WAS HELFFEN FAKELN LICHT
ODER BRILN
SO DIE LEVT NICHT SEHEN
WOLLEN

Fernando Pessoa

7 · 5 · 1917.

THE COLUMBUS OF LITERATURE.

TEMPLE HOUSE, GORHAMBURY PARK, AS IT IS.

From a recent photograph.

THE

COLUMBUS OF LITERATURE

OR,

BACON'S
NEW WORLD OF SCIENCES.

BY

W. F. C. WIGSTON,

AUTHOR OF

"A New Study of Shakespeare," "Bacon, Shakespeare and the Rosicrucians," "Hermes Stella," "Francis Bacon, Poet, Prophet and Philosopher."

> And now we have with a small bark, such as we were able to set out, sailed about the universal circumference, as well of *the old as the new*, WORLD OF SCIENCES, with how prosperous winds and course, we leave to posterity to judge.
> (*Book* ix. *p.* 467, *Advancement*, 1640.)

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TO A

GREAT CLASSICAL SCHOLAR

AND

UNFAILING FRIEND,

SIR STEWART MACNAUGHTEN,

OF

BITTERN MANOR, SOUTHAMPTON,

THIS WORK IS DEDICATED

BY

THE AUTHOR.

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INTRODUCTION.

This work follows close upon the heels of Mrs. Henry Pott's remarkable work, *Francis Bacon and His Secret Society*. I venture to cherish the hope, some of the chapters in this work of mine, may throw further light upon her theories, and prove a humble corollary to her book. The arrangement of my chapters, it must be confessed, are somewhat erratic, but not without design and method. The first chapter is intended to point out the fact, that there are Rosicrucian affinities and parallels in *The Tempest*, showing the author of the plays was well acquainted with the Utopian literature, which finds its reflection in the *New Atlantis*. In the fact, Bacon corresponded with the martyr, Father Fulgentio, we obtain a powerful hint as to his sympathies with the Reformation, and a proof he was secretly in communication with a wide movement abroad, which could at that period only be furthered by means of a secret society or brotherhood. I am in hopes my notes upon the water-marks in some of Bacon's works may throw a further light upon Mrs. Pott's plates in her learned work.

This work has been written to stimulate curiosity, and excite interest, in just those works of Bacon's, which are hardly known at all. I refer to the *Advancement of Learning* of 1640, which is the first English edition of the *De Augmentis* of 1623. This valuable and rare book is difficult to obtain, and has never been reprinted. It is really the only work of Bacon's which contains the ground plan, method and proportions of the *Instauration* as a whole. It was written for the "better opening up," or unlocking of the *Instauration*, which latter was, I maintain, a perfectly complete and developed scheme in Bacon's mind, connected with the second half of his works missing, and which latter are described as examples of inquisition and invention. It is, indeed, a most remarkable thing, that no one, with the exception of Delia Bacon, has pointed out, or recognized the fact, the *Instauration* is not merely a design widely directed toward inductive research in science and nature generally, but also a purely creative scheme, perfect in its apprehension, and borrowed from the six days of *Genesis*, as a god in art might be

humbly imitating creation. All Bacon's works massed together, are as nothing to this one work I refer to, in the Distribution Preface of which, he unlocks his intentions, in guarded language, but, nevertheless, with assured confidence of his designs.

This book is founded upon three great principles,—History, Poetry, Philosophy,—which he respectively terms Memory, Imagination, Reason. And on a table or platform of the design of the work, we find the entire structure of the third principle, Reason or Philosophy, emanating and affiliated upon the former two, bracketed together as History and Poesy, or Memory and Imagination. When we further examine his treatment of the philosophy, we find it has nothing whatever to do with metaphysics, or philosophy in its generally accepted sense, but find it a strictly inductive method of discovery, by means of parallels, analogy, logic, and a great method of ciphers, which are to deliver the things invented,—whatever they may be,—by means of memory or recollection. All this is involved in the subtlest possible language, and has been written with two distinct objects,—reserve and secrecy,—discovery and penetration of his design. His own words to Doctor Playfer establishes this fact, and the critic who questions my theory, must explain why Bacon wrote this work first in English, and had it translated into Latin, reserving the English version for a posthumous publication? Was he afraid of a premature discovery of its real character? Why should he write a work of this sort in obscure language? Why, was it to "choose its reader?" Why was it to "fly too high over men's heads?" What is the design hidden behind the fourth, fifth and sixth parts of the *Instauration?* It is quite impossible to convey to the reader any idea of this work, unless he has it by his side to collate my statements and study them further. The curious part of all this is, even Englishmen well acquainted with the *Two Books of the Advancement of Learning* of 1605, know nothing, or next to nothing, of the *De Augmentis*, (Bacon's chief work,) which embraces the *Instauration*, as a whole with parts, and with a distinct end or aim (by discovery) hidden under its mispaging, its strange italicizing, its dark language and its inspired character. Critics who deny any poetic inclinations to Bacon's mind, seem oblivious of the astonishing fact this work is mainly based upon poetry, although entitled the *Partitions of the Sciences*. Did Bacon consider poetry a science? Yet he distinctly states poetry, "to be a play of wit," and not a science, in this self-same work! It is not as the imagination of the scientific

mind he introduces poetry, but as stage-plays, and dramatical or representative poetry upon pages 106, 107, corresponding to the numbers of the columns of the comedies and histories upon which we find the word Bacon, and Francis, twenty-one times!

