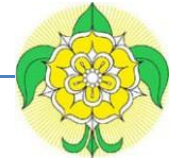


What's in a Name?



Meanings of the names and unusual titles given to Sir Francis Bacon, and their connection with Shakespeare, Freemasonry and the Rosicrucians.

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“What’s in a name? That which we call a rose / by any other name would smell as sweet..”

Shakespeare, *Romeo and Juliet* (Act 2: Scene 2)

What’s in a name? Well, a great deal in fact. Juliet isn’t dismissing the importance of names; she just thinks Romeo is the wrong name for the man she loves, simply because it is a name hated by her family due to the family feud between the Montagues and Capulets.

Juliet’s ensuing remark, “That which we call a rose, by any other name would smell as sweet,” is not actually as simple as it sounds. It is true that anyone or anything would still be the same anyone or anything despite whatever name they are given—or, at least, in essence they would be, because there are many indications that, for human beings, the names that we are given or choose to be called affects how we think and behave towards others. In a sense, the name helps to bring into manifestation what the name means.

To name someone is to identify that thing or person and thereby to describe who that person is—his/her characteristics, nature, purpose, etc., and, in terms of the person’s surname, the family or genetic line; and normally it behoves us to do this as accurately as we can. According to the biblical story, the naming of something by a human being was first done by Adam.¹ To name something is the first step towards making a relationship with it, then understanding it and then coming to know it. The same with persons.

Every name is a symbol for that which is named. So not only does the name identify who or what is being referred to, but it also describes in some way something about that thing or person, or to what that thing or person relates to or personifies; for a person, like an animal, bird, plant, or stone, is also a symbol of something more profound—an essence, virtue or principle of some kind.

For instance, the name of the plant and flower that we call a rose is derived from *rosa*, the Latin interpretation of the Greek word *ρόδον* (*rhódon*), meaning ‘red’, which is itself derived from older sources. As Latin is used as an international language for identifying and cataloguing plants in our modern era, the rose is identified as a plant of the genus *Rosa* in the family *Rosaceae*. It is the symbol of love and beauty. In Greek culture the rose was the emblem of Aphrodite (Venus), the goddess of love and beauty. In Greek mythology, Aphrodite’s child is Eros (Cupid) the younger, the microcosm of Eros the elder, the Firstborn who is both Logos (Word) and Phanes (Light) of the universe, alternatively known as Christos (Christ), whose nature is Love. Aphrodite is both the mother of Eros (the younger) and the child of Eros (the elder). Therefore it is not by chance that the word ROSE is a neat anagram of EROS. It is also an anagram of SORE, which is playfully used by Shakespeare in a scene in *Love’s Labour’s Lost* (Act 2: sc.2), spoken by Holofernes and concerning a deer (“pricket”) shot by the princess. In reading this extract, bear in mind that the deer, sometimes called a hart, is symbolic of the

heart, and that the arrow, when used metaphorically in such instances, is Eros/Cupid's arrow, representing the love-light shot from the heart and into the hearts of others.

The preylful princess pierced and prick'd a pretty pleasing pricket;
 Some say a sore; but not a sore, till now made sore with shooting.
 The dogs did yell: put L to sore, then sorel jumps from thicket;
 Or pricket sore, or else sorel; the people fall a-hooting.
 If sore be sore, then L to sore makes fifty sores one sorel.
 Of one sore I an hundred make by adding but one more L.

This passage is an introduction to some cipher, but it is also symbolic in other ways. For instance, 'preylful' can also sound like and therefore be a substitute for 'prayerful'. 'Sorel', more commonly known as wood-sorrel (*oxalis acetosella*), is associated with affection, joy, maternal tenderness and the goddess Aphrodite/Venus. Some believe that it is the true shamrock, symbolising the Cross and the Trinity, and that it is a remedy for snake and scorpion bite. 'Pricket' refers to the deer, symbolising the heart—or a person who is 'all heart', such as Jesus Christ—pricked or pierced by the love-arrow. This 'flaming heart' or Christ, which is the Sun or Light of the universe, is symbolised by the circle. For full manifestation, the circle has to be squared. The letter L is a symbol for the Masonic Square and therefore also for the square which squares the circle. The equivalent masonic symbol for the circle is the Masonic Compass. The fifty sores that become one hundred sores is a reference to the Gemini principle (i.e. immortal-mortal, bridegroom-bride, lover-beloved, being-knowing, Alpha-Omega). 100 is a cipher for the All.

