



Sir Francis Bacon's Memorial Monument

A description of the Memorial Monument to Sir Francis Bacon, Baron Verulam of Verulam, Viscount St Alban, in St Michael's Church, St Albans, and its symbolic meaning.

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Description

Shortly after Sir Francis Bacon's death¹ and burial in April 1626, his personal secretary and friend, Thomas Meutys, erected a memorial monument to Francis Bacon in the chancel of St. Michael's Church, St. Albans, the parish church of Gorhambury. The nearby Gorhambury estate had been the country home of Francis Bacon, and of Anthony Bacon, Lady Anne Bacon and Sir Nicholas Bacon previously. The estate was inherited by Meutys when Sir Francis Bacon died.

The monument was installed in 1630 in the chancel of St Michael's Church, above the chancel vault in which the coffin containing Sir Francis Bacon's body was entombed. Lady Anne Bacon's body was also interred there when she died in August 1610.² In Sir Francis Bacon's last will and testament, he requested to be buried in St Michael's Church, where his mother was buried:

"For my burial, I desire it may be in St. Michael's church, near St. Alban's: there was my mother buried, and it is the parish church of my mansion house of Gorhambury, and it is the only Christian church within the walls of old Verulam. I would have the charge of my funeral not to exceed three hundred pounds at the most."³

The memorial monument is composed of a sculpture of Francis Bacon seated, with the sculpture supported on a threshold and pedestal adorned with three plaques carrying inscriptions. The sculpture, which was probably sculpted by Nicholas Stone,⁴ is recessed into the north wall of the presbytery part of the chancel. The recess is arched, appearing like an entrance or doorway. The sculpture is set upon the deep threshold of the archway. This deep threshold is faced with a black marble plaque with an engraved inscription.

The sculpture consists of a life-size white Sicilian marble statue⁵ of Sir Francis Bacon seated in a chair,⁶ clothed in his Lord Chancellor's ermine-edged gown, with his hat on his head and a rose on each shoe. His head rests in his left hand as he leans slightly backwards on his left elbow, which is supported by the lefthand armrest. His right forearm rests on the righthand armrest and his right hand hangs free.⁷ His eyes are open, gazing into the space above the high altar.

The subtly-veined crema marble pedestal, on which the lower two black marble inscription plaques are positioned, originally projected out further into the chancel, but during restorations in 1866-1869, by request of James Walter Grimston, 2nd Earl of Verulam, who lived at Gorhambury, and the vicar, the Rev. B. Hutchinson, it was set back into the wall so that it would no longer protrude into the chancel, leaving it as we see it now, slightly projecting from the wall.⁸

The marble pedestal consists of a 5ft. 6in. wide rectangular cuboid die (dado), which stands on a four-stepped base and capped by a 3 in. thick black marble cornice with moulded edging.

The front face of the die (dado) is carved in low relief in such a way as to suggest a rectangular chalice containing the middle plaque, with the lowest plaque forming part of the chalice.

Thomas Tenison

On pages 257-258 of Thomas Tenison's *Baconiana* of 1679, Tenison mentions the monument erected by Meutys in honour and remembrance of Sir Francis Bacon: -

He departed this Life, upon the ninth day of *April*, 1626 (being *Easter-Day*) in the sixty sixth year of his Age, at the Earl of *Arundel's* House in *High-Gate*, near *London*, to which place he casually repaired about a Week before; and was Buried in the North-side of the Chancel in St. *Michael's* Church at St. *Albans*, according to the appointment by his last Will and Testament; because the Body of his Mother lay there Interred, it being the only Church remaining within the Precinct of Old *Verulam*, where he hath a Monument of White Marble, representing his full Body in a contemplative posture, sitting in a Chair, erected by Sir *Thomas Meautys*, Knight, formerly his Secretary, but afterwards Clerk of the Council to King *James*, and King Charles the First. On which is this following Epitaph, Composed by the Learned Sir *Henry Wotton*, Knight.

Franciscus Bacon, Baro de Verulam, S. Albani Vicecomes: Seu, notioribus titulis Scientiarum Lumen, facudiæ Lex, sic sedebat.

Qui, postquam omnia Naturalis sapientiæ, & Civilis Arcana evolvisset, Naturæ decretum explevit. Composita solvantur, Anno. Dom. MDCXXVI. Ætatis Lxvi.

Tanti viri memoriæ Thomas Meautus superstitis cultor; defuncti Admirator. H.P.

Symbolism

Position of Monument

Francis Bacon's Memorial Monument was deliberately placed by Thomas Meutys against the north wall of the presbytery area of the chancel of St. Michael's Church. The whole monument – sculpture and inscriptions – is full of symbolism, and the placement is no exception.

In a church or cathedral, the location of the presbytery is between the choir and the high altar, close to the high altar and sometimes surrounding it. It is the area reserved for the officiating clergy. The officiating clergy were originally known as presbyters, an honorific title for a leader or elder of the early Christian Church. The word is derived from the Greek word *presbyteros*, meaning 'elder'. A presbyter is authorized to preach, teach, and administer sacraments (such as Baptism and Eucharist). The word 'priest' is an English contraction of presbyter.

In the New Testament, "presbyter" (elder) and "bishop" (overseer) refer to the same leadership, teaching and sacramental role, but with the bishop senior to the presbyter.⁹ In church architectural symbolism, a bishop sits in a *cathedra* – a raised chair or throne, with armrests¹⁰ – which is archetypally positioned on the north side of the presbytery.¹¹ This positioning is because the north represents the Source, the beginning and the end of a cycle

of time. It is known as the Alpha-Omega position. It represents the beginning of a cycle of initiation (i.e. inspiration, goodwill, good thought, good action) and its culmination in an illumination or revelatory knowledge of truth.¹²

In the Northern Hemisphere, in a daily time cycle, north is associated with midnight and the start of a new 24-hour day, whilst south marks midday, the midpoint of the daily cycle. In an annual cycle of time, north is associated with midwinter, Christmas, and St John the Beloved (or Divine), whilst south is associated with midsummer and St John the Baptist. In ancient times, what we now call Christmas Day marked the birth or rebirth of the new annual cycle – a celebration of the rebirth of the Sun after the three-day midwinter solstice.

In wisdom teachings, the seasonal cycle of nature represents the process of life. Starting at Christmas, the impulse or inspiration is given for the new cycle. Spring represents desire, with good desire being goodwill, which is God's will. Summer represents thought, in which we generate the idea of what we want to do. Autumn represents action, in which our desires and thoughts are put into action. The beginning of winter marks the end of our action. Then comes a period of so-called rest or waiting before the next impulse or inspiration at Christmas.

This period of rest or waiting can be a dark time, a psychological death experience, mirroring the dying or ending of the cycle. If we have done the action well, in goodness and love, then at midwinter/Christmas we can experience an illumination, a revelation or knowledge of truth, because we have put something good, loving, wise and true into action. So north symbolises not only the beginning but also the end, which can be a state of illumination.

It is the Omega state of illumination that the bishop seated in the north on his elevated throne symbolises. The bishop's mitre on his head symbolises the head of a salmon, the 'royal' fish that is fished out of the water, cooked on the fire, and eaten by the Christ, thereby becoming part of the body of Christ (John 21:1-14). This is symbolic of illumination, wherein that part of our mortal soul or psyche that was illumined is immortalised. That is to say, the mortal natural soul is fished out of the waters of baptism into the air and fire of the Holy Spirit.

In the human body, the crown chakra is our north pole, whilst the root chakra is our south pole. The same symbolism is used for our planet Earth, the world in which we live.

Seeing the Divine Presence

Eyes open

The statue of Francis Bacon shows him with his eyes wide open and gazing into the space above the high altar.

The high altar in a church acts in a similar way to the Ark of the Covenant in the Holy of Holies of Solomon's Temple. The Ark was known as the Mercy Seat, on which the Presence of God metaphorically sat, with a representation of a cherub on each side of the space containing the divine Presence (Hebrew: *Shekhinah*).

A church high altar – which is usually in the east, not in the west, like the Ark of the Covenant – represents this Ark of the Covenant arrangement by means of a central cross and two

candles on either side. The cross symbolises the Presence of God. The candles represent the two cherubim, one male, the other female, who are supreme archangels of divine wisdom and light, who bear the throne of God, and who act as guardians of sacred spaces.¹³

The divine Presence usually fills the whole church, but the high altar, representing the crown chakra of the church, is its main focal point. To be able to 'see' this divine Presence, sometimes called seeing into the heart of God, signifies the experience of full illumination. This is when the kundalini reaches the crown chakra and opens the 'Third Eye', so that the seer both sees and knows the truth.

As the Rev. William Rawley, Bacon's chaplain, wrote in his *Life of Francis Bacon*: -

"I have been induced to think, that if there were a beam of knowledge derived from God upon any man in these modern times, it was upon him."

"This lord was religious: for though the world be apt to suspect and prejudge great wits and politics to have somewhat of the atheist, yet he was conversant with God, as appeareth by several passages throughout the whole of his writings. Otherwise he should have crossed his own principles, which were, *That a little philosophy maketh men apt to forget God, as attributing too much to second causes; but depth of philosophy bringeth a man back to God again.*

"Now I am sure there is no man that will deny him, or account otherwise of him, but to have him been a deep philosopher. And not only so; but he was able to *render a reason of the hope which was in him*, which that writing of his of the *Confession of the Faith* doth abundantly testify.

"He repaired frequently, when his health would permit him, to the service of the church, to hear sermons, to the administration of the sacrament of the blessed body and blood of Christ; and died in the true faith, established in the church of England."¹⁴

Seership

In other words, the sculpture shows that Francis Bacon, as he "sat thus", was entirely focused on the Presence of God, which he could see with his 'eagle eyes'.

"To see with the eyes of the eagle" is associated with the Rosicrucians and St John the Beloved, who is also known as St. John the Divine, the great seer of the Book of Revelation.

St. John the Beloved's emblem is the eagle, and the second Rosicrucian manifesto, *Confessio Fraternitatis R.C.* ('*Confession of the Rosy Cross Fraternity*'),¹⁵ warns that only those who have received strength borrowed from the eagle may behold the Rosicrucian fraternity and their House of the Holy Spirit.