Another great mystery pertaining to the *Instauration* is its perfectly divided character; that is, it consists of two globes or hemispheres, compared to the old and new worlds. This book of the *Advancement of Learning* I refer to, deals entirely with the *Intellectual Globe* or *New World of Sciences*, of which we absolutely know nothing, being concerned entirely with the three missing parts of the *Instauration*, generally supposed to have never been completed by Bacon. What object had Bacon to veil his language with regard to these *Prætermitted Parts*, which he states he "*only coasts along*"? What part has Bacon's *Wisdom of the Ancients* to play in the *Instauration* as a whole? And here, let me remark, those critics who question Bacon's poetic predilections receive another rebuff; for Bacon terms this collection, *examples of parabolical poesy*, and the pieces consist of just those classic subjects which the Latin poets,—like Ovid, for example,— selected for their poems. Why embrace this collection in his *New World of Sciences*? My object is to point out, these Deficients are always introduced in cautious, guarded language, behind which some profound design lies obscured. The human mind is so framed that, unless attention is directed and questions asked upon certain points, it blanches and passes over everything difficult, as if it did not exist. The difference between perception and sense (one of Bacon's Deficients) is immense. All art is an appeal to sense, and the highest art is to cheat sense at the expense of perception. Bacon presents us, at the commencement of his *Distribution Preface*, just the sort of hint we should take in studying his works and his designs. He writes: "For the nakedness of the mind, as once of the body, is the companion of innocence and simplicity" (p. 22). This follows on the heels of the statement "that everything be delivered with all *possible plainness and perspicuity.*" How are we to reconcile these paradoxes, which run through the entire work? They will easily be understood directly the world recognizes the fact Bacon intended to come down invisible to posterity as a god in art. Directly the literary world seriously apprehends the nature of this, the greatest literary problem the world has ever seen, as the spiritual hidden behind art, waiting for us to interpret it and to understand nature by its

light, a thousand unheeded facts, a thousand hints by parallel, by cipher and analogy, will be discovered. For nothing is spiritually discerned without faith and toil, and a text may be studied a thousand times ere it yields up its secret. Just consider for a moment how, only a few years ago, Mr. Smith first started the theory of the Bacon authorship of the plays with about a dozen parallels. This was deemed too extravagant a theory to obtain decent hearing, but was relegated to that class of insanity, allied to circle-squaring. Since then hundreds of works have appeared, each contributing some new parallel,— some fresh indication in the same direction. "The cry is, still they come," and they will soon arrive so quickly, that the world will rub its eyes and wonder it was never discovered before. That is the nature of the spiritual in the world, that we cannot apprehend it, unless directed by others to do so, or accustomed by education and discipline to search for it. I take it, one of Bacon's complete objects was to bring this lesson directly home to our minds, that we are most assured of what we are most ignorant of, and that nature is infinitely more subtle than the senses of man. His doctrine of the four idols of the mind, which obstruct and confuse the intellect, is all part and parcel of this, my theory. It was only by examples of art, and discovery by posterity, he could illustrate in full force his teaching. One of the idols of men's minds has been Shakespeare, and I think it highly probable, from the character of Bacon's mind, he foresaw such a lesson could be taught on those points by self-sacrifice, as would effect a revolution in men's ways of hastily judging and accepting conclusions upon insufficient grounds. The probability Shakespeare wrote the plays, does not fulfill the terms of a true induction. Men have before, like the author of *Junius*, denied and obscured their authorship; tradition, like authority, is a mere idol of the understanding, which has enslaved men's minds for hundreds of years in every department of thought, in religion, government, society, science, and still rules the intellect as a form shapes a soft substance. It has been said "Give a lie a quarter of an hour's start and who shall overtake it?" But what of those lies branded in for centuries from father to son, from generation to generation! Prejudice in everything, that is the nature of human thought. There is only one education worthy of the name, and that is allied to independence and freedom of the intellect. Shelley rightly declared half his life had been spent in unlearning what he had been taught.

There is only one word for all this, it is slavery of the intellect—summed up in the old proverb, "To cure the ears is most difficult!" Bacon, I submit, knew very well, that all the writing in the world would not cure this ingrained evil, nor could it be cured by any persuasions. Examples, by means of art, are quite on a different platform—and that is what he intended to illustrate by.

With regard to the *Comedy of Errors*, and *Midsummer Night's Dream*, it is just here the critic will fall upon me. But I beg to state, my chapters on those two plays are merely written in a spirit of humble suggestion, and require each a volume to themselves instead of a few brief pages. Because I have not made out my case with regard to my theories, in a complete or satisfatory fashion, it does not follow somebody else may not better my instructions. The *Dream* is the profoundest play ever penned, and is as philosophical as nature itself, and I am convinced that the fairy element has been intended to represent the occult, invisible spiritual powers behind the curtain of nature's theatre,—in short, the magical, or rather the intellectual in nature.

