

The 1623 Revelation of the Baconian-Rosicrucian Great Instauration



The significance of the twinning of the 1623 publications – the Shakespeare First Folio and Francis Bacon's De Dignitate et Augmentis Scientiarum.

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The Great Conjunctions and their Twinning Effect

2023 is the 400th Anniversary of the publication in 1623 of the Shakespeare First Folio of plays – the folio titled *Mr. William Shakespeares Comedies, Histories, and Tragedies*. It is also the Quatercentenary of the publication of Francis Bacon's *De Dignitate et Augmentis Scientiarum*, the much expanded Latin version of his earlier and original *Of the Proficiency and Advancement of Learning, Divine and Human*, that was published in English in 1605.

Not only were these two books published in the same year, 1623, but they were also published in folio and close in time to each other, towards the end of the year. Moreover, this was the same year in which a great conjunction of Saturn and Jupiter took place, which occurred on 16th July 1623 in the zodiac 'fire' sign of Leo, the Lion. This was the second great conjunction in the Fiery Trigon. The previous great conjunction of Saturn and Jupiter – which had occurred on 17th December 1603 in the fire sign of Sagittarius, the Archer – had been the first of the series in the Fiery Trigon.

These two great conjunctions of 1603 and 1623 in the Fiery Trigon acted as twins to each other, with Leo ruling the heart, Sagittarius the thighs. Sagittarius is connected with the heart, not just physiologically but also allegorically, because Cupid, whose seat is in the heart, is also an Archer. Moreover, after the 1623 great conjunction, the next great conjunction occurred on 24th February 1643 in the 'water' sign of Pisces, meaning that the great conjunction phenomena had temporarily regressed to the Water Trigon, which emphasised even further the twinship of the first two Fire Trigon great conjunctions.

The 1603 great conjunction had been of exceptional importance, as in 1604 Saturn and Jupiter were joined by Mars and a bright supernova that suddenly appeared close by in the constellation of Ophiuchus, the Serpent-Bearer and 13th sign of the Zodiac. Moreover, this grouping of the three planets and supernova was in close alignment with the heart of the Milky Way Galaxy, whilst a 'new star' (nova) in Cygnus the Swan (first sighted in 1600) was shining brightly. [See fig.1.]

All this was perceived as highly significant, not only because of what the Swan means but also because the Swan was flying along the Milky Way in the direction of where the 1603-4 celestial events were taking place, acting like a creator or precursor of the phenomena and a pointer to their importance.

The Swan is associated with Dionysus who, in allegorical myth, ascended into heaven to become Cygnus, the Swan. The Thracian poet Orpheus, reformer of the Dionysian Mysteries, was likened to Dionysus and symbolised as a Swan after his resurrection and ascension.