The piercing of the heart and the dying, leading to resurrection and ascension, is a vital theme in the whole story of life. An early Greek myth, probably Orphic, explains that the first roses appeared on earth as a result of the love of Psyche for Eros. The story is contained in the Gnostic Gospels that were found at Nag Hammadi in Egypt:-

But the first Psyche (Soul) loved Eros who was with her, and poured her blood upon him and upon the earth. Then from that blood the rose first sprouted upon the earth out of the thorn bush, for a joy in the light which was to appear in the bramble.²

This symbolism was transferred (or stepped down) to the secondary myth of Venus and Adonis, wherein the rose springs up from the blood of the slain Adonis as Venus looks upon him and weeps for him out of love. In his poem, *Venus and Adonis*, Shakespeare describes this rose as a purple flower chequered with white that resembled well Adonis's blood and pale cheeks. To the Elizabethans, the colour purple was blood-red. Shakespeare's symbolism links Adonis' rose to the red and white Tudor Rose, as well as to the alchemical and biblical symbolism of the virgin white purity of the Madonna giving birth to the rosy warmth and fiery passion of Christ love.

I introduce all this as a way of demonstrating that names can have profound meaning and can identify or be used to identify wisdom and knowledge that might otherwise remain hidden. This is certainly the case when it comes to Francis Bacon, Shakespeare and the Rosicrucians.

Francis Bacon's Names

Francis Bacon (1561–1626) was knighted in 1603, and given the titles Baron Verulam of Verulam in 1618 and Viscount St Alban in 1621.

At one time Bacon considered using the pseudonyms of Valerius Terminus and Hermes Stella, the former as author and the latter as editor or annotator of his philosophical work.

Bacon referred to himself as “buccinator novi temporis” (“herald of a new time”)—a time of paradise on earth, ushered in by the “last ages” when “the thorough passage of the world and the advancement of the sciences are destined by fate, that is, by Divine Providence, to meet in the same age”.³

Bacon equated himself with the biblical King Solomon, whose works he admired, but spelt the name as “Solamona” in his *New Atlantis* where it relates to himself as a second Solomon.

In the frontispiece to the 1640 edition of Bacon's *Of the Advancement and Proficiency of Learning*, Bacon is equated with Plato, being named “Tertius A Platone, Philosophiæ Princeps” (“The Third from Plato, the Prince/Chief of Philosophy”)— i.e. the third Plato.⁴

In the *Manes Verulamiani* tributes to him, Francis Bacon is variously referred to as Apollo, Athena, and the Columbus of Apollo. King James, in correspondence with Francis Bacon, called Bacon “Apollo” when he wrote: “I saye with Apollo ‘media tutius itur’ [‘the middle way is safer’] if it may stande with lawe”.⁵ The Latin expression refers to and is the meaning of Bacon's motto, “Mediocria Firma”. In George Wither's *The Great Assizes holden in Parnassus by Apollo and his assessours*, Bacon is described as the Chancellor of Parnassus, seated on the right hand of Apollo. As in the Christian story of Jesus seated on the right-hand of the Father, with Jesus explaining that “the Father and I are one”, so the one who sits on the right-hand of Apollo is at-one with Apollo, as another Apollo. The poet Jean le Jesse, personal secretary to the duc d'Anjou, refers to Pallas Athena as Bacon's Muse in a sonnet to Francis Bacon.

The meanings and significance of Francis Bacon's names

Francis

The name ‘Francis’ means ‘Free’ and is associated with the words ‘friendship’ and ‘freedom’, all of which are derived from Sanskrit *pri*, meaning ‘love’. In initiatory terms, this refers to someone who has set himself⁶ free of all earthly attachments and undergone what is known in the Mysteries as resurrection and ascension. Bacon himself explains what is meant by this sort of love, describing it as goodness, charity or philanthropia—that is to say, love in action:-

I take Goodness in this sense, the affecting of the weal of men, which is that the Grecians call *Philanthropia*; and the word *humanity* (as it is used) is a little too light to express it. Goodness I call the habit, and Goodness of Nature the inclination. This of all virtues and dignities of the mind is the greatest; being the character of the Deity: and without it man is a busy, mischievous, wretched thing; no better than a kind of vermin. Goodness answers to the theological virtue Charity, and admits no excess, but error. The desire of power in excess caused the angels to fall; the desire of knowledge in excess caused man to fall; but in charity there is no excess; neither can angel or man come in danger by it.⁷

For this reason Freemasonry, in its new or renewed form as 'modern' Speculative Freemasonry, of which Francis Bacon would seem to have been the founder and First Grand Master, is dedicated to charity.