With regard to the Rosicrucians, I wish to say I do not introduce this subject from a vulgar desire to appear to know more than I do know, or from the impostor's standpoint of mysticism. There is excellent evidence of various kinds, some published already, some unpublished and most important, that Bacon was the head of the brotherhood. And I am advancing and pushing a theory that admits the approval of such authorities as Mrs. Henry Pott, the Hon. Ignatius Donnelly, and even criticism has gone so far as to allow, the cipher problem stands or falls with the allied theory of the Rosicrucian source of the plays. [*"Notes and Queries," on "Bacon, Shakespeare and the Rosicrucians."*] I held the intention of publishing in this work certain evidence, which would, I am convinced, establish the theory on firm ground once and forever. But as I am running great risk of losing whatever is of importance in this work by piracy, or clever forestatement by theft, I shall wait before I place all my eggs in one basket. It is the interest of all literary people taking some intellectual pleasure in this problem, to see justice is done to an author's claims whilst going through the press. These sort of things cannot be kept quiet, and everybody knows, when two claims to the same discovery, upon such a recondite problem, spring up together, at the same moment (though it be even in distant places), some sort of direct or indirect plagiarism, or,

rather, theft, has been going on. Those who cannot discover for themselves anything in this problem, feed their malice by discounting the discoveries of others. But all right-minded people, and literary men of honor, who recognize the risks, labors and difficulties attending publication of these cipher mysteries, know very well whence stolen property comes from. The reader cannot believe me so simple as not to be aware my claims to my own discoveries may be questioned, and my chief enemy may be my own labors. It is hard to be forestalled and ridiculed where one should be protected, but I am not the sole person interested in this matter, but all who come after me. It is easy to devise expedients to meet the evil, such as typewriting and copyright thereon, but this cannot checkmate any unscrupulous person setting up counterclaims by proxy in other countries or in Europe. Besides, these things, like ill-fame, travel fast, and the world, at first cynical and incredulous, dubs the same person fool, who, a moment before, was called an impostor. I say, I have well weighed and foreseen all this, but in spite of it all, I accept the sacrifice, if so it be, with the example of Francis Bacon before me, who toiled on without a hope of earthly reward for the sake of humanity.

Here let me remark, the study of Bacon's works is a very serious task, and requires infinite more patience, toil and loving attention than can be adequately even suggested. There are persons and even students, who imagine once they have read a few times Bacon's Essays, two books of the *Advancement of Learning*, 1605, *History of King Henry the Seventh*, and otherwise peeped into his Natural History, imagine they are in a position to form opinions upon Lord Bacon's ends and aims, and decide *ex cathedra*, upon the problem and mystery of the plays. I am sorry to say there are even persons who arrogate to themselves the position in England of being representative Baconian men, who may be included in this category. Anybody professing to understand the *Instauration* without knowledge of the *De Augmentis* (and particularly of its translation, 1640, which differs from it), may be compared to one studying *Hamlet* with the Prince left out. As Kuno Fischer states, the *De Augmentis* (1623), is the ground plan of the *Instauration*, and explains Bacon's scheme as a whole. Yet there are men who have never read Bacon's *De Augmentis*, and never seen the *Advancement of Learning* of 1640 (which they con-

fuse frequently with the two books of 1605), who, nevertheless, imagine they are familiar with Bacon's works.

Again, very few people are aware that each edition of Bacon's Essays differ as to text. The editions of these Essays began 1597, 1607, 1612, 1625, 1638, and all these five editions vary,—there being nineteen hundred alterations in five, six or even seven different editions. To study this sole branch would be a very serious and laborious matter, yet without a perfectly exhaustive collation of these several editions, with the plays, no one can say he knows Bacon. Another man will think, if he possesses Spedding & Ellis' excellent edition of Bacon's works, he is fortified with all that is needful,—quite and utterly ignorant of the fact that Spedding's edition leaves out entirely a great number of Bacon's posthumous pieces, and what it does give is presented in a mangled and mutilated form; besides, for cipher discoveries, these works are useless. Even the Latin text of many works by Bacon materially differs from the English version; that is, a great deal may be gathered from one which cannot be from the other. For example, of the Fourth Part of the *Instauration* missing (which was to consist of types and models of invention as examples in certain subjects, to which the Baconian logic was to be applied), how much is learned by the Latin text, Bacon using the word *Plasmata* to express models. *Plasmata* appears to be a word connected with models formed in wax or clay and to be thus connected with the potter's wheel.

The theory I have held all along, and which I am convinced will prove ultimately the right one, is that the true direction to search for proof of the authorship of the plays, is in Lord Bacon's works, in conjunction or marriage with the plays. The idea that Bacon (if he wrote these plays), should have planned nothing in connection with them of a key nature, or as explanatory of his rightful claim as author is absurd. If these plays are not bound up with the entire *Instauration*, it is useless to imagine a cipher exists alone in the 1623 folio. The greatest and most conclusive proof of Bacon's authorship of these plays, is to find collusions, parallels and cipher congruities between them and his prose or acknowledged works. The particular work of Bacon's to study, is therefore the one containing the ground plan and entire scheme of the *Instauration* as a whole. That is embraced and contained solely in the Latin *De Augmentis*, published the same year as the plays, 1623, and contains not only a rational inductive design, based on poetry and

history, but is largely made up of a great book of secret methods of the delivery, or discovery of knowledge, by means of ciphers. The Latin version was originally written by Bacon in English and translated into Latin by Doctor Playfer and others. Bacon, during his lifetime, never gave the world the original English edition. But after his death, in 1640, a supposed translation of the Latin is issued under the auspices of the University of Oxford, and with a declaration, under the frontispiece portrait of Bacon, that the Universities had fulfilled (in publishing this English edition) a vow promised (*voto suscepto*), to the author living (*vivus*). This work bears in every line evidence of Bacon's unique and profound style. It is largely mispaged, and experts upon printing assert this mispaging could not have been accidental. There is little doubt from the translator's preface, it was written by Bacon himself, and reserved for safety's sake, for a posthumous publication. It is therefore the most important work Bacon ever wrote, and I hold it is the key-work to the entire *Instauration*, as well as to the authorship of the plays. Upon the second title page we find this motto, which is a profound hint for the mathematical and orderly disposition of the work, in relation to subject matter and secret cipher:

> "Deus omnia
> In mensura, et numero et ordine
> Disposuit."