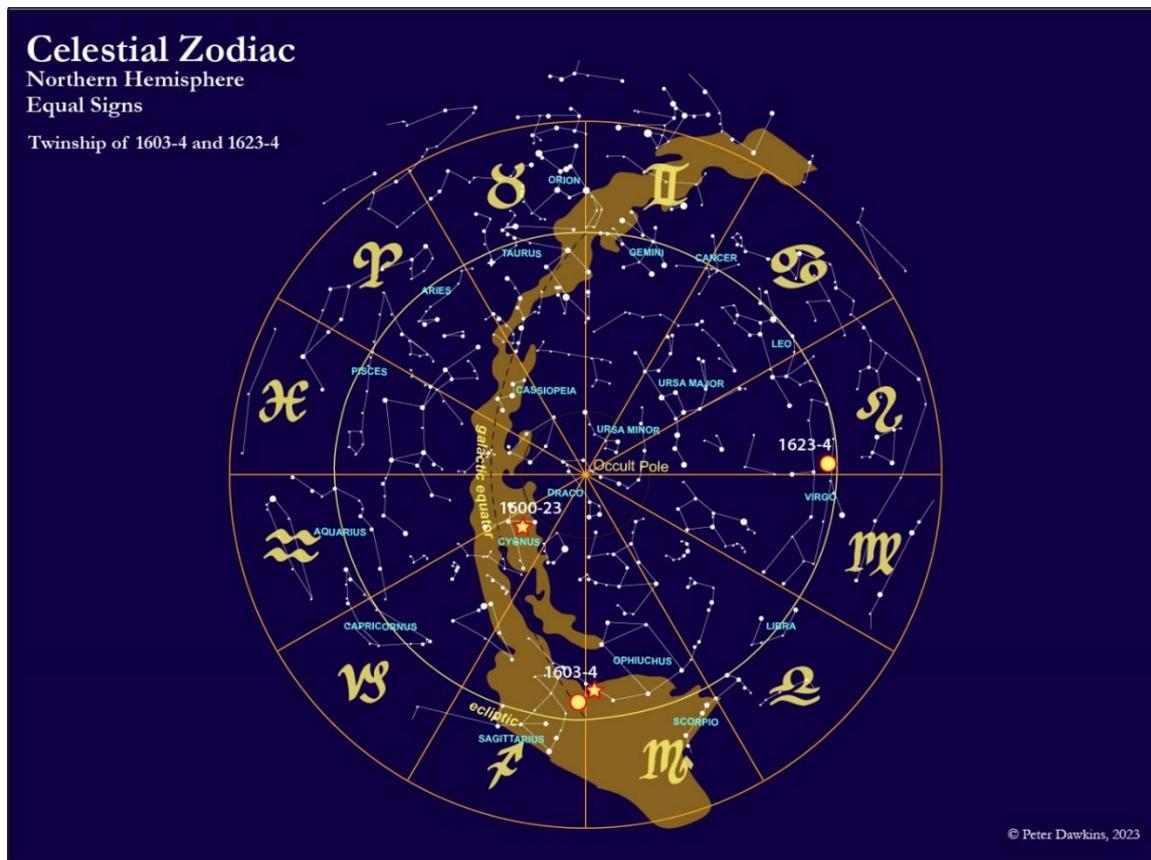


Figure 1: Twinship of the 1603-4 and 1623-4 Celestial Events

Because of Orpheus' ability as a prophet, poet and musician, the Swan became an emblem of similar great poets, such as 'Shakespeare'.

Something of all this had been foreseen in a visionary way by Paracelsus who, before he died in 1544, prophesied that a "great light" would appear 58 years after his death. He described this "great light" as a marvellous being called Elias the Artist, who would reveal many things and usher in a time when what had been concealed would be revealed.¹ Not only did the 1603-4 celestial event mark the appearance of this "great light", but also the Rosicrucian fraternity took this as the sign that they should announce their existence and work to the world,² which they allegorised in their manifestos³ as the opening of the tomb of their "father", Fra. C.R.C. (Christian Rosy Cross). In doing so, they associated Fra. C.R.C. with Elias the Artist.

Robert Burton, in his *Anatomy of Melancholy* (1621), names Elias the Artist and Fra. C.R.C. as one particular person who was alive in 1621 and who was the "quintessence of all wisdom" and "instaurator of all arts and sciences". This was specifically a description of Francis Bacon, who named his *magnum opus* as "The Great Instauration". Dr. John Wilkins, who became Bishop of Chester and the first Secretary of the Royal Society, refers in his *Mathematical Magick* (1648) to Fra. C.R.C. by his Christian name: "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."⁴ Later, in 1660, when the Royal Society was founded, Bacon was publicly acknowledged as its "Instaurator".

The 1623 Twinning of the Shakespeare First Folio and Bacon's *De Dignitate et Augmentis Scientiarum*

Astronomers of the time were able to calculate when and where great conjunctions were due to happen, so such knowledge was available to those who were interested in the Hermetic science of "As above so below, as below so above". This was certainly the case in the 1623 publication of the Shakespeare First Folio and Bacon's *De Dignitate et Augmentis Scientiarum*; for these two publications act as twins, echoing on earth the great conjunction of Saturn and Jupiter occurring that year in the heavens. And all this, in turn, twinned the 1603 great conjunction.

The fundamental idea of twinship – of heavenly twins and earthly twins, and of both sets of twins twinning each other, is allegorised in the mythology of the Gemini. (*Gemini* is Latin for 'Twins'.) The classical myth of Leda and the Swan tells of how Leda gave birth to two sets of twins, one set immortal (Pollux and Helen), the other set mortal (Castor and Clytemnestra). Both sets were hatched from swan eggs, so all four twins became known as Swans.