Francis Bacon left a clue concerning this in his *History of Life and Death*, when he wrote:

"St. John, an Apostle of our saviour, and the Beloved Disciple, lived ninety-three years. He was rightly denoted under the emblem of the eagle, for his piercing sight into the Divinity; and was a Seraph among the Apostles in respect of his burning Love."¹⁶

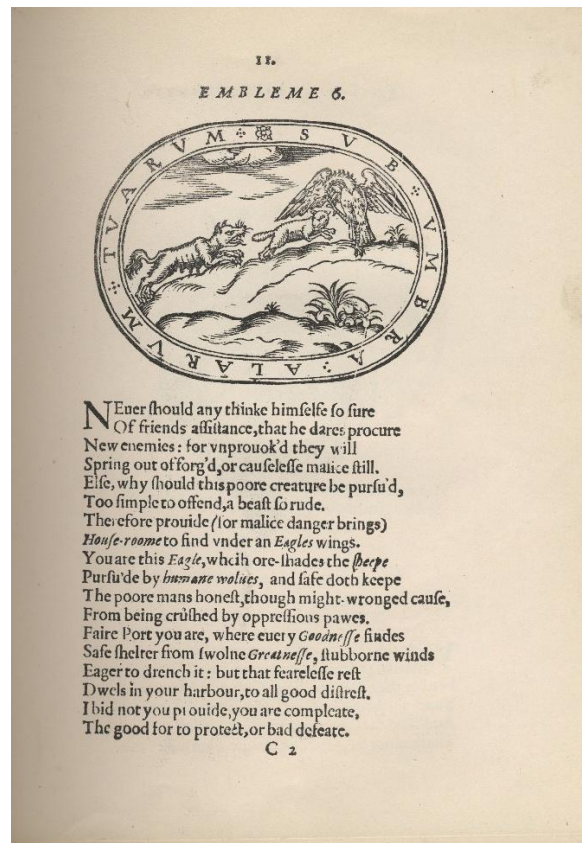
Francis Bacon is definitive in describing St. John's age as ninety-three, as St. John's age when he died is not known, neither is it known when he was born. It is believed he died of natural causes in Ephesus around 100 AD, during the reign of the Roman Emperor Trajan. However, 93 happens to be Francis Bacon's simple cipher¹⁷ for I.C., which phonetically translates as "I see".

The well-known Latin motto of the Rosicrucians was "*Sub Umbra Alarum Tuarum, JHVH*" ("Beneath the shadow of your wings, O Lord"). The motto and eagle with outstretched wings of protection appeared in emblem 15 in Jacob de Bruck's *Emblemata moralia et bellica*, published in 1615, the same year as the *Confessio R.C.* was published.

The motto and eagle also appeared in emblem 6 in *The Mirror of Majestie*, published in 1618. This emblem (as also emblem 5, with which it is twinned) is assigned to the Lord Chancellor, Sir Francis Bacon, and equates him with the eagle who "o'ershades the sheep pursued by human wolves, and safe doth keep the poor man's honest, though might-wronged cause, from being crushed by oppression's paws." Bacon (the eagle) is declared as someone who protects the good and defeats the bad.



Emblem 15, *Emblemata moralia et bellica* (1615)



Emblem 6, *The Mirror of Majestie* (1618)

The Rosicrucian motto is derived from three Psalms: -

Psalm 17:8-9.

Keep me as the apple of the eye, hide me under the shadow of thy wings,
From the wicked that oppress me, from my deadly enemies, who compass me about.

Psalm 57:1.

Be merciful unto me, O God, be merciful unto me: for my soul trusteth in thee: yea, in the shadow of thy wings will I make my refuge, until these calamities be overpast.

Psalm 91:1-4.

He that dwelleth in the secret place of the Most High [Elyon]
 Shall abide under the shadow of the Almighty [Shaddai].
 I will say of the Lord [Jehovah], 'He is my refuge and my fortress:
 My God [Elohim]; in Him will I trust.'
 Surely He shall deliver thee from the snare of the fowler,
 And from the noisome pestilence.
 He shall cover thee with his feathers,
 And under His wings shalt thou trust:
 His truth shall be thy shield and thy buckler.

The four distinct divine Names (Elyon, Shaddai, Jehovah, Elohim) in Psalm 91 form a Kabbalistic sequence related in ascending order to the highest *Sephiroth* ('Emanations') of the Tree of Life.

Bacon's private prayer that he composed for his Great Instauration work – a prayer that was eventually published in 1679 by Thomas Tenison in *Baconiana*¹⁸ – incorporates the meaning of the four divine Names in Psalm 91, but in reverse order:-

"May God the Maker, the Preserver, the Renewer of the Universe, of His love and compassion to man protect and guide this work, both in its ascent to His glory and in its descent to the good of man, through His only Son, God with us."¹⁹

Leaning on the left elbow

The statue of Francis Bacon shows him as leaning on his left elbow.

Passover Seder

The importance of leaning on the left elbow, reclining to the left, is derived from what was and still is required to be done during the Passover Seder,²⁰ a special ritual feast performed by a Jewish family. The Passover Seder commemorates the Spirit of the Lord passing over the first-born of each Israelite family. This passing over was because the blood of a lamb, specially slain for the purpose, had been daubed on the doorposts of the Israelite homes. The first-born of the Egyptians, on the other hand, all died. This led directly to the liberation of the Israelites from slavery in Ancient Egypt.²¹

The Seder ritual is based on the Biblical verse commanding the freed Israelites (nowadays the Jews)²² to retell the story of the Exodus from Egypt: -

You shall tell your child on that day, saying, "It is because of what the LORD [JHVH] did for me when I came out of Egypt."²³

The Seder includes reading the text of the Haggadah²⁴ and other commentaries from the Talmud,²⁵ telling the story of the Passover, discussing the story, performing special rituals, songs and blessings, partaking of symbolic foods placed on the Passover Seder Plate, eating matza (unleavened flatbread), drinking four cups of wine, and reclining to the left, supported by leaning on the left elbow, in celebration of freedom.

The reclining to the left, leaning on the left elbow, is symbolic of what the Ancient Egyptian and Roman nobility did when reclining on couches and eating.²⁶ Later on chairs were substituted for couches, but the reclining to the left whilst leaning on the left elbow still remained as a major symbol of freedom. Even if the reclining is not possible for all participants in the Seder, the officiant is always required to recline to the left, leaning on the left elbow.

During the meal there is a catechistic table discussion composed of questions and answers, which are begun by the standard Four Questions, which are asked by the officiant. The first of the Four Questions concerns the reclining – the leaning on the left elbow – which is designed to stimulate curiosity and begin the catechistic conversation: hence the Seder meaning of “thus leaning on my elbow I begin”.

The importance of leaning at the Seder is explained by the officiant to the other participants, the reason for it being that since their ancestors were slaves in Egypt, but then became free in this miraculous ‘Passover’ way, therefore they must celebrate by acting in accordance with their new status, which was akin to the freedom of Roman and Egyptian nobility at the time of the Passover.

“Thus leaning on my elbow I begin”

The Seder symbolism of leaning on the left elbow, and the catechism that follows, can be found in one of the Shakespeare plays. Philip the Bastard in the Shakespeare play *King John*, during his famous soliloquy, says: -

Thus leaning on mine elbow, I begin.²⁷

The fuller soliloquy is patterned on the Passover Seder catechism but is used in jesting form to allude to travellers to foreign lands, the messes of four at meals in the Inns of Court, and the question and answer catechisms involved in the Absey book teaching of schools.

Bastard. Now your traveller,
 He and his toothpick at my worship's mess,
 And when my knightly stomach is sufficed,
 Why then I suck my teeth and catechise
 My picked man of countries: 'My dear sir,'
 Thus, leaning on mine elbow, I begin,
 'I shall beseech you'--that is question now;
 And then comes answer like an Absey book:
 'O sir,' says answer, 'at your best command;
 At your employment; at your service, sir;'
 'No, sir,' says question, 'I, sweet sir, at yours:'

And so, ere answer knows what question would,
 Saving in dialogue of compliment,
 And talking of the Alps and Apennines,
 The Pyrenean and the river Po,
 It draws toward supper in conclusion so.
 But this is worshipful society
 And fits the mounting spirit like myself,
 For he is but a bastard to the time
 That doth not smack of observation;
 And so am I, whether I smack or no;
 And not alone in habit and device,
 Exterior form, outward accoutrement,
 But from the inward motion to deliver
 Sweet, sweet, sweet poison for the age's tooth:
 Which, though I will not practise to deceive,
 Yet, to avoid deceit, I mean to learn;
 For it shall strew the footsteps of my rising.

Philip speaks this soliloquy immediately following his official recognition by King John and John's mother, Queen Eleanor, acknowledging him as the bastard son of King Richard II and Lady Faulconbridge and knighting him as Sir Richard Plantagenet. Otherwise, legally, Philip was recognised in law as the eldest son and heir of the late Sir Robert Faulconbridge and Lady Faulconbridge.

By accepting his bastard status as the natural son of King Richard, and vowing his undying service to King John as a knight, Philip gave up his legal title to the Faulconbridge estate and left his younger half-brother Robert to inherit his father's property, as Robert wanted.

Despite some major differences, this situation is a pointer to Francis Bacon's own position as the unacknowledged bastard son of Queen Elizabeth I.²⁸ How to keep this and a large part of what he did²⁹ secret from others who were not 'in the know', and without using any deceit (one of the mortal sins),³⁰ was of major concern.

Bacon actually wrote an essay on this, entitled 'Of Simulation and Dissimulation', which was first published in 1625. He summarises the hiding and veiling of oneself as being composed of three degrees, with the third degree being deceit. Secrecy (the first degree) is the best, but sometimes recourse to dissimulation (the second degree) is needed, whereas simulation (the third degree) is deceit.

"There be three degrees of this hiding and veiling of a man's self. The first, closeness, reservation, and secrecy; when a man leaveth himself without observation, or without hold to be taken, what he is. The second, dissimulation, in the negative; when a man lets fall signs and arguments, that he is not, that he is. And the third, simulation, in the affirmative; when a man industriously and expressly feigns and pretends to be, that he is not."³¹

Myths, parables, symbols and theatre are an example of dissimulation, and have been used from ancient times to both conceal and reveal.

The Shakespeare play, *King John*, is believed to have been composed in the mid-1590s, and variously cited as 1594–1596 or 1596–1597. Although Queen Elizabeth had changed the law of royal succession in 1571 to allow her to name any “natural issue” of her body as her successor, in the latter half of the 1590’s overtures were being made to King James VI of Scotland to become crowned king of England, should Elizabeth not name her ‘bastard’ son as heir.³² Francis Bacon was therefore musing how to be acknowledged as the natural son and heir of Queen Elizabeth whilst not interfering with King James VI of Scotland becoming king of England.