Bacon considered this love or goodness that is charity to be the summary law of the universe: "the work which God worketh from the beginning to the end":-

They say then that Love [Cupid] was the most ancient of all the gods; the most ancient therefore of all things whatever, except Chaos, which was said to have been coeval with him; and Chaos is never distinguished by the ancients with divine honour or the name of a god. This Love is introduced without any parent at all; only that some say he was an egg of Night. And himself out of Chaos begot all things, the gods included...

...This Love I understand to be the appetite or instinct of primal matter; or to speak more plainly, the natural motion of the atom; which is indeed the original and unique force that constitutes and fashions all things out of matter... To know it by way of cause is not possible; it being, next to God, the cause of causes—itsself without cause...

For the summary law of nature, that impulse of desire impressed by God upon the primary particles of matter which makes them come together, and which by repetition and multiplication produces all the variety of nature, is a thing which mortal thought may glance at, but can hardly take in...

For beyond all doubt there is a single and summary law in which nature centres and which is subject and subordinate to God; the same in fact which in the text just quoted is meant by the words, *The work which God worketh from the beginning to the end.*⁸

Bacon

As a family name, 'Bacon' could be derived from the Bascoigne family, who were the Lords of Molay in France. Jacques de Molay made this family famous, by being the last publicly known Grand Master of the Knights Templar. As an ordinary, everyday name, 'bacon' refers to pork that has been cured with salt and often hung and smoked. Pork is the culinary name for meat from the domestic pig, also known as swine or hog. The male pig is known as a boar. The boar is the Bacon family's heraldic animal. In his apothegms, Francis Bacon records a story about Sir Nicholas Bacon who had to pass judgement on a convicted murderer. The latter pleaded for clemency because his name Hog was kin to Bacon, to which Sir Nicholas replied: "But Hog is not Bacon until it be well hanged."⁹ This story is referred to in Mistress Quickly's line in *The Merry Wives of Windsor* (iv, i.): "Hang-hog is latten for Bacon, I warrant you".

The boar is an attribute of Apollo, who (like Merlin) is represented as a Swineherd. In Ovid's story of Apollo and Hyacinth (*Metamorphoses*, X, 196), the boar is symbolic of Hyacinth and is said to imprint the ground with the sign of 'AA' when searching for truffles, in imitation of Apollo's sighs of grief when he accidentally killed his beloved Hyacinth with the discus thrown by him during a game. The discus hit the ground and bounced up at Hyacinth, who was over-eager to retrieve it, and sliced off the top of the youth's head. Apollo changed the dying youth into a hyacinth, and Apollo's sighs, "Ai, Ai," imprinted themselves on the leaves of the

hyacinth in the form of the 'AA' cipher. Hyacinth's blood determined the colour of the flower. Ovid told the story as a prophecy about the coming of a master soul who would be associated with Apollo, Hyacinth and the Caledonian boar:-

The time too shall come, when a very powerful hero shall be changed into this flower [the hyacinth], and his name read upon thy leaves.¹⁰

It is also interesting that a thin slice of bacon used to cover meat is called a 'bard', whilst the process of covering the meat in this way is called 'barding'. Knowing Jesus's statement that "My meat is to do the will of Him that sent me, and to finish His work,"¹¹ it is unlikely that this allusion to the veiling of truth was missed by the Bacon family.

As a title, though, 'bard' refers to a poet initiated into the Celtic-Druidic mysteries, which meant undergoing a training of twelve years, the first step or degree towards becoming a druid. The second step or degree was to become an ovate, a philosopher trained like a mystic or shaman to explore and see into the mysteries of life in order to understand the truths hidden in them. The third step or degree was to become a druid. To become a druid took a Metonic cycle of nineteen years. A druid's life was one of service, putting what was understood of truth into action, thereby bestowing knowledge or illumination. As in the equivalent Eleusinian Mysteries, the sacred animal representing the bard, ovate and druid was a boar. The sacrifice of the boar occurred at the completion of the third degree, signifying the sacrificial life of service of the druid.