The two brothers, the immortal Pollux and mortal Castor, became good friends and loved each other dearly, so when Castor died, Pollux voluntarily sacrificed his immortality so as to resurrect his brother and raise him to immortality. In this way, they became the immortal-mortals, known as the heavenly twins. They were portrayed riding white horses, wearing golden helmets that flamed with fire, and brandishing spears of light.⁵ They became known as Knights of the Helmet and Spear-shakers (or 'Shakespeares').⁶ The Shakespeare Monument in Holy Trinity Church, Stratford-upon-Avon, depicts them as children sitting atop the twin 'Great Pillars' of the Monument, so as to make this Gemini association clear.

The Great Instauration

Poetry, especially dramatic poetry, is a key part of Francis Bacon's Great Instauration. Bacon describes the Great Instauration as the instauration or building of a new Pyramid of Philosophy and Science as a Holy Temple in the human mind, wherein Truth, the eternal Wisdom, the Law of the universe, is revealed and known. To achieve this, he explains, there has to be a marriage of Divinity and Philosophy.⁷ Moreover, to actually build the Temple or Pyramid of Philosophy requires three things – History, Poetry and Philosophy – History to provide the foundation and quarry for the stones of the Temple, Poetry to build the Temple, and Philosophy, which is the Temple.

In his *New Atlantis*, Bacon refers to the Great Instauration as 'The Six Days Work', patterned on the Six Days of Creation as described in Genesis 1. Bacon symbolised these Six Days as Six Books, with a Seventh Book as the culmination, equivalent to the Seventh Day of Rest or Peace. Like a week of seven days, the Great Instauration is a process that keeps on repeating, over and over again, until the Temple or Pyramid is complete. Bacon provided examples of each Book or Day, but it wasn't until after his death in 1626 that some publications began to explain better what had to be kept relatively secret or obscure during Bacon's lifetime.

There are two publications in particular which help to explain not only the whole scheme of the Great Instauration, but also how the Shakespeare First Folio and the *De Dignitate et Augmentis Scientiarum* twin each other.

Of the Advancement and Proficiency of Learning (1640)

In 1640, the first English translation of the 1623 *De Dignitate et Augmentis Scientiarum* was published, with the title *Of the Advancement and Proficiency of Learning*. Its title page illustrates how the Great Instauration works. [See fig.2.]

Books I, II and III of the Great Instauration can be seen supporting the right-hand Sun Pillar, which is 'in the light'. They are labelled as follows: -

- Book I, *Partitiones Scientiarum* ('Partitions of Sciences'), which is another name for the *De Dignitate et Augmentis Scientiarum* ('Of the Proficiency and Advancement of Science').
- Book II, *Novum Organum* ('New Method').
- Book III, *Historia Naturalis* ('History of Nature').

Books IV, V and VI can be seen supporting the left-hand Moon Pillar, which is 'in the shadow'. They are labelled as follows: -

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

Being in the light or in the shadow is an ancient Cabalistic way of denoting right-hand side and left-hand side – the right-hand side being associated with the creative wisdom and symbolised by the Sun that shines by day, and the left-hand side being associated with the receptive and formative intelligence or mind, symbolised by the Moon that gives light – reflected light – by night.

The function and meaning of the twin 'Great Pillars', as they are called in Freemasonry, plus the mystical Middle Pillar or Middle Way, are summarised in the saying: "Wisdom to design, Strength to support, Beauty to adorn."

In other words, the three books on the right-hand Sun Pillar supply the wisdom, design and method for the Great Instauration. The three books on the left-hand Moon Pillar denote the actual forming of the ideas concerning the wisdom, leading to an understanding of the wisdom, and eventually knowledge of the wisdom.

The actual search for truth – which is the Middle Pillar or Middle Way – is denoted by the ship *Argo*, carrying the Argonauts between and beyond the Great Pillars in search of the golden fleece (i.e. illumination); whilst the attainment of the ultimate Peace and Joy of the Seventh Day can be seen symbolised by the Masonic handshake at the top of the picture, crowning the Middle Pillar of Beauty.