This is borrowed from Solomon, and signifies, the author (like the Almighty Architect of the universe) has "*disposed all things in proportion, number and order.*"

One of Bacon's Deficients of *A New World of Sciences* is entitled, *Georgics of the Mind*, and deals with the basis of the drama motive, that is, ethic rightly employed, in tragedy and comedy. This is to be found in his seventh book of his *De Augmentis*, and described in these words:

"We will briefly re-examine and endeavor to open and clear the springs of *moral habits*, before we come into the doctrine of the CULTURE OR MANURANCE OF THE MIND, which we set down as DEFICIENT." (p. 337, Lib. VII., *Advancement of Learning*, 1640.)

Throughout the plays we find a vast collection of metaphors, applied to character, in an agricultural sense as *weeds, herbs*, etc., which I have pointed out in my last work, *Francis Bacon*. Parallel the above with this from *Hamlet:*

> *Hamlet.* Confess yourself to heaven;
> Repent what's past; avoid what is to come,
> And do not spread the compost on the weeds,
> To make them ranker.
>
> (*Hamlet*, act iii. 4.)

A work might be filled to illustrate these *Georgics of the Mind*, applied in the plays to virtue and vice, and it is evident Bacon borrowed this idea and title from Virgil's *Georgics*, which are dedicated to Ceres, Apollo, and Bacchus, the classical protagonists of the drama. It is just these Deficients which we are to work out in harmony with the interpretation of the plays, and which I introduce here as an example of the connection between Bacon's *New World of Sciences* and his *Instauration* as a whole. The dramatic or classical bias of Bacon's mind is made evident by a thousand parallels. For example, the fifth and sixth centuries of Bacon's *Sylva Sylvarum*, or *Natural History*, deal with trees, plants and vegetables, and are evidently in touch with Virgil's second *Georgic*, dedicated to Bacchus or Dionysus, the protagonist of the drama, upon arboriculture:

> Nunc te, Bacche, canam, nec non *Silvestria* tecum
> Virgulta et prolem tarde crescentis Olivæ. (2.)

It is highly probable Bacon's title, *Sylva Sylvarum* (or Wood of Woods), is borrowed from this *Georgic*. I hope in my next work to be able to prove Bacon's *Sylva Sylvarum*, is the *Deficient* entitled a *Mechanical History*, and is really a great cipher commentary or dictionary in collusion with the plays, and constructed of endless particulars, all in inductive connection with each other and the folio 1623 text. It is this work, I take it, which is really also understood under the Deficient *Venatio Panis* or *Literate Experience.* There are one thousand experiments numbered in the natural history by Bacon. I have sufficiently proved (for myself,) the numbers of some of the experiments, are in cipher touch with the text in the plays. But this is too subtle and too elaborate a theory to do more than just hint at here, nor can I afford space to illustrate, at present, this discovery.

The two illustrations given in this work, represent Temple House, Gorhambury Park, Hertfordshire, as it once existed, and as it now stands, a mere ruin. This house was built by Sir Nicholas Bacon, father of the illustrious chancellor, about the date 1564, and it was here Queen Elizabeth was wont to pay her Lord Keeper visits, on

one occasion of which, Francis Bacon being asked by the Queen his age, replied, "He was so many years younger than her Majesty's happy reign." The house was constructed, tradition reports, out of the stones of the ruins of the old Abbey of Saint Albans, and it was reduced to its present condition when the house of the existing family,—the Lords Grimston, was constructed in the years 1775-1778. The illustration, representing its perfect state, is taken from an old history of Hertfordshire, bearing date a few years previous to its destruction.

The preseent ruin is hardly recognizable in the illustration of the house as it once proudly stood. The reason for this is explained by the circumstance, that the chief parts now left standing, constituted the inner side of a court, or quadrangle within the main building, on the right side of the perfect engraving. These are the ruins of a hall, and a lofty octagonal tower, which are all that remain of the one seen in the other picture in a complete state. This hall, appears from Aubrey's manuscripts, to have been richly ornamented in the splendid style of the age. Aubrey describes this hall, as having "a large story, very well painted, of the feast of the Gods, where Mars is caught in a net by Vulcan. On the wall over the chimney is painted an oak, with acorns falling from it, with the words *Nisi quid potius;* and on the wall over the table is painted, Ceres teaching the sowing of corn, with the words *Moniti Meliora.*" In the garden, close to the house, was a statue of Orpheus, and one of King Henry VIII., part of the latter, but without a head, still remaining. The wall in which the statue of King Henry VIII. stood, formed part of a noble piazza or portico, and can be distinctly seen in the complete illustration of the unruined mansion, on the left, indicated by a succession of niches or recesses. The ruins are situated upon an eminence, commanding a noble prospect of the park, which is richly covered with fine timber,—a remarkable old oak tree, hollow from age, known as the '*Kiss oak*,' standing within a few hundred yards of the remains. A more beautiful or more romantic site than this is not to be found in all England, quite independently of its historical associations as the home of Francis Bacon.