Traveller

The soliloquy by Philip the Bastard in *King John* is a jest concerning travellers, each traveller exploring different countries and landscapes, and meeting different people and situations, in order to gain experience and knowledge of the world.

In the 16th-17th centuries, a traveller of a certain standing and substance was alternatively known as a passenger,³³ which calls to mind the inscription on the Stratford-upon-Avon Shakespeare Monument, “Stay Passenger, why goest thou by so fast?”³⁴

To be a traveller or passenger in a Baconian context is of the utmost importance, for a Baconian traveller is a seeker after truth, who trades in commodities of light, wherein ‘light’ means knowledge. Bacon speaks of such travelling in his *New Atlantis*: -

“The king [Solomon]... made this ordinance: that every twelve years there should be set forth out of this kingdom two ships appointed to several voyages; that in either of these ships there should be a mission of three of the fellows or brethren of Solomon’s House, whose errand was only to give us knowledge of the affairs and state of those countries to which they were designed, and especially of the sciences, arts manufactures and inventions of all the world; and whithal to bring unto us books, instruments and patterns in every kind...

“But thus you see we maintain a trade, not for gold, silver, or jewels, nor for silks, nor for spices, not any other commodity of matter, but only for God’s first creature, which was light; to have light, I say, of the growth of all parts of the world.”³⁵

Worshipful Society and a Worship’s Mess

The Bastard’s soliloquy continues with a reference to a worship’s mess, a worshipful society, a catechism, an Absey book, and observation.

Freemasonry, livery companies and the Inns of Court are all worshipful societies. The reference to a worship’s mess, however, identifies that an Inn of Court is meant.

A mess is a group of four men dining together, which is how dining was organised at the Inns of Court, as it was considered that the best table conversation could be had in groups of four, which was one of the purposes of dining together in hall.

The Inns of Court in Shakespeare's time were the Inner Temple, Middle Temple, Gray's Inn and Lincoln's Inn. The Bacon chambers were at Gray's Inn.

The Absey Book and Catechism

The Absey book—a corruption of 'ABC-book'—was an Alphabet primer used in school, which contained the Catechism plus other religious teachings and a few prayers.

The Bastard refers to his questions and answers as being like an Absey book, referring to the catechistic method of the schoolroom Absey book.

His questions and answers, however, involve knowledge concerning the Alps, the Apennines, the Pyrenees and the river Po.

The Alps are the mountains dividing Switzerland and France from Italy; the Apennines is the mountain range traversing most of the length of Italy; the Pyrenees are the mountains dividing France from Spain; and the River Po is the great river in northern Italy that flows eastwards from the Cottian Alps to the Adriatic Sea, down the middle of a wide valley that divides the Swiss Alps from the Apennines.

In this vast Po valley are the famous 'Shakespeare cities' of Milan, Mantua, Verona, Padua and Venice.

Because of the reference to the worshipful society, worship's mess and the traveller, we know that the Bastard is describing a table discussion at one of the Inns of Court.

The reference to the Absey book and catechistic method of question and answer is, at one level, the Bastard's satire on polite discussion akin to what he calls "Dialogue of Compliment"; but, at another level, it suggests that the mess consists of men who are Freemasons, as Freemasonry uses the catechistic method to teach and test.

However, the knowledge being shared is not that of Freemasonry, but of "light... of the growth of all parts of the world," as Bacon explains in his *New Atlantis*, this being the reason for the voyages of discovery instigated by Solomon's House.³⁶

This identifies the worship's mess as a Gray's Inn group of lawyers who belonged to the Society of the Golden and Rosy Cross (i.e. Rosicrucians), which, according to Michael Maier, was first formed in England in 1570/1.³⁷

At the time when the Shakespeare play of *King John* is thought to have been written (mid-1590s), Francis Bacon was not only advising the Queen as her Counsel Learned and writing speeches, plays and masques, but he was also running an intelligence network with his brother Anthony. Their spies, intelligencers, and 'traveller' friends had visited and were still visiting the parts of Europe mentioned in the soliloquy.

The Absey or ABC book hints at Francis Bacon's *Abecedarium Naturae* ('The Alphabet of Nature'), a cabalistic cipher system invented by Bacon that is described in Thomas Tenison's *Baconiana*.³⁸ The *Abecedarium Naturae* uses the alphabet, numerology, and words in Latin, Greek and English, to help list, investigate and comprehend the laws of nature, physical and metaphysical.

The Absey or ABC book is also a synonym for the Alphabet of sacred law, for in the Jewish kabbalistic tradition the Hebrew Alphabet represents the Word of God.

Melancholia

The leaning on the left elbow pose in which Francis Bacon is depicted is also one of melancholy, but of the highest level.

A characteristic of the melancholic person is to rest his head on his left hand, leaning on his left elbow, and this was used as a symbol of the melancholic humour.

Melancholy was the principal humour of the Elizabethan age, reflected in particular in the music of that time, and many Elizabethan portraits depict their subject in a melancholic disposition. It also extended into Jacobean and Carolingian times.

According to the Galenic philosophy, prevalent throughout the Middle Ages, a person's psyche is composed of a mixture of four basic humours or temperaments. This philosophy, which has a Hermetic origin, associates the humours with the four fundamental alchemical elements and four planetary influences:

- phlegmatic (*water – Moon*) = undemonstrative; apathetic; unemotional; calm.
- melancholic (*earth – Saturn*) = thoughtful; pensive; contemplative.
- sanguine (*air – Jupiter*) = cheerful; optimistic; hopeful; confident.
- choleric (*fire – Mars*) = hot-tempered; irascible, passionate.

The four humours are always present in each person, and the state of a person depends on when a humour wakes up from its dormant state and becomes dominant. The normal, mundane condition is the Moon level, when the Moon is dominant.

In the initiatory process, the best aspects of Saturn, then Jupiter, then Mars, are added as dominants. There are, therefore, three main levels, degrees or stages of melancholy: -

1. Moon + Saturn, with Saturn dominant = artistic melancholy.³⁹

This state of melancholy is equated with the so-called 'dark night of the soul' or 'psychological death', which leads to rebirth, an awakening to some realisation of truth. Alchemists refer to this psychological state as that of the *Prima Materia*, in the darkness of which is born the shining white star of the new person, the new consciousness.

Saturn is known as the Doorkeeper or Gatekeeper. Saturn is the Great Initiator or Hierophant who teaches and tests us, and who opens the door or gate for us to pass through into the higher levels of initiation when we are ready.

When we are experiencing melancholy at this level, the thinking is contemplative, meditational, inquiring and imaginative, and there is an inspiring influence present.

Neoplatonic thought saw this as inspired melancholy, the sign of genius and the humour of heroes and great sages. With this humour a person could potentially climb to the stars as a star.

The key to arising out of this initial melancholic state is to combine and temper it with jovial influences.

2. Moon + Saturn + Jupiter = philosophic melancholy.⁴⁰

Generally speaking, joviality is associated with merriment and good-heartedness, but esoterically it also signifies mercy, compassion and friendship.

Francis Bacon reports this state of being in his *Advancement of Learning* (1605), likening it to the conjunction of Saturn and Jupiter: -

“But this is that which will dignify and exalt knowledge: if contemplation and action be more nearly and straitly conjoined and united together than they have been: a conjunction like unto that of the highest planets, Saturn, the planet of rest and contemplation, and Jupiter, the planet of civil society and action.”⁴¹

This is a statement of the Renaissance ideal—the man of contemplation and action. The contemplation is philosophical, being a love of wisdom (Sophia), and the action is charitable, being a deed of love.

3. Moon + Saturn + Jupiter + Mars = divine melancholy.⁴²

When there is also a conjunction with Mars added to the Saturn-Jupiter conjunction, the philosophical melancholy becomes a revelation, an illumination.

Mars represents the ‘fire’ which is a necessary ingredient to reach to the uttermost heights of revelation, of illumination. This fire is a passionate and courageous fire of love, giving strength and vigour to the inspired state of jovial melancholy.⁴³

These three different states of Melancholia are depicted in certain key works of art. For instance, the first stage of this inspired melancholy, the artistic melancholy, was carefully portrayed by the artist Albrecht Dürer in his engraving titled *Melencolia I* (1514). This picture portrays a winged female figure looking pensively at a large pentagonal carved stone and a small carved orb of stone, works of art, with the Sun in the distance, and an emaciated sleeping dog and tools of operative craft masonry by her side. She rests her head in her left hand, with her left elbow on her left knee, and holding a pair of compasses in her right hand. This means that she is speculating on the meaning the masonic compass, how it is used to produce geometric shapes, what has been constructed as a result, and what that shape means.



Dürer's *Melencolia I* (1514).

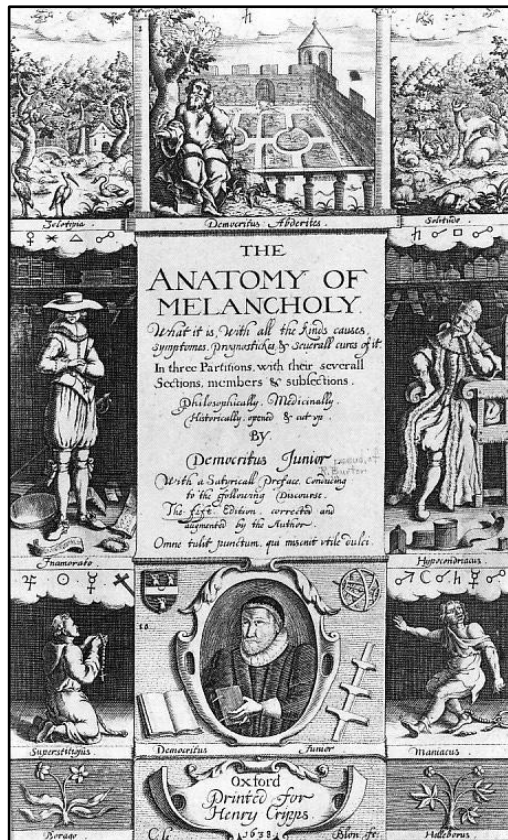


Durer's *St Jerome in his Study*.

Dürer also engraved a picture of the second stage, philosophic melancholy, in his picture of *St Jerome in his Study*. Saint Jerome is shown seated at his desk, writing his translation of the holy scriptures or law of God, his cardinal's hat hanging on the wall behind him, his head haloed with divine illumination, a lion and dog lying peacefully together on the floor before him, and a skull on the windowsill.