Figure 2. Title page: *Of the Advancement and Proficiency of Learning* (Oxford, 1640)

De Dignitate et Augmentis Scientiarum (1645)

In 1645, a continental edition of the *De Dignitate et Augmentis Scientiarum* was printed and published in Leyden, Holland. Its frontispiece also illustrates how the Great Instauration works, but with different symbolism, acting like a twin to the 1640 *Advancement and Proficiency of Learning* title page. [See fig. 3.]

In this frontispiece Bacon is shown seated on a chair, hatted and robed as the Lord Chancellor. A large folio book, the *De Dignitate & Augmentis Scientiarum*, lies open on the table in front of him, to a word of which he is pointing with the forefinger of his right hand. This large folio book is supported on a smaller book that lies on a cube-shaped table in front and slightly to the right of him. The table, both top and sides, is covered with a close-fitting tablecloth. But Bacon has pushed to his right, with his right leg, part of the tablecloth that faces him, so that we can see what is on it. What is on it is a rayed Sun containing a face, all of which is picked out in tiny dots. That part of the cloth pushed towards us, with its sun-face, 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 left arm and hand, Bacon is 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 wore soft sandals made of fawnskin, the original of the socks of comedy. The tragic actor or bacchant, by contrast, wore high-soled hunting boots made of goatskin, known as buskins, and a goatskin tunic. The bacchant in this picture is not wearing buskins, and therefore the deduction is that the bacchant is wearing fawnskin and performing comedy.

The mask was used in the Bacchanalian mysteries to represent the persona of the character being played by the bacchant. (Latin *persona* means 'mask', 'character'.) Moreover, just as the mask veiled the bacchant whilst he played his role on the stage, so the bacchant was considered to be the mask of the god Bacchus.

The Italian word for Bacchus is *Bacco*, which is similar to how Bacon's name was spelt 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.

Whilst looking back to Bacon, the actor-bacchant 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 actor appears to be in the process of starting to climb the hill, whilst held and guided by Bacon's left arm and hand.



Figure 3. Frontispiece: *De Dignitate et Augmentis Scientiarum* (Leydon, Holland 1645)

Comparison of the 1640 and 1645 publications

Comparing the 1645 frontispiece of *De Dignitate et Augmentis Scientiarum* with the 1640 title page of the *Advancement and Proficiency of Learning*, we can see that, on Bacon's right-hand side: -

1. Book I, the *De Dignitate et Augmentis Scientiarum*, corresponds to the large folio pointed at by Bacon's right hand.
2. Book II, the *Novum Organum*, corresponds to the smaller book lying beneath and supporting the larger *De Dignitate et Augmentis Scientiarum* folio. (The *Novum Organum* was published in 1620 as a smaller folio than that of the 1623 *De Dignitate et Augmentis Scientiarum*.)
3. Book III, *Historia Naturalis*, is represented by the table and its tablecloth, and by the rayed Sun on that part of the tablecloth pushed towards us by Bacon's right leg. This is a neat way of symbolising 'the light of nature' – the wisdom hidden in nature waiting for us to find – wherein nature is traditionally symbolised as the cube-shaped Foundation Stone of the Universe, which is the shape of the Table.



Figure 4. Comparison of the 1645 frontispiece of *De Dignitate et Augmentis Scientiarum* with the 1640 title page of the *Advancement and Proficiency of Learning*.

Then, on Bacon's left-hand side are the symbols of Books IV-VI: -

4. Book IV, *Scala Intellectualis* (the Intellectual Ladder), is represented by the actor who is being guided by Bacon's left hand.
5. Book V, *Anticipationes Philosophia* (Anticipations of Philosophy), is represented by the book held by the actor.
6. Book VI, *Philosophia Secunda: Scientia Activa* (the Second Philosophy: Active Science), is represented by the temple on the hill.

In other words, the Folio of *Shakespeares Comedies, Histories and Tragedies* is an example of Book IV, *Scala Intellectualis* (the Intellectual Ladder), and its twinship with the *De Dignitate et Augmentis Scientiarum* is exemplified by them each being the topmost book of their respective pile of three books.