There are a considerable number of trifles in the 1623 folio plays, showing the writer was well acquainted with both the history and neighborhood of Saint Albans, Lord Bacon's home. For example, in the second part of *King Henry the Sixth*, we find the death of the Duke of Somerset at the battle of Saint Albans, underneath an

"*Ale-house' paltry sign, the Castle in St. Albans.*" The duke had been warned to beware of castles, and the prophecy is fulfilled by his death at St. Albans, underneath an ale-house, *whose sign was that of the Castle.*

> *Richard.* So lie thou there,
> For underneath an Ale-house paltry sign,
> The Castle in St. Albans,——Somerset
> Hath made the wizard famous in his death.
> (*2 King Henry VI.*, act v. sc. 2.)

This is a trifle which reveals local knowledge; so also does the play of *Cymbeline*, whose coins have been abundantly unearthed upon the site of ancient Verulam.

In Camden's *Brittania* he writes (*Conjecture upon British Coins*), describing certain early British coins, of which there are plates:

"The first is CUNOBELINS, who flourished under Augustus and Tiberius, upon which (if I mistake not) are engraven the heads of a two-faced JANUS; possibly because at that time Britain began to be a little refined from its barbarity. The second, likewise, is CUNOBELINS, with his face and name; and on the reverse, the mint-master, with the addition of the word TASCIA, which in British signifies a *tribute-penny* (as I am informed by D. David Powel, a man admirably skilled in that language), perhaps from the Latin *taxatio*, for the Britains do not use the letter X. The third is also the same CUNOBELINS, with a horse and CUNO, and with an ear of corn and CAMR, which seems to stand for CAMALODUNUM, the palace of Cunobelin. *The fourth, by the Ver, seems to have been coined at Verulam.* The fifth, likewise, is Cunobelins. The seventh, which is *Cunobelins*, with this inscription, Tase Novanei, with a woman's head, I dare not positively affirm to have been the *tribute-money* of the Trinovantes, who were under his government; Apollo, with his harp, and the name of *Cunobelin* on the reverse, being to my mind what I have somewhere observed of the god *Belinus; namely, that the ancient Gauls worshipped Apollo under the name of Belinus.* And this is confirmed by *Dioscorides*, who expressly says that the *Herba Apollinaris* (in the juice whereof the Gauls used to dip their arrows) was called in Gaulish *Belinuntia.* From which I durst almost make this inference, that the name of *Cunobelin*, as also of that of *Cassibelan*, came originally from the worship of Apollo, as well as *Phœbitius* and *Delphidius.* The twentieth is of Cunobeline, son of *Theomantius*, nephew to *Cassibelan, by the British writers called* KYMBOLINE. (pp. lxxxviii. xciii.)

How closely the author of the play of *Cymbeline* had studied all

this, may be inferred from the allusions to the tribute money, to be paid the Romans, to be found in the text:

> *Cymbeline.* Well;
> My peace we will begin. And, Caius Lucius,
> Although the victor, we submit to Cæsar,
> And to the Roman empire, promising
> *To pay our wonted tribute.* (Act v.)

> *Cym.* Now say, what would Augustus Cæsar with us?
> *Luc.* When Julius Cæsar, whose remembrance yet
> Lives in men's eyes and will to ears and tongues
> Be theme and hearing ever, was in this Britain
> And conquer'd it, Cassibelan, thine uncle,—
> Famous in Cæsar's praises, no whit less
> Than in his feats deserving it,—for him
> And his succession granted Rome a tribute,
> Yearly three thousand pounds, which by thee lately
> Is left untender'd. (Act iii. sc. 1.)

In *The Gossiping Guide to St. Albans*, by Charles Henry Ashdown, F. R. G. S. (1891), describing the ancient city of Verulam, or Verolanium:

"It is believed that the ancient Britons lived on this spot for many centuries before Christ; they built a town, dug the ditch, put up palisades where those walls are, made covered ways out of it for their cattle, and were reigned over by many princes, whose coins we find in the soil, one of whom was the Cymbeline of Shakespeare." (p. 24.)

This is endorsed by the word "VER" found upon one side, and "TASCIA" on the other, of Camden's fourth coin.

Mr. Walker writes of Camden's first coin and plate:

"I am not satisfied in the first of Mr. Camden. If it be a *Janus*, I had rather apply it to the shutting of *Janus' temple by Augustus, in whose time Cunobeline lived at Rome; and both himself and the Britains were benefited by that general peace.*" (xcii.)

Now this is indeed very remarkable, and may account for the apparent anachronism of the introduction of Jupiter in the play. It may be noted *Posthumus goes to Rome.* The play concludes with repeated references to *peace*:

> *Cym.* Laud we the gods;
> And let our crooked smokes climb to their nostrils
> From our blest altars. Publish we this *peace*
> To all our subjects. Set we forward: let
> A Roman and a British ensign wave
> Friendly together: so through Lud's-town march:

> *And in the temple of great Jupiter*
> *Our peace we'll ratify;* seal it with feasts.
> Set on there! Never was a war did cease,
> Ere bloody hands were wash'd, with such a *peace.*
>
> (Act v.)