Philosophic melancholy is also portrayed in the 'Tree of Life' frontispiece to Robert Burton's *Anatomy of Melancholy* (1628), in the central uppermost picture. In this 'crown' position, the ancient philosopher Democritus Abderites (c. 460-370 BC), a native of Abdera, Thrace, is depicted seated on the ground at the foot of a tree, leaning on his left elbow, with his head resting on his left hand, a pen held in his right hand, and an open book on his thighs with blank pages in which he hopes to write his answers. Behind him is a walled geometrically-shaped garden, whilst "over his head appears the sky, and Saturn Lord of Melancholy".⁴⁴

In that part of the illustration corresponding to Sephira #5, Judgement, a philosopher is shown seated in a chair with arms, leaning on his left elbow, head supported by his left hand and arm. His right arm is bent, with hand on hip, such that it makes a Freemasonic square. He is surrounded with bottles on a shelf and caskets of pills on the floor. The picture is titled "Hypocondriacus",⁴⁵ which refers to a person who is affected by a form of melancholy that was thought to arise from the liver and spleen, causing sadness, depression, and an obsessive, irrational anxiety regarding personal health and imagined diseases. This is the first stage of melancholy, called artistic melancholy.

Burton, *Anatomy of Melancholy* (1628)Anonymous, *Truth brought to light* (1651)

Another illustration of philosophic melancholy is the frontispiece to *Truth brought to Light and discovered by Time* (1651). In this frontispiece illustration King James I is shown seated in his canopied throne, with his head supported in his left hand, leaning on his left elbow, and his right hand resting on a skull. James has his eyes closed in quiet contemplation, or else asleep, thinking or dreaming of death, resurrection, and bringing truth to light.

To his right is the goddess Truth, standing on the head and left arm of a man who is bowed down in humility, symbolising life and heart love. To his left is Saturn, god of Time, standing on the right arm and leg of a skeleton, symbolising death and the cycle of time.

Beneath the goddess Truth is a philosopher seated at a table, reading a manuscript, with the image of his previous self (a maiden), holding a cross, lying at his feet, symbolising religion. Beneath the god Time is a philosopher seated at a table, with an open book wherein he is writing, with the image of his previous self, leaning on his right elbow, clutching a book, thinking, lying at his feet. These two represent Francis Bacon's Great Instauration, which requires both Divinity and Philosophy, joined in a loving marriage, in order to discover Truth.

Divine melancholy is portrayed by the statue of Francis Bacon, Viscount St Alban, on the memorial monument erected by Thomas Meautys in St Michael's Church, St Albans. The difference between the depiction of King James in the title page illustration of *Truth brought to Light and discovered by Time* and the sculpture of Francis Bacon is that whereas King James has his eyes closed, Francis Bacon has his eyes open, gazing at and communicating with the divine Presence.

Hat on Head and Roses on Shoes

The hat on the memorial monument sculpture of Bacon's head, and the roses on his shoes, indicate that Francis Bacon was a supreme Grand Master and First Principal of the Rosy Cross Society. During meetings, hats were normally worn only by the masters (magi) of a Rosicrucian fraternity.⁴⁶ Supervising them all were three Principals or Grand Masters,⁴⁷ the 1st Principal being likened to Zerubbabel,⁴⁸ the royal prince who instaurated the ruined Solomon's Temple in Jerusalem.⁴⁹

The roses on the shoes symbolise that the heart flame of love⁵⁰ has not only been raised up to envelop the head, bestowing a crown or halo⁵¹ of illumination such as saints have, but also even further increased via intense loving, sacrificial service so as to envelop the whole body, including the feet, in an aureole. Such aureoles are depicted in art as surrounding Jesus Christ, the Virgin Mary, the Buddha, a Bodhisattva, and an Avatar.⁵²

The Three Plaques

On the face of the pedestal and plinth are three plaques of black marble, inscribed with words in Latin. The upper two plaques contain epitaphs that are purposely enigmatic. They were composed by Sir Henry Wotton, an English poet, writer, diplomat, art connoisseur, secret agent, and friend of Bacon. The lowest plaque is more straightforward, with a Latin inscription composed by Thomas Meutys, who was responsible for the overall design and erection of the monument.

During the reign of Queen Elizabeth I, Henry Wotton toured the continent of Europe from 1588 to 1595, during which time he forwarded foreign news to Robert Devereux, second earl of Essex. Once returned to England, Wotton became one of Essex's agents and secretaries. In October 1595 he was sent by Essex to visit the margrave of Baden, to win his friendship for Queen Elizabeth. In December 1595 he was sent by Essex to Paris to warn Essex's Portuguese protégé, Antonio Perez, of the treachery of his English attendant Aleyn.⁵³ In 1596 he was entrusted by Essex with running the intelligence department that dealt with the affairs of Transylvania, Poland, Italy, and Germany, under the supervision of Anthony Bacon, who ran the whole intelligence service.⁵⁴ As soon as Essex fell out of favour with his sovereign in October 1599, Wotton hastily left England on another visit to Italy, where he seems to have settled in Venice.⁵⁵

After Queen Elizabeth I's death on 24 March 1603, and the succession of King James VI of Scotland to the English throne as James I of England, Wotton at once returned to England. He was knighted by the new sovereign, James I, and was appointed ambassador to Venice. Sir Henry Wotton was then engaged in diplomatic duties at Venice for twenty years overall, divided into three terms – 1604-1612, 1616-1619, and 1621-1624. After his return to England in 1624, he was appointed Provost of Eton College,⁵⁶ a position he held until his death in 1639.

Besides poetry, Wotton wrote many papers on a variety of subjects. After his death, the main collection of his works were published in 1651, entitled *Reliquiæ Wottonianæ*.⁵⁷

Upper Plaque

The upper plaque is located on the face of the archway threshold supporting the sculpture of Sir Francis Bacon seated in his chair. The Latin inscription reads: -

FRANCISCVS BACON BARO DE VERVLĀ. S^T: ALB^N: VIC^{MS}
SEV NOTIORIBVS TITVLIS.
SCIENTIARVM LVMEN. FACVNDIÆ LEX.
SIC SEDEBAT

This translates as:

Francis Bacon, Baron of Verulam, Viscount St. Alban
or, by more conspicuous titles
of Science the Light, of Eloquence the Law
sat thus.

Sic sedebat ("sat thus")

The inscription ends with "*sic sedebat*" ("sat thus"), which is highly unusual. Normally church epitaphs in Latin use the words, "*hic jacet*" ("here lies").

"Sic sedebat" is derived from the Gospel of St John, chapter 4, verse 6, in St. Jerome's Vulgate version of the Bible, which is in Latin. The verse starts the story of Jesus at the well of Samaria, where he "sat thus", where he met the woman of Samaria and asked for a drink, and where he said that he offers living water to those who thirst (John 4:6-14): -

⁶ Now Jacob's well was there. Jesus therefore, being wearied from His journey, *sat thus* by the well...

⁷ A woman of Samaria came to draw water. Jesus said to her, "Give me a drink."

⁹ Then the woman of Samaria said to Him, "How is it that you, being a Jew, ask a drink from me, a Samaritan woman?" For Jews have no dealings with Samaritans.

¹⁰ Jesus answered and said to her, "If you knew the gift of God, and who it is who says to you, 'Give me a drink,' you would have asked him, and he would have given you *living water*...."

¹³ ... "Whoever drinks of this water will thirst again, ¹⁴ but whoever drinks of the water that I shall give him will never thirst. But the water that I shall give him will become in him a fountain of water springing up into everlasting life."

Sic cogitavit ("thought thus")

"Sic sedebat" ("sat thus") can also be seen as complementing the "sic cogitavit" ("thought thus") in the opening refrain of Francis Bacon's great philosophical work, the *Instauratio Magna*: -

FRANCISCVS
DE VERVLAMIO,

SIC COGITAVIT;
 TALEMQUE APVD SE
*Rationem instituit, quam Viuentibus &
 Posteris notam fieri, ipsorum
 Interesse putauit.*

This translates literally as: -

Francis
 of Verulam,
 thought thus;
 and such with himself
 he established a reason, which for the living &
 for posterity to become known, what he himself
 thought was interesting.

This could be translated into a more normal and easier to understand English as: “Francis of Verulam thought thus, and after deliberation he established a reason for the present and future generations to know what he himself thought was most interesting.”

Middle Plaque

The middle plaque is located on the face of the plinth so that it represents the contents of the rectangular chalice (i.e. the wine of knowledge) that appears in low relief on the face of the plinth. The Latin inscription reads: -

QUI POSTQUAM OMNIA NATURALIS SAPIENTIÆ
 ET CIVILIS ARCANA EVOLVISSET
 NATURÆ DEVRETUM EXPLEVIT
 COMPOSITA SOLVANTUR
 ANO DNI MDCXXVI
 ÆTAT LXVI

This translates as:

Who, after all Natural Wisdom
 and Secrets of Civil Life he had unfolded,
 Nature's Law fulfilled—
 Let Compounds be Dissolved.
 In the year of our Lord 1626,
 aged 66.

Composita solvantur

After describing Bacon's scientific and political prowess, and observing that he ended up fulfilling Nature's Law, it ends with a prayer, request or command, depending on how one views it – “Composita solvantur” (“Let compounds be dissolved”). It doesn't say that he died in 1626, which would have been the more usual inscription.

“Let compounds be dissolved” contains an allusion to Bacon’s theory that all compounds can ultimately be broken down into simple components. This is usually taken as meaning physical compounds, but Bacon also researched human nature, which involves the psyche. According to alchemical texts (and Bacon was an alchemist), during psychological death, the compounds of the psyche are dissolved in the waters of life, wherein the good elements are reconstituted as a star, which then ascends and shines its light upon all. In other words, “Composita solvantur” concerns not only death, but also resurrection and ascension of the soul.

The waters of life which dissolve the compounds is also a link to the “sic sedebat” (“thus he sat”) on the upper plaque, with its connection to the biblical story about Jesus and living water.

Moreover, “Let compounds be dissolved” uses the request or proposal terminology of Genesis, chapter 1: “Let there be...” Usually termed a command, it is actually a loving desire that hopes for a loving response that permits and reciprocates the desire. Hence: “Let there be light, and there was light,” is a loving request and a positive loving, reciprocated response.

The first chapter of Genesis concerns the Six Days of Creation, with the first three verses of the second chapter referring to the Seventh Day of Rest. The Six Days are stages of creation, with the Seventh Day being the finale of knowing the light in microcosmic detail that was created, seen, activated and named macrocosmically on the first Day. Moreover, the first Day was the beginning of the beginning that is always beginning, as the first Hebrew word of Genesis 1 says. In terms of time, this expression refers to continual cycles of creation.