The positioning is important, as *De Dignitate et Augmentis Scientiarum* is Book 1 of the Great Instauration, corresponding to the First Day of Creation when universal light was created, whilst *Shakespeares Comedies, Histories & Tragedies* is Book IV, corresponding to the Fourth Day of Creation when individual lights were created in the firmament of heaven.⁸

In other words, on these two Days two types of light were created, which twin each other, with the light of the First Day being one single universal light, and the light of the Fourth Day consisting of individual lights disposed in three distinct groups (greater light, lesser light and stars). In like manner, the *De Dignitate et Augmentis Scientiarum* and the Shakespeare First Folio of *Comedies, Histories and Tragedies* twin each other and are lights that give light – the former providing a universal light, the latter many individual lights organised into three categories.

The *De Augmentis Scientiarum* & Shakespeare Folio Gemini Effect

There are several important mathematical keys to be found in the *De Dignitate et Augmentis Scientiarum* and Shakespeare First Folio, but there is one particular key that shows how the two publications act like the Gemini brothers and reveals an even greater mystery and bodhisattvic labour of love.

The *De Dignitate et Augmentis Scientiarum* is divided into nine books or sections. Book 1 is the Address 'To the King', as per Book 1 of the original 1605 *Advancement of Learning*. Books 2-9, which Bacon calls 'The Division of the Sciences', are an expanded version of Book 2 of the 1605 *Advancement of Learning*, with their contents divided into 38 Chapters.

Out of all these eight Books (2-9), Book 9, the final Book, is the only Book to contain just one Chapter. This final Chapter concerns Inspired Divinity, which Bacon also refers to as Theology. However, the first thing that Bacon says beneath the Chapter heading is that "The Divisions of Inspired Divinity are omitted". In other words, this Chapter is omitted. This means that there are in fact but 37 Chapters, and 37 is a key number.

A similar thing happens in the Shakespeare First Folio, but in a different way.

The Shakespeare First Folio contains 36 plays plus a preface of 11 printed pages. The Shakespeare plays are not only examples of dramatic poetry but also mysteries, as they each contain profound wisdom. The preface is also a mystery, but presented in a different way. The preface plus the 36 plays provide us with 37 mysteries – and 37 is a key number.

Comparing the two 1623 publications, we can note that with the *De Dignitate et Augmentis Scientiarum*, the 37 is arrived at by subtraction of 1 (the Chapter of Inspired Divinity), whilst with the 1623 Shakespeare Folio, the 37 is arrived at by addition of 1 (the Preface).

This a good representation of the story of the Gemini brothers, the twin Shakespeares, wherein the immortal twin sacrifices his immortality so as to resurrect and raise his mortal twin to immortality. This story can refer to the two poets, as mentioned in *Shakespeare's Sonnets* (Sonnet 83: "both your poets"), or it can refer to the author (the immortal poet) and the actor (the mortal bacchant).

What is also being shown is that it is Inspired Divinity from the immortal twin (*De Dignitate et Augmentis Scientiarum*) which descends to the mortal realm to rescue and raise the mortal twin (*Shakespeare's Comedies, Histories & Tragedies*). And it is the Preface of the mortal twin which raises the mortal twin to become an immortal-mortal. Which means that we should find Inspired Divinity in the Preface of the Shakespeare First Folio.

The Key Number 37

Mathematically, 37 is a key number because it is the number of degrees in one of the three angles of the Pythagorean right-angled triangle known as Euclid's 47th Proposition. Freemasonry refers to this triangle, which has sides in the ratio of 3:4:5, as the Gallows Square. This is a Square that is always true and is therefore used to test whether a Master's Try Square is truly square.

The Gallows Square is the jewel of a Past Master, who has completed all three Craft degrees and "gone beyond". It is referred to as the "Foundation of all Masonry" and "teaches Masons to be general lovers of the arts and sciences."

The Gallows Square also has an even deeper meaning, as it is used to represent the Holy Trinity, wherein side 3 signifies the Divine Father, side 4 signifies the Divine Mother, and side 5 (the hypotenuse) signifies the Divine Son/Sun, the Light. In this way, the 90° angle represents the love-union of the Father-Mother, the 37° angle represents the love-union of the Madonna-Child, and the 53° angle represents the love-union of the Father-Son. The Madonna-Child union (37°) signifies birth. The Father-Son union (53°) signifies death. These are the Alpha and Omega respectively. [See figures 4-5.]

