end.* ¹⁸ | ¹⁹

Bacon also points out that as we are made in the image of God, who is Love, we imitate the divine love by means of charity, which is love in action.

Part VI is well illustrated by the temple, it being symbolic of the Temple or Pyramid of Philosophy – an instaurated Temple of Philosophy, which is a ‘Second Philosophy’, a Temple of Science or Knowledge of Truth, of Love – a Temple that shines with light – a Temple built in the human mind or soul.

I am not raising a Capitol or Pyramid to the Pride of men, but laying a foundation in the human understanding for a holy Temple after the model of the World.²⁰

~ ~ ~ ~ ~

Copyright © Peter Dawkins, 2023, revised January 2024.

This essay is based on the essay ‘In the Light and Shadow’ first published in 1997/8, revised, augmented and rewritten, with a new title.

Endnotes

¹ The 1640 *Of the Advancement and Proficiency of Learning* was the first English translation of the original Latin version, *De Dignitate et Augmentis Scientiarum*, published in 1623.

² A fawn is a young deer, and symbolises innocence, purity, compassion, devotion, friendship and heart love.

³ A goat symbolises independence, ability and desire to climb high, ambition, determination, lust for power, authority and success, and self-destruction.

⁴ The actor’s actual name was William Shakspeare.

⁵ An apophthegm is defined as ‘a terse, pointed saying, embodying an important truth in few words’. (Britannica Oxford Dictionary.)

⁶ See Arden, ‘Latten: Its meaning and Intention’, *Baconiana* Vol XXXVIII, No 148 (May 1954).

⁷ Jupiter (Zeus) was the son of Saturn (Kronos) and Ops (Rhea). Vesta (Hestia) was their daughter.

⁸ Phoebus (Apollo) and Diana (Artemis) were twins, son and daughter of Jupiter (Zeus) and Latona (Leto). Minerva (Athena) was the daughter of Jupiter (Zeus) and Metis.

⁹ The tablecloth covering the cube-shaped table or Foundation Stone is equivalent to the cloth or carpet with a tessellated (tessellated) border representing the Mosaic Pavement that formed the surface of the Foundation Stone in the Holy of Holies of Solomon’s Temple. This Mosaic pavement, floor, carpet or cloth is a veil concealing, yet revealing, the wisdom beneath.

¹⁰ Francis Bacon, *Of the Advancement and Proficiency of Learning* (1640), ‘Plan of the Work’ Part III.

¹¹ Francis Bacon, *The New Method*, Bk I, Aphorism 127. Transl. by Spedding of *Novum Organum* (1620).

¹² Francis Bacon, *Of the Proficiency and Advancement of Learning*, Bk VII, ch iii. Transl. by Spedding of *De Dignitate et Augmentis Scientiarum* (1623).

¹³ Henry Adamson, *The Muses Threnodie* (King James College, Edinburgh, 1638): -

For what we presage is not gross
for we be brethren of the rosie cross;
we have the mason word and second sight,
things for to come we can foretell aright.

¹⁴ Francis Bacon, *Of the Proficiency and Advancement of Learning*, Bk VII, ch iii. Transl. by Spedding of *De Dignitate et Augmentis Scientiarum* (1623).

¹⁵ Francis Bacon, *Of the Proficiency and Advancement of Learning* (1605), Bk.II.

¹⁶ Francis Bacon, *Of the Advancement and Proficiency of Learning* (1640), Bk III, i.

¹⁷ Francis Bacon, *Of the Proficiency and Advancement of Learning* (1605), Bk.II.

¹⁸ Ecclesiastes 3:11: -

“He has made everything beautiful in its time. Also He has put eternity in their hearts, except that no one can find out the work that God does from beginning to end.” (New King James Version)

¹⁹ Francis Bacon, *Wisdom of the Ancients*, ‘Cupid or the Atom’.

²⁰ Francis Bacon, *Advancement of Learning* (1605), Bk II.