These Six Days of Creation and Seventh Day of Rest is what Francis Bacon’s *Great Instauration* is based on, with its six “books” or stages that create the Pyramid of Philosophy and Science, and the seventh “book” of mystical marriage, when the wisdom that is known is put into practice as love in action.⁵⁸ It is a continual process of creativity, illumination and service, with the light that is knowledge of truth always increasing, and the practice of it always improving and enlarging.

In his *New Atlantis*, Bacon refers to these Six Days of Creation by calling Salomon’s House (i.e. Solomon’s House)⁵⁹ the College of the Six Days Work. As William Rawley says in his ‘To the Reader’ introduction to *New Atlantis*: -

“This fable my Lord devised, to the end that he might exhibit therein a model or description of a college instituted for the interpreting of Nature and the producing of great and marvellous works for the benefit of man, under the name of Salomon’s House, or the College of the Six Days’ Works.”

Sun Dew

The phrase “*Compositar Solvantur*” (“Let Compounds be Dissolved”) originates from Hermetic philosophy and is famously cited in Giulio Camillo’s *L’idea del Teatro*, published in 1550: -

“Non moritur in mundo quiequam sed composita corporea dissolvuntur, dissolutio mors non est.”

["Nothing in the world dies, but compound bodies are dissolved: dissolution is not death."]

This concept is expressed beautifully by the Shakespeare character of Hamlet in the Shakespeare play of that name, who refers to the alchemical "dew": -

Hamlet. Oh, that this too too solid flesh would melt,
And resolve itself into a dew.⁶⁰

It is also referred to as a "vapour" in the Shakespeare poem, *Venus and Adonis*: -

By this, the boy that at her side lay kill'd
Was melted like a vapour from her sight,
And in his blood that on the ground lay spill'd,
A purple flower⁶¹ sprung up, chequer'd with white,
Resembling well his pale cheeks and the blood
Which in round drops upon their whiteness stood.

Francis Bacon refers to this alchemical dew in his *Sylva Sylvarum; or, A Natural History*, Century V, experiment 495. He links the dew with the rose and the Sun; and, by following the pointed 'jester'⁶² reference to the cross in the previous experiment (494), it gives the Rose and Cross symbolism of the Rosicrucians and implies what it means by linking it with the Mysteries, and the bread and wine of the Eucharist: -

494. What a little moisture will do in vegetables, even though they be dead and severed from the earth, appeareth well in the experiment of jugglers. They take the beard of an oat; which, if you mark it well, is wreathed at the bottom, and one smooth entire straw at the top. They take only the part that is wreathed, and cut off the other, leaving the beard half the breadth of a finger in length. Then they make a little cross of a quill, longways of that part of the quill which hath the pith; and cross-ways of that piece of the quill without pith; the whole cross being the breadth of a finger high. ...

495. It is reported by some, that the herb called *rosa-solis* (whereof they make strong waters,) will at the noon-day, when the Sun shineth hot and bright, have a great dew upon it. And therefore, that the right name is *ros solis*: which they impute to a delight and sympathy, that it hath with the Sun. ...

Like the Buddha of the East, Adonis is the *rosa solis* ('rose of the Sun'), the avataric incarnation of Apollo, the Sun-god. When sacrificed as a result of loving service, Adonis dies, but resurrects as *ros solis* ('dew of the Sun'), which then vaporises in the ascension of Adonis' immortalised soul. This vapour is the perfume of the rose.

In the Shakespeare poem, *Venus and Adonis*, the boar which kills Adonis is the emblem of winter, as well as being symbolic of the earthly conditions into which Adonis has incarnated.

In Scandinavian mythology, Frey, the Sun-god, who is equivalent to the Greek Apollo, is likewise slain by a boar. Each midwinter a boar used to be sacrificed and offered to Frey in

the Yuletide feast; a celebration that was also enacted in the Orphic Mysteries of Ancient Greece and the Druidic Mysteries of Ancient Britain.

Because the heraldic emblem of the Bacon family was a boar, it connects very much with the sacrifice undergone first by Anthony Bacon, then followed by Francis Bacon as St Alban II.

When Adonis dies, a dew remains, which needs to be preserved in a "glass vial" or "crystal". The crystal glass vial symbolises the form of the resurrected soul, the 'dew'. This is the jewel of the Rosicrucians. It is represented by a transparent red stone, with a red cross on one side and a red rose on the other.⁶³ This symbolic crystal glass vial is referred to in Sonnets 5, 6 and 54 of *Shake-speares Sonnets*, which was published in 1609: -

Sonnet 5:

Those hours, that with gentle work did frame
The lovely gaze where every eye doth dwell,
Will play the tyrants to the very same,
And that unfair which fairly doth excel:
For never-resting Time leads summer on
To hideous winter and confounds him there,
Sap-checked with frost, and lusty leaves quite gone,
Beauty o'ersnowed and bareness everywhere.
Then were not summer's distillation left
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it nor no remembrance what it was.
But flowers distilled, though they with winter meet,
Leese but their show; their substance still lives sweet.

Sonnet 6:

Then let not winter's ragged hand deface
In thee thy summer ere thou be distilled:
Make sweet some vial; treasure thou some place
With beauty's treasure ere it be self-killed:
That use is not forbidden usury
Which happies those that pay the willing loan;
That's for thyself to breed another thee,
Or ten times happier be it ten for one.
Ten times thyself were happier than thou art,
If ten of thine ten times refigured thee;
Then what could death do if thou shouldst depart
Leaving thee living in posterity?
Be not self-willed, for thou art much too fair
To be death's conquest and make worms thine heir.

Sonnet 54:

O how much more doth beauty beauteous seem

By that sweet ornament which truth doth give!
 The rose looks fair, but fairer we it deem
 For that sweet odour which doth in it live.
 The canker blooms have full as deep a dye
 As the perfumèd tincture of the roses,
 Hang on such thorns and play as wantonly
 When summer's breath their maskèd buds discloses:
 But for their virtue only is their show
 They live unwoo'd and unrespected fade—
 Die to themselves. Sweet roses do not so;
 Of their sweet deaths are sweetest odours made.
 And so of you, beauteous and lovely youth,
 When that shall fade, my verse distils your truth.

This rose-scented dew is a synonym for the fragrant form of the resurrected body and soul, about which both Jesus Christ and Hermes Trismegistus taught.

Holy Royal Arch

Archbishop Thomas Tenison, in his *Baconiana* of 1679,⁶⁴ translates “compositur solvantur” as “let the companions be parted”.

Tenison's translation points to the Holy Royal Arch Degree of Freemasonry, wherein Royal Arch members are known as companions. The companions are all those who have completed the three Craft degrees and then been exalted to the Holy Royal Arch. The three Craft degrees give a training in morality so that each freemason has the chance to become morally pure and therefore holy.

Each Holy Royal Arch companion is a knight of the Rosy Cross, as the Holy Royal Arch is the gateway into and beginning of the Rosicrucian degrees of initiation.⁶⁵ That Thomas Tenison should know this is announced by his initials ‘T.T.’, used as his signature at the end of ‘An Account of all the Lord Bacon's Works’ that forms the preface of *Baconiana*.⁶⁶

Free

Compositar Solvantur can also be translated as “Let compounds be set free”, echoing the cry of Prospero at the end of *The Tempest*: -

Prospero. Now I want
 Spirits to enforce, Art to enchant;
 And my ending is despair,
 Unless I be reliev'd by prayer,
 Which pierces so, that it assaults
 Mercy itself, and frees all faults.
 As you from crimes would pardon'd be,
 Let your indulgence set me free.

The word 'Free', from Sanskrit *fri* or *pri*, meaning 'love', is the essential part of the title given to an illumined adept or master soul in classical Greek, Roman and Vedic philosophy. In Vedic philosophy, an adept or master soul is addressed as "Jivanmukta", which means "the one who is free".⁶⁷ In Greek and Roman philosophy, the adept or master soul is addressed as "Liber Bacchus," meaning "Bacchus the Free".

Bacchus, who was also known to the Greeks as Dionysus, is the god of drama and theatre. The Italian spelling of Bacchus is Bacco, synonymous with Baco, the Italian spelling of Bacon. Moreover, Bacchus is symbolised as a boar, and the boar is the heraldic crest of the Bacon family. These are three reasons why Francis Bacon is equated with Bacchus, as his Christian name Francis means 'free',⁶⁸ his surname refers to Bacchus, and his heraldic crest is a boar. Moreover, he was deeply involved with drama and theatre.

In the Bacchian or Dionysian myth, the boar is chased by the Titans, but eventually caught and torn to pieces. Pallas Athena rescues the heart of the boar and raises it up to heaven in the form of a swan.

The swan soul who is free refers to the mortal natural soul who psychologically dies after sacrificing his or her life in charitable (i.e. philanthropic) service, to help, save or redeem others, and whose heart or purest part is rescued, resurrected and raised immortal, free from the bonds of the wheel of fortune (karma).

In Hermetic myth, such a soul dissolves his or her psyche⁶⁹ into a dew, then resurrects and ascends as a star in the heavens of consciousness.⁷⁰

In Freemasonic myth, such a soul is symbolised by Hiram Abiff, the chief architect of Solomon's Temple, who lives a virtuous life of service before being finally murdered and buried. His pure heart is then found, resurrected and raised up (exalted) in the Holy Royal Arch Degree. Such an ascended soul is known as a Rosicrucian.

The Number 66

The Latin inscription on this middle plaque ends by recording the fact that Francis Bacon died in 1626, aged 66, although this really means in his 66th year of age. Bacon was born on 22 January 1561, so his 65th birthday was on 22 January 1626. As he died eleven weeks later, on 9th April 1626, he was in his 66th year.

The number 66 is a cipher which, in numerology, represents unconditional love. It is the number of a Bodhisattva or Christed soul.⁷¹

Lowest Plaque

The lowest plaque, smaller than the other two, is located on the rectangular chalice that appears in low relief on the face of the plinth, beneath the middle plaque. It records the erector of the monument, Thomas Meautys (1592–1649), Bacon's private secretary and loyal assistant, and one of Bacon's "good pens who forsake me not" after Bacon's impeachment.

The Latin inscription reads: -

TANTI VIRI
MEM
THOMAS MEWTYS
SVPERSTITIS CVLTOR
DEFUNCTI ADMIRATOR
H.P.

A translation of which reads as follows, wherein "H.P." is taken as meaning "Hic Positus" ("placed this"):-

Of such a man
Thomas Meutys
A worshipper of the living
An admirer of the deceased
placed this.