The key cipher 37, therefore, refers to the Alpha, the Beginning, the Birth of Light. For the *De Dignitate et Augmentis Scientiarum* this light is the universal light. For the First Folio of *Mr. William Shakespeares Comedies, Histories, & Tragedies*, this light consists of individual lights.

In addition, the cipher 37 refers us to Genesis chapter 1, the beginning of the Bible, in which the Six Days of Creation are described and upon which the design of the Great Instauration is based.

Pythagorean Theorem: 47th Proposition of Euclid

Right-angled Triangle
with sides 3:4:5 and angles: 90° - 37° - 53°
= 47th Proposition of Euclid (Pythagorean Theorem):

"In any right triangle, the sum of the squares of the two sides is equal to the square of the hypotenuse."

i.e. 3 squared + 4 squared = 5 squared
(9 + 16 = 25)

Represented in Freemasonry by
The Gallows Square

Pythagorean Theorem

- 3 = Vertical = Divine Father = Word/Wisdom = Sephira #2
- 4 = Horizontal = Divine Mother = Holy Spirit/Breath/Intelligence = Sephira #3
- 5 = Diagonal/Hypotenuse = Divine Child = Son/Sun/Light/Beauty = Sephira #6
- 90° = Father-Mother = Hebrew: *Ælohim* (God) = *Al-Alah* (El-Elah)
- 37° = Mother-Son = Madonna and Child (Nativity) = Birth = Alpha
- 53° = Father-Son = "The Father and I are One" (Crucifix) = Death = Omega

Figures 4-5

Endnotes

¹ Paracelsus, 'De Mineralibus', *Opera Omnia medico-chemico-chirurgica* (Geneva, Vol. II, 1658).

² Before 1604, the work of the Rosicrucian Fraternity (The Society of the Golden and Rosy Cross) had been prepared in secret since its beginning in 1572, in England, which beginning had been marked by an intensely bright supernova that appeared in Cassiopeia, the Heavenly Queen, and shone brighter than Venus until 1574.

³ *Fama Fraternitatis Rosae Crucis* (Cassel, 1614) and *Confessio Fraternitatis* (Frankfurt, 1615).

⁴ Wilkins, *Mathematical Magick*, Bk 2, ch 10. London, 1648; further editions 1680, 1691 and 1707.

⁵ See Emblem 74, Catari's *Le imagine de gli Dei de gli Anthici* (1181).

⁶ The goddess Pallas Athena, the Spear-shaker and Tenth Muse, Patroness of the Arts and Sciences, wears a golden helmet, signifying her illumination – her knowledge of the divine wisdom. In art this helmet is depicted as a bronze Corinthian helmet, which shines golden in the sunlight.

The goddess presents similar helmets to each of her heroes who also reach illumination, who is then known as a knight of the helmet. The helmet symbolises the golden halo produced when in a state of illumination. The helmet is said to make the wearer invisible.

The helmet was a *wil-helm* (German), from which the name William, meaning 'resolute protector', is derived. The German words *wil* and *helm* mean 'strong-willed protector'. The German root of *helm*, which is *kel*, means 'to cover, protect, conceal, save'.

The golden helmet refers to strong goodwill combined with clear perception or judgement, which provide both protection and concealment. Such a combination of goodwill and good judgement leads to a powerfully good, charitable action, which in turn produces illumination. The invisibility bestowed on the wearer of such a helmet refers to the humility yet strength of the illumined person, who can appear normal (i.e. invisible) to those who are unillumined. The Rosicrucian fraternity are known as 'invisible brethren' for this reason, as their real status is unknown or unrecognisable to the outer world.

All knights of the helmet are, metaphorically, spear-shakers or shake-speares, like the Gemini brothers, Pallas Athena and St George. Their spears are symbolic of their invisible rays of golden light that can inspire and illumine others.

⁷ "The knowledge of man is as the waters, some descending from above, and some springing from beneath; the one informed by the light of nature, the other inspired by divine revelation. ... So then, according to these two differing illuminations or originals, knowledge is first of all divided into Divinity and Philosophy." – Francis Bacon, *Advancement of Learning* (1605), Bk II.

⁸ Genesis chapter 1.