In other words, Bacon implies the notion of being a druid, which involves first being a bard, a title associated in particular with Shakespeare. The conferring of a degree at university in which the head is 'barded' by the mortarboard is derived from the ancient druidic ceremony that celebrates the completion of training to become a druid. The square mortarboard and the square tonsure of the druid symbolise the practical work that grounds the truth (the circle) by putting it into action (the square), which raises the dragon or serpent power within, opens the crown chakra and bestows knowledge of truth, which knowledge is illumination. In Freemasonry it is referred to as "acting upon the square", wherein the square represents the four cardinal virtues.

Knights

Publicly Bacon was knighted in the ordinary way, in 1603, enabling him to use the title "Sir". However, the frontispiece to the 1640 edition of Bacon's *Advancement and Proficiency of Learning* depicts Bacon as wearing the Lesser George suspended on a ribbon from his neck, implying that he was a secret Knight of the Garter. Previous illustrations of him showed him wearing the same ribbon, but the suspended jewel (the Lesser George) was always concealed by something held in Bacon's left hand. This could mean one of two things, but most likely both: (1) if Bacon was the secret eldest son of Queen Elizabeth I, as some evidence would suggest and various ciphers declare, then as her eldest son and therefore rightful heir he would automatically have had the right to be a Knight of the Garter without the necessity for it to be conferred upon him; (2) as a symbol, the Knight of the Garter is a St George figure—a Spear-shaker or Shakespeare, with the latter having been born and died, according to myth, on St George's Day.

Baron Verulam of Verulam

Normally the title would be just Baron of Verulam when the name 'Verulam' refers to the place, in this case Verulamium, the name of the Roman town whose ruins lie partly in the grounds of Gorhambury estate, Bacon's family home near St Albans. This means that the attribution of the first 'Verulam' in Bacon's title is given as a description of the man, Francis Bacon. Indeed, the word 'Verulam' can be seen to be derived from *Veru*, Latin for 'javelin/spear', + *lam*, English for 'strike/beat/thrash', thereby meaning Spear-striker, which is analogous in meaning to Spear-shaker or Shake-speare: thus the title 'Verulam of Verulam' neatly conveys the meaning of 'Shakespeare of Verulam'.

Viscount St Alban

Normally the title would be Viscount of St Albans, as such titles were always related to places; but in this instance the title is the actual name of the saint, St Alban. This is the title given to Francis Bacon and, as Viscount St Alban, he habitually signed his name as "Fr. St Alban". Many people have either misread or misunderstood this and subsequently taken it upon themselves to correct the name to Viscount St Albans, but this alteration is not correct, for two reasons: (a) it is not the title that was given to Sir Francis Bacon, and (b) a normal, regular title would include the word 'of' as well as the name of the place, which would make such a title be 'Viscount of St Albans'.

The 3rd/4th century St Alban is famous not only for being a Christian martyr who was tried and executed at Verulamium, and who at one time was the patron saint of England, but also because he features in Freemasonic legend as the founder and first Grand Master of Freemasonry in England (Britain).

Certain clues, including the deliberate choice of the title Viscount St Alban rather than Viscount of St Albans, indicate that Francis Bacon was a re-founder, an instaurator, of English Freemasonry. He transmuted the previously existing Freemasonry, which was Operative or Craft Masonry with a speculative core, into a new and full-blown Speculative Freemasonry working with Cabalistic knowledge as well as Masonic symbolism, to train people in morality so that their deeds might always be charitable or philanthropic. It was the so-called higher degrees of this Freemasonry that constituted those of Rosicrucianism, the gateway to which was the Holy Royal Arch degree.

Valerius Terminus

Valerius Terminus is an invented double name having reference to the celebrated Roman, Publius Valerius, and the Roman god, Terminus.

Publius Valerius, together with Junius Brutus, were renowned for expelling the Tarquins after the rape of Lucrece and founding the Roman commonwealth. As a result, Valerius was nicknamed Publicola, meaning 'friend of the people'. He raised an everlasting monument to the Gemini, as is recorded on an inscription in the Temple of Castor and Pollux in ancient Rome.