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Endnotes

¹ Sir Francis Bacon, Baron Verulam of Verulam, Viscount St Alban, died of pneumonia on 9 April 1626 in Arundel House, Highgate, Middlesex, England. He died in his 66th year (i.e. aged 65).

² Lady Anne Bacon (née Cooke) died on 17 August 1610, aged 82.

³ The last will of Sir Francis Bacon, Viscount St. Alban, dated 19 December 1625. Proved 13 July 1627.

⁴ Nicholas Stone (c.1587-1647) was an English sculptor and architect, who was appointed in 1619 as master-mason to King James I of England, and in 1626 to Charles I. During his career he was the mason responsible for not only the building of Inigo Jones' Banqueting House, Whitehall, but also the sculpting of funerary monuments for some of the most prominent people of his era.

Nicholas Stone was known to the Bacon family. For instance, in 1615, when Anne (née Butts), wife of Sir Nicholas Bacon, eldest son of the Lord Keeper Sir Nicholas Bacon, died, Nicholas Stone was commissioned to design and build the Bacon Chapel at the west end of the north aisle of St Mary's church, Redgrave, Suffolk, and a tomb for her body at the east end. In 1624, when Sir Nicholas the Younger died, Stone was commissioned by his son and heir, Sir Edmund Bacon, to carve effigies of his father and mother, to lie side-by-side on his mother's tomb at the east end of the north aisle in St Mary's church, Redgrave, Suffolk.

⁵ It became fairly obvious, on close inspection of the statue when it was removed for restoration work in 1981, that it had been carved out of one solid block of white marble, as was reported by Henry Seymour after the 1923 restoration.

⁶ The chair is similar to the one in which he is depicted sitting in the engraved frontispiece to the 1640 *Of the Advancement and Proficiency of Learning*.

⁷ During the 1981 restoration of Bacon's Monument and removal of the statue from the recess and plinth, the right arm from the elbow downwards came off, revealing a rusted iron dowel. Rusting iron dowels holding a broken section of the left elbow had already caused that elbow section to

break off some time previous to the present restoration work being undertaken. The rusted iron cramps and dowels were removed and replaced with stainless steel set in Sintolit resin adhesive. The right-hand wrist, which previously had been broken and badly reset, was reset in its correct position. Stainless steel reinforcing ties were inserted where needed.

⁸ Sir Edgar Wigram, *The Bacon Monument*:

"Mr. Cook, who was Clerk of the Works under Sir Gilbert Scott when the church was restored at that date, informed the Rev. C. V. Bicknell (the then Vicar), in 1897, that the whole of the North wall of the Chancel had been then rebuilt (practically from the foundation), the monument taken down and re-erected, and the statue lowered and replaced.

"... from 1866 onwards, the monument consisted of an altar-like base with a width of 5ft. 6ins. and a projection of 1ft. 3ins. from the face of the chancel wall. This was raised on a 6 in. step and a 9½ in. stone plinth, and was capped by a black marble slab 3 ins. in thickness with a moulded edging. Its total height from floor level was 4ft. 9ins.

"Above, in an arched recess, was the life-sized statue of Bacon, seated in a chair in an attitude of meditation 'as he was accustomed to sit.' This was raised on a second small pedestal, flush with the face of the wall, and only the toe of the figure projected in front of the pedestal. The well-known Latin epitaph, composed by Sir Henry Wotton, who was Provost of Eton at the time of Bacon's death, is engraved on three black marble tablets, one of which forms the front of the upper pedestal, while the other two are let into the front of the base."

".... Mr. H. J. Toulmin, who was Churchwarden at the time of the restoration, declares that the base was then set back, at the express desire of the Vicar, the Rev. B. Hutchinson, in order to free the floor space within the Altar rails; and a note by the Rev. C. V. Bicknell, on the back of the Leighton print in the Vestry, not only confirms this testimony, but adds that the back portion of the marble slab, which forms the top of the base, had to be sawn away to admit of the setting back. Mr. Bicknell's authority for this statement was Mr. Hutchinson himself, and notes of the information were taken by him at the time.

"The weight of evidence seems strongly in favour of the theory that the base was originally designed with a projection of about three feet and a height of 3ft. 6ins. or 3ft. 10ins., that it remained practically unaltered till the restoration of 1866, and that it "was then re-erected with a projection of only fifteen inches and a height increased to 4ft. 9ins."

⁹ In Greek, a presbyter or priest is πρεσβύτερος (*presbyteros*), and a bishop is ἐπίσκοπος (*episkopos*). *Presbyteros* means 'elder' or 'senior'. *Episkopos* means 'overseer' or 'supervisor'.

¹⁰ A *cathedra* or bishop's throne is the source of the word 'cathedral', a church that contains a *cathedra* and is supervised by a bishop.

¹¹ This north position hasn't always been respected; there are cathedrals where the bishop's throne is located on the south side of the cathedral.

¹² Goodwill, good thought, good action, are referred to as faith, hope, charity, by St Paul (1 Corinthians 13). This is the Law of God, the Word of God, the Wisdom of Love, which unfolds in stages as a process of life that is all-loving; for God is Love, whose nature is goodness.

Inspiration is the impulse that begins this process. Inspiration is the loving spiritual breath that bears the wisdom of love into the heart, from where the wisdom speaks to the mind as goodwill (faith), the mind forms a good thought of that wisdom (hope), and puts that good thought into action as a good action (charity).

A bishop represents a person who has carried this out, continues to do so, and as a result is an example of an illumined soul who knows the truth, the law of love, and who can therefore inspire others to do the same.

¹³ The great archangels – the seraphim, cherubim and ophanim – are the archetypal ideas of the Divine Being, Alahim. (Angel or *ang-el* means thoughtform or idea of God.) The seraphim are the divine archetypal ideas of Sephira #1, Kether ('Crown' or 'Power'), on the Kabbalistic Tree of Life. The cherubim are the divine archetypal ideas of Sephira #2, Chokmah ('Wisdom', 'Word' or 'Will'), on the Kabbalistic Tree of Life. The ophanim ('thrones') are the divine archetypal ideas of Sephira #3, Binah ('Intelligence', 'Mind' or 'Understanding'), on the Kabbalistic Tree of Life.

The seraphim are associated with pure beingness, the presence of God (Love). The cherubim are associated with the divine life force that creates all things. The ophanim are associated with the divine intelligence that gives form to the life force as an idea. This is why the ophanim are known as the thrones, which the cherubim bear (i.e. thrust, drive, impel with force). When the thrones move, they are called chariots.

¹⁴ William Rawley, 'The Life of The Right Honourable Francis Bacon, Baron of Verulam, Viscount St. Alban,' *Resuscitatio, Or, Bringing into Publick Light Severall Pieces of the Works, Civil, Historical, Philosophical, & Theological, hitherto sleeping, Of the Right Honourable Francis Bacon, Baron of Verulam, Viscount Saint Alban. According to the best Corrected Copies. Together with his Lordship's Life. By William Rawley, Doctor in Divinity, His Lordship's First, and Last, Chapleine. Afterwards, Chapleine to His late Majesty.* London, Printed by Sarah Griffin, for William Lee, and are to be sold at his Shop in Fleetstreet, at the sign of the Turks-head, near the Mitre Tavern, 1657.

¹⁵ The *Confessio Fraternitatis R.C.* (or *The Confession of the Rosy Cross*) is the second foundational manifesto of Rosicrucianism, published anonymously in Kassel, Germany, in 1615.

¹⁶ Francis Bacon, *Historia Vitae & Mortis* ('History of Life and Death'), first published in Latin in January 1623. It was first published in English in 1638 under the title, *The Historie of Life and Death*.

¹⁷ Using the Elizabethan 24-letter Alphabet.

¹⁸ Thomas Tenison (1636-1715) was an English church leader, and Archbishop of Canterbury from 1694 until his death. He was a 17th-century intellectual who championed the philosophical legacy of Sir Francis Bacon. Inheriting some of Bacon's unpublished papers and correspondence via Bacon's secretary William Rawley, to whom they had been bequeathed, Tenison catalogued these writings and published them in 1679 under the title *Baconiana, Or, Certain Genuine Remains of Sir Francis Bacon*.

¹⁹ Francis Bacon, prayer printed at end of *Abecedarium Naturae, or a Metaphysical Piece*, first published by Archbishop Tennison in *Baconiana* (1679).

The four divine Names refer to God (Elohim), the Maker (Jehovah), the Preserver (Shaddai), the Renewer (Elyon). In the Kabbalistic Tree of Life they are represented by Sephira #1, Kether (Crown); Sephira #2, Chokmah (Wisdom/Word); Sephira #3, Binah (Intelligence); and the unnumbered Sephira, Daath (Knowledge). Daath is symbolised by Saturn, the Lord of Time, who oversees the cycles of time and evolution; hence he is known as the Renewer.

Elohim is a transliteration of the Hebrew name, *Alahim* (אלהים), a plural name meaning Al, the Divine Father, and Alah, the Divine Mother, in a Unity of Love. This is the name that is written in Hebrew throughout Genesis 1, which has been translated as 'God'. God is Love, but for Love to manifest it needs the other in order to express that love; hence the term "lover and beloved", wherein the love given by the lover is reciprocated by the beloved, so that both become a lover and beloved.

Basically, Genesis 1 describes a divine love affair, which creates “light” (Hebrew אור, *awr*, meaning delight, joy, happiness) macrocosmically on the first “day”, then proceeds to create an infinite number of microcosms on the following five “days”, of which “man” (meaning ‘mind’, ‘soul’) has the ability to also realise delight and become “light”, as a microcosm of the macrocosm.

²⁰ The Passover Seder is conducted on the evening of the 14th day of Nisan. The Hebrew Seder (meaning ‘order’) is the religious meal served in Jewish homes on the 15th of the month of Nisan to commence the festival of Passover (*Pesah*). The evening of the 14th day of Nisan begins the 15th day of Nisan, as each 24-hour day begins at sunset the previous day, in commemoration of darkness preceding the birth of light. The night of the 15th day of Nisan is timed to coincide with the first full moon after the Spring equinox in the northern hemisphere. Nisan is the first lunar month of the Hebrew lunar calendar. The Hebrew, later Jewish, lunar calendar balances lunar cycles with the solar year using leap months.