It seems pretty certain the author was well acquainted with the exact history of King Cymbeline and the shutting of the temple of Janus. The same writer adds:

> "The twentieth coin is of Cunobeline, son of Theomantius, nephew to Cassebelan; by the British writers called Kymboline (or Cymbeline), on the reverse a Sphnix, a figure so acceptable to Augustus that he engraved it upon his seal." (Ib.)

The student may observe how the play of Cymbeline lays between Rome and Britain, with frequent introductions of Augustus Cæsar.

I may, I suppose, deliver myself of a conjecture, which recommends itself to my imagination? It is, that Bacon selected this period, and this king, as fit subjects for a terminal play, with the object of bringing his art into touch with the classical world, of which, indeed, it is a restoration. Ben Jonson recognized this, and moreover, I think Cymbeline not only brings the play locally home to Bacon, but stands as a representative Apollo, affiliating England with Italy and Rome in the past.

In the chapel of Sopwell Nunnery, St. Albans, Henry VIII. and the unfortunate Anne Boleyn were privately married, at least so says tradition. This Sopwell Nunnery was founded by Geoffrey de Gorham (whose abbey gave its name to Bacon's ancestral seat, Gorhambury Park), sixteenth abbot of St. Albans. In the play of King Henry VIII. may be found introduced Dunstable and Ampthill, two neighboring towns,—the former about six miles from St. Albans,—showing local knowledge on the poet's part. Not only (as has already been pointed out by others) did Wolsey afford Bacon a perfect parallel for his own disgrace and fall, but in the fact, he was endowed as Abbot and Prelate of Saint Albans, was locally, so to speak, associated with the poet. The two salient features of the play of *King Henry the Eighth* are the rise and fall of Anne Boleyn and Cardinal Wolsey, both of these historical characters being curiously associated with St. Albans. Then, again, what an enormous local interest gathers about Saint Albans in the War of the Roses, two of its most famous battles being fought within the town. And all this we find reproduced in the Chronicle

Plays, St. Albans being introduced as the scene of the miracle worked by good Duke Humphry, Duke of Gloucester, who was buried in the Abbey. The only incidents relating to Warwickshire in the plays, are the allusions to Sir Thomas Lucy of Charlecote Park, in *The Merry Wives of Windsor*, and to Wilmecote in the *Taming of the Shrew*. But it is not generally known Bacon was cousin to the Lucy family, some letters written to Sir Thomas Lucy by Bacon being extant. And with regard to the reference to Wilmecote put in Christopher Sly's mouth (in the *Taming of the Shrew*), it is plain Sly is a portrait of an impostor, set up to personate a nobleman, as a jest, in relationship to actors. The references to Warwickshire, put in Sly's mouth, are, I maintain, fine touches of local coloring probably pointing at Shakespeare and to the traditions which say he had an acquaintance by name of Sly. But is it likely Shakespeare would recall these incidents of his own life, or introduce a drunken peasant, like Sly, as a portrait of himself?

A volume might be written to show the author of the Plays, was a man who had been educated and saturated not only in classical learning, and in courtly society, but evidently was acquainted with state-craft, and possessed that wide political view of government only to be gathered from the society of statesmen, all of which it is unlikely the circumstances of Shakespeare's life could furnish or allow of.

There can be little doubt the poet associated himself with the imagery of the Swan. Ben Jonson wrote:

> *Sweet Swan of Avon!* What a sight it were
> To see thee in our water yet appear,
> And make those flights *upon the banks of Thames*
> That so did take Eliza and our James.
>
> (Folio 1623.)

The Globe Theatre, where the plays of Shakespeare were acted, stood near Blackfriars, close to the banks of the Thames, and in the following passage from Bacon, may be perceived not only a profound allusion to the Swan, but to some river also, as a hint possibly for the theatre near it. Bacon opens this subject as follows:

" As for lives, when I think, thereon, I do find strange that these our times have so little known, and acknowledged their own virtues; being there is so seldom any memorials or records of the lives of those who have been eminent in our times. For although kings and such as have absolute sovereignty may be few: and princes in free commonwealths are not many; yet, however, there hath not been wanting excellent men (though living under kings) *that have*

deserved better, than an uncertain and wandering fame of their memories, or some barren and naked eulogy. For herein the invention of one of the late poets, whereby he hath well enriched the ancient fiction, is not inelegant. He feigns that at the thread of every man's life, there was a medal or tablet, whereon the name of the dead was stamped; and that time waited upon the shears of the fatal sister, and as soon as the thread was cut, caught the medals, and carrying them away, a little after threw them out of his bosom into the river Lethe. And that about the bank there were many birds flying up and down that would get the medals; and after they had carried them in their beaks a little while, soon after, through negligence suffered them to fall into the river. Amongst those birds there were a few swans found, which if they got a medal with a name they used to carry it to a certain temple consecrated to immortality. But such swans are rare in our age."

(p. 96, *Advancement of Learning*, 1640.