Terminus is the Roman god of boundaries, represented with a human head and without arms or feet. He is equated with Janus, the Doorkeeper, who stands on the boundary between earth and heaven, finite and infinite, mortality and immortality, past and future.

Janus is another name for Saturnus (Saturn), known as Pan or Time, who sets boundaries on our lives and thereby enables the process of evolution and initiation to take place. For this reason he is traditionally known as the Hierophant and Initiator (i.e. Teacher and Tester). Bacon refers to him as the one who brings forth the truth and as representing the faculty of imagination.

The double name, Valerius Terminus, thus embodies the idea of the mortal-immortal, or man-god, the same theme as that of the Gemini and the major theme which underlies the Shakespeare mystery.

A further link with Shakespeare is provided by the Lucrece connection (e.g. *The Rape of Lucrece*, Shakespeare's second published poem in which he announced his name), and with Bacon's Great Instauration, which concerns a revolution in society in order to bring about a golden age, in which Poesie (the Art of Imagination) is a key element.

Hermes Stella

Hermes refers to the great sage Hermes Trismegistus, a Greek name for the Egyptian man-god Thoth, who was called Mercurius by the Romans. The Star (Latin, *Stella*) of Hermes refers astronomically to the planet Mercury, known (like Venus) as the Morning Star, herald of the Sun, and is symbolic of Mercury, the god of eloquence and reason.

The Hermetic teachings are of two types: one where Hermes is the pupil of Pymander, the Divine Mind (*Nous*) that is the "Shepherd of Men", and the other where Hermes is the god-like teacher who instructs his pupil Asclepius. Both demonstrate the Gemini principle of immortal-mortal.

The epithet 'Trismegistus', meaning 'Thrice Great', refers to Hermes' knowledge of the three parts of the wisdom of the whole universe. Francis Bacon, like Marsilio Ficino before him, states that this refers to Hermes having the power and fortune of a king, the knowledge and illumination of a priest, and the learning and universality of a philosopher.¹² This attribution can be found in the inscription on the Shakespeare Monument in Holy Trinity Church, Stratford-upon-Avon, which is Hermetic in its layout and wording, and describes the author Shakespeare in the thrice-great and immortal terms associated with Hermes Trismegistus whilst placing the actor Shakespeare in the position of Hermes' mortal pupil.

Elias the Artist

Bacon named himself as "buccinator novi temporis", the herald of a new time. Such a herald is traditionally known as an Elias (Elijah), who acts as a forerunner and herald of new epochs of human development, and prepares the way for the coming of a greater Light, in this instance a Golden Age in which the Spirit of Love (Christ) is manifest and known.

This name or description of Francis Bacon matches that of Elias the Artist prophesied by Paracelsus. Paracelsus (1493-1541) made a famous prophecy based upon his knowledge of the special planetary conjunctions and configurations that were due to occur in 1603-4¹³ and which would be the Sign and Harbinger of the approaching revolution; namely, that they would mark the public appearance of Elias Artista (Elias the Artist), an adept of chemical (i.e. alchemical) science and a "great light" who would renovate the arts and sciences, teach the transmutation of all the metals, and reveal many things.

The great conjunction of Saturn and Jupiter took place in 1603, in Sagittarius, during the appearance of a nova in Cygnus (first spotted in 1600), and were immediately followed in 1604 by a supernova¹⁴ in Ophiuchus appearing between Saturn and Jupiter, with Mars joining them. This was taken as a sign by the Rosicrucians to make their existence and work known publicly.

In 1603, Bacon wrote *Valerius Terminus*, the beginning of the tracts that were the forerunners of *The Great Instauration*, and toyed with the idea of using the pseudonyms of Valerius Terminus and Hermes Stella for his philosophical writings. In 1604 he wrote *Cogitations de Natura Rerum* ('Thoughts on the Nature of Things') and then published, in 1605, his first version of *The Proficiency and Advancement of Learning*, laying the groundwork for *The Great Instauration*, with its Art of Discovery whereby all things might be known; namely the discovery of new arts and sciences, and the "discovery of all operations and possibilities of operations from immortality (if it were possible) to the meanest mechanical practice."