²¹ This story is in the Book of Exodus (*Shemot*) in the Hebrew Bible. The land that the Israelites escaped to and conquered (Canaan) eventually became divided in two, with the Kingdom of Israel in the north and the Kingdom of Judah in the south. Ten of the Tribes, who inhabited the northern kingdom, were displaced and scattered in the Assyrian conquest. The Tribe of Judah and Tribe of Benjamin remained in the southern kingdom, but were later taken into captivity in the Babylonian conquest. Eventually, some Jews were allowed to return to Jerusalem and rebuild the Temple of Solomon by Cyrus the Great, and were subsequently followed by other Jews at different times.

²² The Jews are members of the Tribe of Judah, one of the original 12 Tribes of Israel.

²³ Exodus 13:8.

²⁴ The Haggadah is an ancient work derived from the Mishnah, and contains the narrative of the Israelite exodus from Egypt (*Pesachim* 10).

²⁵ The Hebrew Talmud (‘instruction,’ ‘study’) is the central text of Rabbinic Judaism, and second in authority only to the Hebrew Bible (Tanakh), the first five books of which form the Torah. It is a primary source of Jewish law and Jewish theology.

²⁶ Leaning on the left arm and elbow leaves the right hand free for gesturing and eating. It is also a safety measure to prevent choking by keeping the trachea clear.

²⁷ Shakespeare, *King John*, I, i, 194.

²⁸ In 1571 Parliament passed an Act of Treason in which it was “established and affirmed” that the “right Heir and Successor” to the Queen’s Majesty should be “the natural issue of her Majesty’s body”, which modified the Act of Succession. Previously the Act of Succession referred to the heirs of the Queen being “lawfully begotten”, meaning the Queen would have to be lawfully married for any child of hers to be “lawfully begotten”. In this way the Queen was enabled to perform her role of the Virgin Queen, which the Church at that time interpreted ‘virgin’ to mean having had no sexual intercourse or children, rather than its original meaning of ‘morally pure’, loving and ‘holy’.

²⁹ Francis Bacon, besides being a lawyer-barrister who was sworn to keep his clients’ confidentiality, was also a cryptographer and worked for the Elizabethan secret service headed by Sir Francis Walsingham, the Queen’s Secretary of State. He later ran, together with his brother Anthony, who was an intelligencer, the secret service inherited from Walsingham when the latter died in 1590. They ran it on behalf of Essex and the Queen, as their uncle, Sir William Cecil, Lord Burghley, the Queen’s Lord Treasurer, wanted nothing to do with it. Burghley especially didn’t want to have to pay all the spies for the work they had already done throughout Europe. So the chief spies instead joined the Bacon-Essex intelligence service, where they were reimbursed for the work done. The Queen,

meanwhile, was happy to leave the office of Secretary of State open, with no one appointed to it for several years (1590-1596).

The Bacon brothers were also involved in Freemasonry and the English Society of the Golden and Rosy Cross, which Francis Bacon eventually led as 1st Principal. Both the Freemasons and Rosicrucians had certain secrets, which their members had to swear to keep.

Then there were the Shakespeare works and the 'Spear-shaking' group of poets, writers, amanuenses and patrons, led by Francis Bacon and his brother Anthony. As Francis Bacon said, a great work needs many hands; one person alone cannot hope to accomplish it.

³⁰ Deceit, which involves distorting, concealing, or misrepresenting the truth, or straightforward lying, so as to mislead others or gain an advantage, is considered a mortal sin in Christianity. This is rooted in the commandment against "bearing false witness" (Exodus 20:16) and scriptures describing God as pure truth, often referring to Satan as the "father of lies" (John 8:44).

Jesus's very first warning to His disciples regarding the end of the age was, "Take heed that no one deceives you." He foretold that many would come in his name claiming to be the Christ and that false prophets would deceive many. (Matthew 24.) He described false prophets as "wolves in sheep's clothing." He taught that they can be recognized by their "fruit" (i.e. what they did) rather than just their words. (Matthew 7.)

³¹ Francis Bacon, 'Of Simulation and Dissimulation,' *The Essayes or Counsels, Civill and Moral* (1625).

³² In fact, the Tudor Queen Elizabeth did marry, but secretly, the day before she gave birth to Francis, who was quickly given to Lady Anne Bacon and her husband Sir Nicholas Bacon for adoption. As the *Dictionary of National Biography*, XVI, p. 114 states: -

"It is herein recorded that on Jan. 21 1560/1 Queen Elizabeth was secretly married to Robert Dudley in the House of Lord Pembroke before a number of witnesses."

The 1895 edition of *British Dictionary of National Biography* states, from the evidence compiled by the eminent historian Mme Amelie Deventer von Kunow, that:

"Whatever were the Queen's relations with Dudley before his wife's death, they became closer after. It was reported that she was formally betrothed to him, and that she had secretly married him in Lord Pembroke's house, and that she was a mother already."

The Earl of Pembroke's town house was Baynard's Castle in London. The Earl of Pembroke at that time was William Herbert, 1st Earl of Pembroke (born c.1506–died 17 March 1570). He married first Anne Parr (1515-1552) in February 1538, and by her had three children, Henry, Edward and Anne. Their London residence was Baynard's Castle.

Henry Herbert (born c.1538–died 19 January 1601) succeeded his father as 2nd Earl of Pembroke in 1570. He married first Lady Katherine Grey on 25 May 1553 (the marriage was annulled), second Lady Katherine Talbot in 1563, who died childless in 1575, and third, Mary Sidney in early 1577. Mary Sidney's mother was Mary Dudley, the sister of Robert Dudley, Earl of Leicester. Mary Herbert née Sidney, Countess of Pembroke, had four children, William, Katherine, Anne, and Philip.

William Herbert (1580-1630) became 3rd Earl of Pembroke in 1601, and Philip Herbert became 4th Earl of Pembroke in 1630. The 1623 Shakespeare First Folio is dedicated to them.

³³ In the 16th-17th centuries, 'passenger' was the name for a traveller of a certain standing and substance, as distinct from a vagabond.

³⁴ The Shakespeare Monument is in Holy Trinity Church, Stratford-upon-Avon, Warwickshire, England.

³⁵ Francis Bacon, *The New Atlantis* (1627).

³⁶ Francis Bacon, *New Atlantis* (1627).

³⁷ Michael Maier is alleged to have stated, in a manuscript residing at the University of Leiden (or Leipzig), that the Society or Fraternity of the Golden and Rosy Cross had been founded in 1570 in England by members of a group whose origins lay in a group founded in 1510, in London, by Heinrich Cornelius Agrippa von Nettesheim and led by Sir Thomas More, similar to the one Agrippa had set up in Paris.

The founding and naming of this society or fraternity occurred immediately after the excommunication of Queen Elizabeth I by the pope, and was partly as a response to the papal threat and as a revival of ancient societies such as that of the Magi of Persia, Brahmins of India and Gymnosophists of Ethiopia.

That same year (1570) the chivalric cult of St George, King Arthur and the Virgin Queen was begun in earnest in England. The emblems of the cult were the Red (i.e. Golden) Cross and the Rose, which were the emblems of St George, patron saint of England. The fraternity had secret signs of recognition, was ruled by a President, and founded corresponding chapters of their society throughout Europe. These became known as Rosicrucian chapters or societies.

(See Joanny Bricaud, 'Historique du Movement Rosicrucien,' *Le Voile d'Isis*, Vol. 91, July 1927, pp. 559-574. See also Hereward Tilton: *The Quest for the Phoenix: Spiritual Alchemy and Rosicrucianism in the Work of Count Michael Maier, 1569-1622*.)

³⁸ Thomas Tenison, *Baconiana, or, Certain genuine remains of Sr. Francis Bacon, Baron of Verulam, and Viscount of St. Albans* (1679).

³⁹ Henry Cornelius Agrippa, *De occulta philosophia*, 'Saturn and Melancholy' (1533).

⁴⁰ *Ibid.*

⁴¹ Francis Bacon, *Of the Proficiency and Advancement of Learning, Divine and Human*, Bk. 1, V/11 (1605).

⁴² Henry Cornelius Agrippa, 'Saturn and Melancholy', *De occulta philosophia* (1533).

⁴³ Saturn-Jupiter conjunctions, called great conjunctions, occur at approximately 20-year intervals. In 60 years they sketch out the three points of an equilateral triangle in the sky. When Saturn-Jupiter oppositions are added, choosing the ones that occur halfway between the conjunctions (i.e. 10 years between each conjunction and opposition), then the six points of a hexagram or Solomon's Seal is marked out in the sky. Solomon's Seal is composed of two overlapping equilateral triangles, with their six points lying on the circumference of a circle (the ecliptic).

Cryptographically, Solomon's Seal is referred to as 3.3. (the points of the two triangles), which ciphers as 33, the Simple Cipher of 'BACON'. 33 also refers to the 33rd degree of Freemasonry-Rosicrucianism, the highest degree.

When something extra takes place in a meaningful place in the sky at the same time as a Saturn-Jupiter conjunction, such as the appearance of a "new star" (i.e. nova or supernova), then it is equated in Hebrew tradition with an appearance of the Messiah, on earth as in heaven. When Mars is added to a Saturn-Jupiter conjunction, then the appearance of the Messiah is extra-special.

All this in fact happened during Francis Bacon's lifetime, and as a result he timed his Great Instauration, which included the Shakespeare works, to harmonise with it. In 1572-4 there was a supernova in Cassiopeia, the Celestial Queen, with a Saturn-Jupiter opposition in 1573. In 1603 there was a Saturn-Jupiter conjunction, with a nova in Cygnus, the Swan. In 1604, there was a supernova in Ophiuchus, the Serpent Master, together with a close massing of Saturn, Jupiter and Mars, all in the same area of the sky (the cusp of Sagittarius-Scorpio), plus the nova in Cygnus, the Swan, which still shone brightly. The nova and supernovas all occurred in the Milky Way, and the Saturn-Jupiter opposition and conjunction at those key times occurred at the two places where the Milky Way meridian crosses the ecliptic.

⁴⁴ Robert Burton, *The Anatomy of Melancholy*, first published in 1621, then in 1624, 1628, 1632...1676. The illustration is the title page of the 1628 publication.

⁴⁵ The word '*hyperchondrius*' derives from the Greek term ὑποχόνδριος, *hypokhondrios*, meaning 'of the soft parts between the ribs and navel', from ὑπό, *hypo* ('under') and χόνδρος, *khondros*, or cartilage (of the sternum). *Hypochondria* in Late Latin meant 'the abdomen'.

The term *hypochondriasis* for a state of disease without real cause reflected the ancient belief that the viscera of the hypochondria were the seat of melancholy and sources of the vapour that caused morbid feelings. (Wikipedia.)