There can be very little doubt to an unprejudiced and reflective mind, Bacon is presenting us in this passage, a profound hint for the memory and records of one who was eminent in his own times, as yet to be written. This image, Bacon presents us of the Swan is the most tremendous hint possible for Poetry, seeing Swans were sacred to Apollo, the God of Poetry and Song. It was for this reason Ben Jonson terms Shakespeare "*Sweet Swan of Avon.*" But let the reader study the entire passage cited, and what does he find? He will perceive the entire extract turns upon the oblivion suffered by names (or title rights) stamped upon medals, which others got hold of and carried about a little while. The whole of the passage cited points at some difficulty, connected with the rescue of the name and fame of some poet from oblivion. "Will somebody assist us as to whom Bacon refers, with regard to the *invention of one of the late poets?*"

With regard to my chapter upon *Measure for Measure* I desire to remark, I have only just touched lightly a subject which requires a volume to itself. To illustrate my thesis fully would necessitate a vast number of quotations from Bacon's religious and moral writings, all of which would go to show he was a cabalist, and held profound and mystic tenets concerning creation, the fall of man and the first sin. No enlightened or educated person in these days understands the parable of the temptation and fall literally, or otherwise than a parable; and to those who may consider my theories extravagant, I say, read St. Augustine's fifteenth book of the *City of God* upon this subject, and Sir Thomas Brown's *Enquiries into Vulgar Errors;* and even such modern writers as Madame Blavatsky, in her *Secret*

Doctrine, inculcates similar doctrines. Bacon undoubtedly held peculiar views upon this subject, and considered the occasion of the fall to have been a *moral lapse*.

Bacon writes :

"It was that proud and imperative appetite of *moral knowledge*, with an intent in man to revolt from God, and to give laws unto himself, *which was indeed one project of the primitive temptation.*" (page 18 Preface *Instauration.*)

Those who are acquainted with that profoundly learned work of the *Secret Doctrine*, by Madame Blavatsky, will there find inculcated something very akin to this, viz., that the state of man on earth has not always been what it is now; that there was a time, prior to the fall, when the continuation of the human race rested on different principles; that man took upon himself to be his own creative God, and to depend entirely on himself, and that this was the fall.

There are certain points with regard to Bacon's religious and moral views, which may seem contradicted by my theory of the classical tendencies and teachings I postulate, applied to the plays, and suggesting heathen opinions. But I take it, these seemingly opposed views are theosophically reconcilable, seeing that the restoration of the Gnosis of antiquity has for object a grand synthesis of principle, which underlaid the classical mysteries just as much as it did Christianity. The Gnosis is that secret knowledge, or doctrine concerning the soul, and origin of man, which has existed from the hoariest antiquity, and which has been overlaid and obscured by parables or allegory, ceremony and forms, traditions and denominations. It can be distinctly traced to the East, going to Ephesus, which became the center of the secret doctrines of Persia and India, and these culminated in the worship of Diana, giving rise to the sects of the Manichees and Gnostics, and finally it was recovered in its perfect form by the Rosicrucians. To restore that *Secret Doctrine* is the aim of the Theosophists, of whom Madame Blavatsky was the head, and are now represented by Mrs. Besant.

There are others who, like Doctor Maitland, whilst being permeated with the spirit and belief in Christianity, and all that emanated from Christ, are striving to recover what went before and led to it, and who perceive Christianity was nothing new, except in form and delivery, but that something anterior existed, enshrined in the teaching of secret societies like the Essenes to whom Christ belonged. My belief is Bacon was profoundly imbued with this

knowledge, and sought to embalm it in art, for delivery to after ages by what he terms '*the handing on of the Lamp for posterity*'; that is, the transmission of certain secret doctrines, which have been preserved in the works of such great poets as Dante, Virgil and even Homer. In Virgil's sixth book of the *Æneid* may be found just what I postulate; that is, the history of initiation into the Eleusinian mysteries and the philosophy taught therein,—all of which is a sort of ancient Freemasonry. The great poets in all times and ages, have been the guardians and transmitters of these mysteries, and the wanderings of Ulysses by Homer, belongs to the same category, being a history of the soul, combined with a history of the race, that is to say, in the adventures of Ulysses we have presented to us parables and allegories of every description, some relating to the temptations of the flesh and the transformations or disguises of the spirit, as in the incidents of Calypso and Circe, others again being historical and dim echoes of the explorations of mankind in a vast prehistoric past, when probably as much of the world was known and open to navigation as it is now.

It has been the fashion to talk of paganism, as synonymous with everything that went before Christ, and to include the Greeks and Romans in the category of heathens, but it is forgotten, how full of most excellent morality, is much of the best classical writing of the best men, like Socrates, Seneca and Cicero. The latter was initiated into the mysteries, and can we not gather from the following passages what may be classed with the highest Christian ethic?

"How various were those sufferings of Ulysses, in his long continued wanderings, when he became the slave of women (if you consider Circe and Calypso as such): and in all he said he sought to be complacent and agreeable to everybody, nay, put up with abuses from slaves and handmaidens at home, that he might at length compass what he desired; but with the spirit with which he is represented, Ajax would have preferred a thousand deaths to suffering such indignities." (*Cicero's Offices*, ch. xxxi.)