It is not the pleasure of curiosity, nor the quiet of resolution, nor the raising of the spirit, nor victory of wit, nor faculty of speech, nor lucre of profession, nor ambition of honour or fame, nor inablement for business, that are the true ends of knowledge... to speak plainly and clearly, it is a discovery of all operations and possibilities of operations from immortality (if it were possible) to the meanest mechanical practice.¹⁵

Nor do we assert that nothing can be added to this; but on the contrary, we, who regard the mind not only in its own powers, but as it is coupled with things, ought to hold that the Art of Discovery can grow together with Discovery itself.¹⁶

Solomon/Solamona

The King Solomon of biblical fame was renowned for his wisdom; for being one of the great masters of Kabbalah; for building the Temple of Solomon in Jerusalem; for organising a Masonic fraternity to build the temple overseen by a trinity of himself, King Hiram of Tyre, and Hiram's architect, Hiram Abiff; and for writing a book of wisdom (Proverbs), a book of poetry (Song of Songs) and a natural history.

Bacon set out to imitate this achievement, but in a new and transmuted way. Not only was Bacon fond of the wisdom of Solomon, likening himself to the king who searches out the truth after God has hidden it (1 Proverbs xxv, 2), but also he sought to be like Solomon in terms of writing books of wisdom, poetry, philosophical axioms and natural history, and forming a fraternity in learning and illumination to build a temple of light—a temple of knowledge and illumination in the human mind.

Symbolising this "instauration", he transformed the name 'Solomon' into 'Solamona', the former meaning 'Peace' and the latter signifying 'Sun and Moon' ('Sol-a-Mona'). Solamona is thus a symbolic way to describe the mystical marriage of Bridegroom (Christ, the 'Sun') and Bride (the human soul, the 'Moon')—the immortal and mortal, which the 'AA' symbol used in headpieces that adorn the Bacon, Shakespeare and other Rosicrucian works also represents.

Plato

The name Plato is seemingly derived from Greek *ap-Lato*, meaning 'son of Lato'. In Greek myth, the son of the goddess Lato (Leto) is Apollo; therefore Plato is a descriptive name of

Apollo. The name Plato was first used by the 4th century BC Greek poet-philosopher Aristocles, son of Ariston, who took the name as his pseudonym. He, the 'First Plato', was the famous pupil of Socrates and, like Socrates, an initiate of the Pythagorean and Orphic tradition, which was Hermetic in origin. (Pythagoras was also known as an Apollo.) Plato founded the first Academy in 387 BC, in the Grove of Academus. The main philosophical thrust of the European Renaissance was derived primarily from Plato via Marsilio Ficino, who was known as the 'Second Plato' and who founded a second Academy, sponsored by Cosimo de' Medici, for the purpose.

Ficino translated into Latin the Hermetic writings, the dialogues of Plato, and the Neoplatonic writings of Porphyry, Proclus, Pseudo-Dionysus the Areopagite and Plotinus. His understanding was that a divine theology or wisdom tradition, based on love, began simultaneously with Zoroaster among the Persians and with Hermes Trismegistus among the Egyptians, and that this wisdom tradition led in an unbroken chain to Plato via Orpheus and Pythagoras, and also underlies the Hebrew, Orphic and Christian teachings. Ficino regarded both philosophy and religion as being manifestations of a spiritual life, each needing the other in order to attain the *summum bonum* or greatest good. According to the Neoplatonic philosophy which he founded, love is the sustaining principle of the universe, and the attainment of the highest good is dependant not upon the Church but upon an impulse universal to mankind. The soul is not only immortal, but all souls by an inner urge naturally seek truth and goodness.

Francis Bacon was the next in line of these great philosophers—the 'Third Plato'—who inherited and believed in this wisdom, and who likewise laid the foundations for the next great leap in human consciousness.

Apollo

The Greek god Apollo is known as the Daystar, a synonym of the Sun, which itself is a symbol of the enlightener or bestower of universal light that is Apollo, such light being equated with wisdom. For this reason Apollo was called Sol ('Sun') by the Romans. The Bible mentions the Daystar in both the Old and New Testaments, traditionally preceded by although sometimes erroneously conflated with the Morning Star (Venus or Mercury). As the Daystar, Apollo is also known as Phoebus ('Bright'), the "brilliant Light-Bearer". He is the god of light (wisdom), truth, poetry, music, prophecy and healing. His role is to enlighten.