⁴⁶ "Fraternity" refers to a group of friends, male and female, and not necessarily male only (or female only). The word *fraternity*, like the word *friend*, is derived from the Sanskrit word *fri* or *pri*, meaning 'love'.

Symbolic numbers of Rosicrucian groupings were a Pronaos of 10 members, or Chapter of 40 members, or College of 72 members.

⁴⁷ The three Principals of the Holy Royal Arch are Zerubbabel, Prince of the People, Haggai, the Prophet, and Joshua, the High Priest. They are the later equivalents of King Solomon of Israel, King Hiram of Tyre, and Hiram Abiff (the widow's son), chief Architect of Solomon's Temple. They also correspond to the three Magi who went to greet the baby Jesus and give him gifts of gold (kingship), frankincense (prophecy), and myrrh (priesthood).

⁴⁸ The Hebrew name *Zerubbabel* is usually understood as being derived from Akkadian roots, and means 'seed of Babylon' or 'offspring of Babylon'. However, *Zerubbabel* is composed of the Hebrew words, *Zeru* + *Ba(b)* + *El*, which means the Heavenly Son or Word of God.

- *Zeru* means 'heaven' or 'heavenly'.
- *Ba*, in Hebrew, means 'coming' or 'becoming', which references the Ancient Egyptian word *Kepher*, meaning 'To come into being', 'to give birth to life', and symbolises the Creator. The Creator is called the Word, Will, Wisdom or Son of God, which creates and designs all things.
- *El*, originally *Al*, means 'God, the Divine Father', which is the male or creative aspect of *Alahim* (*Elohim*), which is *Al* and *Alah* (the Divine Mother) in a Unity of Love.

(*Alah*, the Divine Mother, is the Divine Mind or Intelligence that receives the Word and gives it form as the Name, the Divine Archetype.)

⁴⁹ The Temple of Solomon means Temple of Peace; the Temple of Zerubbabel means Temple of the Word of God. 'Peace' signifies Sephira #3, Divine Intelligence; 'Word of God' signifies Sephira #2, Divine Wisdom.

⁵⁰ The rose is a perennial flowering plant of the genus *Rosa*, and is the flower of Venus/Aphrodite, goddess of love, who gives birth to Concordia/Harmonia and Cupid/Eros. The rosebud symbolises the bud-like shape of a vesica pisces, an aureole, or a flame, all emblematic of the expression of love.

⁵¹ The halo is produced by the sun within the heart-flame of love, when raised up to envelop the head, bestowing illumination.

⁵² Jesus, Christ, Buddha, Bodhisattva, Avatar are names in different languages for the same thing – the Divine incarnate and expressed, who knows the holy wisdom and is illuminated and enlightened by it, and is consecrated by divine love to perform a mission of salvation.

⁵³ Aleyn returned to England with Wotton, and Aleyn was arrested on arrival.

⁵⁴ Overall, Essex's intelligence service was run by Anthony Bacon, elder brother of Francis Bacon.

In 1590, Anthony Bacon had inherited, by default, the Elizabethan intelligence service that had previously been run by Sir Francis Walsingham, the Queen's chief Secretary of State, who died on 6 April 1590. This is because Lord Burghley, the Queen's Treasurer, for whom Walsingham had previously worked, was not interested in either running the service or paying for the work carried out by the intelligencers and spies.

When Anthony returned home to England in January 1591, having spent twelve years abroad as an agent of the Queen and his uncle Lord Burghley, and being deeply upset by his uncle's behaviour, his brother Francis asked him to knit his service to the earl of Essex, which he then did.

Francis Bacon was also deeply involved in the intelligence service, but as a cryptographer working with Walsingham in London, and then with Anthony Bacon at Essex House, Twickenham Park and Gray's Inn.

⁵⁵ From the *Dictionary of National Biography*, Vol.63, Wordsworth–Zuylestein, Ed. Sidney Lee (1900, London: Smith, Elder & Co, 15 Waterloo Place), pp.51–57.

⁵⁶ Sir Henry Wotton was appointed Provost of Eton College on 26 July 1624.

⁵⁷ *Reliquiæ Wottonianæ, or a Collection of Lives, Letters, Poems, with Characters of Sundry Personages and other Incomparable Pieces of Language and Art. By the Curious Pensil of the Ever Memorable Sr Henry Wotton, Kt., late Provost of Eton Colledg*, London. Printed by Thomas Maxey, for R. Marriot, G. Bedel, and T. Garthwait. 1651.

⁵⁸ The only place where Bacon's seventh book of the Great Instauration is shown is in the frontispiece to the 1640 *Advancement and Proficiency of Learning*. In this frontispiece illustration, Bacon is shown writing in the seventh book, "Mundus Mens. Conubio jungam stabili." These Latin words mean "World [and] Mind. Connection made firm by marriage."

⁵⁹ 'Salomon' was the way in which 'Solomon' was spelt in the Latin Vulgate Bible. Francis Bacon drew heavily on this version of the Bible. Latin was, in Bacon's day, the universal language of Europe, and most educated people of all European countries would know Latin.

⁶⁰ Shakespeare, *Hamlet*, Act 1, Scene 2:129-130.

⁶¹ The anemone ('a purple flower') is also used for the rose in classical symbolism. But in this Shakespeare poem a Tudor rose is intimated: purple being used to denote blood red (*i.e.* the blood of aristocracy and royalty) which, when "chequer'd with white", signifies the red and white Tudor rose. Adonis' blood is equated with the redness of the rose, whilst his flesh is transubstantiated into the white petals of the rose.

⁶² Jesters, who were often jugglers as well, could speak truth to kings and queens, and others in high offices of responsibility, via jests. True jesters were the illumined ones, who knew the divine wisdom, and whose work of service was to help direct rulers on a path of goodness and mercy towards those they ruled over.

⁶³ Hargreave Jennings, *Rosicrucians*, Vol. ii, p 65; W. F. C. Wigston, *Bacon, Shakespeare and the Rosicrucians*, p. 94 (1888).

⁶⁴ The title of the book, as printed on the title page, is "*Baconiana*, Or Certain Genuine Remains of Sir Francis Bacon, Baron of Verulam, and Viscount of St Albans; In Arguments *Civil* and *Moral*, *Natural*, *Medical*, *Theological*, and *Bibliographical*; Now the First time faithfully Published."

This title misconstrues Bacon's true title of Viscount St Alban, which mistake is repeated elsewhere in the book; yet the title is given correctly in the reference "Lord St Alban" in "Lord Bacon's Remains, Civil and Moral," on page 58, as also in the signature "Francis St Alban" at the end of Francis Bacon's letter on page 200, and "Francis, Lord Verulam, Vicount St Alban" at the beginning of the Dugdale section of "The Lord Bacon's Bibliographical Remains" on page 242, and "Vicount St Alban" in "A brief Account of the Life... of the Lord Bacon" in "The Lord Bacon's Bibliographical Remains" on page 254.

All this indicates the confusion as to the true title. This may be because Francis Bacon's true title was unique, referencing a person (St Alban) and not a place (i.e. St Albans), whereas a normal aristocratic title – of a duke, marquess, earl, viscount or baron – is of a place. Also, any hasty mistranslation of the Latin titles of Bacon's publications may well have missed that the title of the work is either preceded or followed by "Francisci Baronis de Verulamio Vice-comitis Sancti Albani, all of which is in the genitive case and means "of Francis, Baron of Verulam, Viscount Saint Alban".

However, as Thomas Tenison was "in the know", his introduction of the additional 's' on the end of Alban, rendering Albans, is almost certainly because Tenison was using a cipher to confirm to readers what he really knew and who Francis Bacon was. In the 24-letter Elizabethan Simple Cipher, 'ALBANS' renders 33 (i.e. 1.11.2.1.18), which is not only the Simple Cipher of 'BACON' (i.e. 2.1.3.14.13), but also references the 33rd degree of Freemasonry-Rosicrucianism – the highest degree.

⁶⁵ The term 'royal' indicates that the holy or morally pure person has become illumined, anointed with the holy oil of the divine presence (the Holy Spirit) and crowned with a halo of golden light.

⁶⁶ 'TT' signifies the Thirty-Third Degree. The Thirty-Third Degree is the highest degree in the Ancient and Accepted Scottish Rite of Freemasonry. The higher degrees of the Scottish Rite are those of the Knights Templar – the Knights of the Red or Rosie Cross; in other words, the Rosicrucians. The Thirty-Third Degree is the degree of the Sovereign Grand Inspector General. All Thirty-Third Degree initiates form what is known as the Supreme Council.

'TT' also signifies the Triple-Tau, which, when in the form of 'TH' (the 'H' represents two horizontal and interconnected T's), is the cipher emblem of the Holy Royal Arch. 'TH' represents the Latin words, *Templum Hierosolymae* ('Temple of Jerusalem'), which specifically refers to the Second Temple of Jerusalem – the Solomon's Temple as instaurated under the supervision of Zerubbabel. Symbolically, companions of the Royal Arch are initiate-priests of the metaphysical Zerubbabel's Temple, the instaurated Temple of Solomon, which Francis Bacon refers to as a holy temple in the human understanding (*Novum Organum*, cxx).

⁶⁷ A jivanmukta is a person who is emancipated while still alive, having attained self-realization and freedom from worldly bondage. Derived from the Sanskrit words *jiva* (life) and *mukta* (liberated), it describes a sage or enlightened soul.

⁶⁸ The word FREE has the Simple Cipher count of 33, the same as the Simple Cipher count of BACON. In Reverse Cipher, FREE is 67, which number is the Simple Cipher count of FRANCIS. In Kaye (Key) Cipher, FREE is 111, the number of BACON in the same Kaye Cipher.

⁶⁹ The psyche is a Greek name for the mortal natural soul or person, with a personality.

⁷⁰ E.g. Ben Jonson, 'To the Readers', Shakespeare First Folio (1623).

Sweet Swan of Avon! what a sight it were
 To see thee in our waters yet appeare,
 And make those flights upon the bankes of Thames,
 That so did take Eliza, and our James!
 But stay, I see thee in the Hemisphere
 Advanc'd, and made a Constellation there!
 Shine forth, thou Starre of Poets...

⁷¹ The Christian Bible consists of 66 canonical books – 39 in the Old Testament and 27 in the New Testament:

- 39 is 3 x 13, and represents creativity, prophecy, righteousness, judgement, discipline and punishment. It signifies the law of karma – the law of cause and effect. It is associated with baptism by water.
- 27 is a perfect cube, 3 x 3 x 3, and represents universal love, illumination, humanitarianism and forgiveness. It signifies the law of redemption. It is associated with baptism by fire and holy breath.