In Greek mythology, Apollo is the son of Zeus and Leto (Lato). Zeus (Latin: Deus) was more commonly known to the Romans as Iu-Pater (i.e. Zeus-Pater, or Deus-Pater; English: Jupiter) meaning 'God the Father'. Leto is the goddess of motherhood, modesty and kindness, and protectress of the young. Apollo was born at Delos, together with his twin sister Artemis.

Apollo's partner is Athena. Together with Athena, he leads the Muses. As such he is referred to as the Daystar of the Muses, whilst Athena is the Tenth Muse (the Supreme Muse). Their double-seat or throne is on the summit of twin-peaked Mount Parnassus, the mountain of the Muses, on the side of which is the oracular centre of Delphi, of which Apollo is the Oracle.

Apollo is also a Spear-shaker or Shakespeare, shaking his spear of light at the Pytho (Python), the dragon of darkness or ignorance. Apollo's equivalent in Hebrew and Christian myth is the Archangel Michael, of whom St George is the human representative or "image".

Athena

At her birth Athena sprang forth from the head of her father, Zeus, fully armed and shaking her spear. Her name is usually combined with the epithet 'Pallas', as Pallas Athena. Plato, in *Cratylus*, refers to the name 'Athena' as meaning 'mind' or 'intelligence', particularly in the sense of moral intelligence and "she who knows divine things"; whilst 'Pallas' he derives from *pallein*, meaning 'shaking', in reference to the goddess brandishing her spear as in an armed dance (i.e. from Greek *pallo*, meaning 'to shake, wield or brandish a spear'):-

Socrates: And we cannot be wrong in supposing that this [the name Pallas] is derived from armed dances. For the elevation of oneself or anything else above the earth, or by the use of the hands, we call shaking (*pallein*), or dancing. ...

Socrates: ... the modern interpreters of Homer may, I think, assist in explaining the view of the ancients. For most of these in their explanations of the poet, assert that he meant by Athena "mind" and "intelligence", and the maker of names appears to have had a singular notion about her; and indeed calls her by a still higher title, "divine intelligence", as though he would say: This is she who has the mind of God (*a theonoa*). Perhaps, however, the name Theonoe may mean "she who knows divine things" better than others. Nor shall we be far wrong in supposing that the author of it wished to identify this goddess with moral intelligence (*en ethei noesin*), and therefore gave her the name Etheonoe; which, however, either he or his successors have altered into what they thought a nicer form, and called her Athena.¹⁷

For this reason Pallas Athena is depicted either holding or brandishing her spear, and known as the Spear-shaker. She is the goddess of inspiration, reason, intelligent activity, courage, civilisation, law and justice. As the Tenth Muse, chief and summation of all the others, she is goddess of literature, dance, music, and all the liberal arts and sciences. She is particularly equated with poetry, philosophy and architecture, which, properly understood and practised, embrace all the arts and sciences. In elegy 4 of the *Manes Verulamiani*, for instance, Athena is called Philosophy, whom Bacon delivered and renewed by means of Comedy and Tragedy:-

As Eurydice wandering through the shades of Dis longed to caress Orpheus, so did Philosophy, entangled in the subtleties of Schoolmen, seek Bacon as a deliverer... He renewed her, walking humbly in the socks of Comedy. After that, more elaborately he rises on the loftier buskin of Tragedy...¹⁸

Athena wears a helmet which is said to render her invisible; thus she is associated with anonymity or secrecy. But those who discover how can lift her visor or veil to see her face. She teaches wisdom by means of the veil, and her greatest veil is entertainment. For this reason many sages of old have secretly taught mankind the principles of love and virtue through the guise of entertainment—particularly music, poetry and drama. Richard de Bury (1287-1345), High Chancellor of England, referred to this in his *Philobiblon* of 1345:-

The wisdom of the ancients devised a way of inducing men to study truth by means of pious frauds, the delicate Minerva secretly lurking beneath the mask of pleasure.¹⁹

Pallas Athena was reputed to be Bacon's Muse, as also Shakespeare's Muse; but then, they are one and the same.

Columbus of Apollo

This name or title given to Francis Bacon is derived from that of the Italian explorer, Christopher Columbus, who is famed for the discovery of America. To do this, Columbus had to sail beyond the Pillars of Hercules (Straits of Gibraltar). The Holy Roman Emperor, Charles V, who was King of Spain in the years following the discovery of the Americas, depicted the Pillars on his impresa and the coat of arms of Spain, together with the motto "Plus Ultra" (Latin for "More Beyond"). Previous to this the Pillars had been associated with the warning "Non plus ultra", meaning "Nothing more beyond"—the reason for this being that the continent across the Atlantic was thought to be Atlantis, which had sunk beneath the ocean. (Plato had described the lost land as being beyond the Pillars of Hercules.)

Bacon adopted this theme of "Plus Ultra" to illustrate the purpose, method and goal of his Great Instauration, which is intended to culminate in a "New Atlantis" and a Golden Age on Earth. Hence Bacon was likened to Christopher Columbus, but not as an explorer and discoverer of America *per se*, but rather as explorer and discoverer of all knowledge, all wisdom, beyond any existing limitation—the Columbus of Apollo, as he is described in the *Manes Verulamiani* tribute:-

The Columbus of Apollo with his lordly crew passes beyond the Pillars of Hercules in order to bestow a new world and new arts...²⁰

The name Christopher Columbus is also significant, as 'Christopher' is derived from Greek *Christophoros* ('Christ-bearer'), whilst 'Columbus' is from Latin *columba* ('dove').

In esoteric terms, to sail through and beyond the Pillars of Hercules is highly significant, as the Pillars represent the polarity of life. In order to sail safely through and beyond them one has to take what is known as the middle path, which is what Bacon's motto, *Mediocria Firma*, refers to. In Kabbalah this is the path of harmony, beauty and love, achieved by striving together in friendship, and leading to an illumined knowledge of all truth. As Bacon pointed out:-

Strife and friendship are the spurs of motions, and the keys of works.²¹



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Endnotes

- ¹ Genesis 2: 19-20.
- ² Robinson, *The Nag Hammadi Library*, pp.169-170.
- ³ Francis Bacon, *Novum Organum*, Bk 1, Aph 93.
- ⁴ The 1640 edition was the first English translation of Bacon's *De Dignitate et Augmentis Scientiarum* (written in Latin and published in 1623). The 1640 edition was printed in Oxford by Leon. Lichfield, Printer to the University, for Rob. Young and Ed. Forrest. The engraved frontispiece and titlepage was made by William Marshall. The translation was done by the Rev. Doctor Gilbert Wats. The book is dedicated to King Charles I and his son (who later became King Charles II).
- ⁵ Apostyle or marginal note made by James I to a "letter of advice to King James touching the charge against the Somersets" written by Francis Bacon, 28th April 1616. The motto of the Bacon family was *Mediocria Firma*, which has the same meaning as *media tutius itur*.
- ⁶ Or, as the feminine equivalent, Frances, "herself".
- ⁷ Francis Bacon, 'Of Goodness and Goodness of Nature,' *Essays* (1625).
- ⁸ Francis Bacon, *Wisdom of the Ancients*, 'Cupid or the Atom.' The biblical quote is from Ecclesiastes iii, 11: "No man can find out the work that God maketh from the beginning to the end."
- ⁹ Francis Bacon, Apophthegm 10, *Resuscitatio* (1671).
- ¹⁰ Ovid, *Metamorphoses*, X, 196: the story of Apollo and his beloved youth, Hyacinth.
- ¹¹ John iv. 34.
- ¹² Francis Bacon, *Of the Proficiency and Advancement of Learning*, Book I (1605).
- ¹³ A *Conjunctio Magna* ('Great Conjunction') of Saturn and Jupiter in Sagittarius followed by a 'fiery triangle' of Saturn, Jupiter and Mars in the Fiery Trigon (Sagittarius-Leo-Aries).
- ¹⁴ "Kepler's Star" – Supernova SN 1604.
- ¹⁵ Francis Bacon, *Valerius Terminus of the interpretation of Nature with Annotations of Hermes Stella* (written 1603).
- ¹⁶ Francis Bacon, *Novum Organum*, Book I, Aphorism 130.
- ¹⁷ Plato, *Cratylus*, 407b.
- ¹⁸ R.P., Elegy 4, *Manes Verulamiani* (1626).
- ¹⁹ Richard de Bury, *Philobiblon* (1345), ch. 13, p. 125.
- ²⁰ R.P., Elegy 4, *Manes Verulamiani* (1626).
- ²¹ Francis Bacon, *History of the Sympathy and Antipathy of Things*.