Again:

"For listen, most excellent young men, to the ancient speech of Archytas of Tarentum, a man eminently great and illustrious, which was recorded to me when I, a young man, was at Tarentum with Quintus Maximus. He said that no more deadly plague than the pleasure of the body was inflicted on men by nature; for the passions, greedy of that pleasure, were in a rash and *unbridled manner* incited to possess it; that hence arose treasons against one's country, hence the ruining of states, hence clandestine conferences with enemies: in short, that there was

no crime, no wicked act, to the undertaking of which the lust of pleasure did not impel; but that fornications and adulteries and every such crime, were provoked by no other allurements than those of pleasure. And whereas either nature or some god had given to man nothing more excellent than his mind; that to this divine function and gift, nothing was so hostile as pleasure: since where lust bore sway, there was no room for self-restraint; and in the realm of pleasure, virtue could by no possibility exist. And that this might be the better understood, he begged you to imagine in your mind any one actuated by the greatest pleasure of the body that could be enjoyed; he believed no one would doubt, but that so long as the person was in that state of delight, he would be able to consider nothing in his mind, to attain nothing by reason, nothing by reflection: wherefore that there was nothing so detestable and so destructive as pleasure, inasmuch as that when it was excessive and very prolonged, it extinguished *all the light of the soul.*"

(*On Old Age*, ch. xii.)

Lastly, I should like to observe, the study of Lord Bacon's works and these plays, deserve the earnest attention and application of the best heads upon both sides of the Atlantic, seeing they promise us a new gospel, or rather explanation and restoration of all that has been preserved from the shipwreck of ancient mystery sources — whether it be in the Bible, in the Classics, or in the Kabbala. If one or two heads only, have hitherto already discovered a few things of value, how much more of greater interest may be gathered, when there is some sort of collaboration and systematized labor given to the problem! This mystery is entitled to the same sacrifice of time and labor we give to the study of a science, or to the acquiring of three or four languages, and the result is certainly framed on a larger scale of promise than any science, or any individual self-culture, seeing in my humble, though profound opinion, the solution touches all that concerns the spiritual and future welfare of man. I am convinced, one of Bacon's ends, was to establish, by means of examples based upon art, the predominance and priority of the spiritual in nature, acting behind phenomena, or the curtain of Nature's Theatre — a matter which can truly be brought home to men's minds, by interpretation of the symbolism of his types or patterns of invention, the plays. When one contemplates the ceaseless industry and energy of men's minds, applied to solely material progress and advancement, one cannot refrain from thinking of the comparatively neglected field of intellectual and spiritual industry or progress. The former is visible, the latter is invisible, but, nevertheless, it is the latter which concerns man as much and even

more than the former. The mind performs what the visible or simply material never can effect; that is, it penetrates walls and doors, enters the heart and mind of man, crosses oceans, bridges time and brings about revolutions, which neither force of arms, or even money, can effect. In all ages, in all times, humanity is overpowered by the predominance of the purely sensual, and what comes under local and particular interests only. Nevertheless, the absolutely real and abiding problems of life are those which revolve upon just those questions of man's destiny hereafter, for guidance upon which we have to turn to our inspired teachers, the poets, the philosophers, the great thinkers of all ages, and this is all the revelation we can obtain upon these mysteries. When we think of Greece, we do not, recall to mind the Parthenon, or the Acropolis of Athens, so much as we do Socrates and Plato, Æschylus, Euripides and Sophocles. Lord Bacon was the Plato of the modern world, so to speak, a man charged with a tremendous message to mankind, which he could not deliver in his own age, on account of its inability to receive it. He, therefore, I submit, embodied his spiritual teachings in art, for time to discover, for the spiritual development of mind to unfold as mankind advances and overtakes a giant peak or mountain, hitherto out of sight because of the greatness of the distance. It is a startling and novel theory to advance, I admit, that by means of pure art, one single man has addressed himself to speak to another generation, by means of a cipher hidden in his written works. Nevertheless, it has been done, as many are beginning to realize, and the time is approaching when it will be established as a scientific fact, beyond question or dispute. The first thing necessary is to awaken sufficient interest in order to enlist workers and students, and to obtain a respectful hearing, and I hope the efforts being made in America to establish a periodical devoted to the subject, will meet with the success it undoubtedly deserves. A writer often does as much good by drawing attention to unsolved and obscure questions, as by discovery. Lord Bacon's works are full of enigmas and mysteries, so also is his life and correspondence, as has lately been ably pointed out by Mrs. Pott. And this is in the right direction, inviting attention and inquiry as to why these mysteries exist, and to what they point to? For example, why did Bacon term himself *a concealed poet*, as Aubrey even admits? Why are the dedicatory poems attached to many of his works full of mysterious allusions to Helicon, Parnassus, Apollo and the Castalian

spring? Why did Powell compare Bacon to Seneca, the tragedian, in the following verses, which I have already published in *Francis Bacon?* How was it he writes of Bacon's worth *clouded in obscurity*, seeing Bacon's prose and philosophical writings received their full meed of recognition and praise during his lifetime?

> " O, give me leave to pull the curtain bye,
> *That clouds thy worth in such obscurity ;*
> Good Seneca, stay but awhile thy bleeding,
> T' accept what I received at thy reading.
> Here I present it in a solemn strain :
> And thus I pluck the curtain back again."
> (From the *Attorneys' Academy*, Thomas Powell, 1630.)

This one poem proves, Bacon never received full recognition of his worth, and the comparison to the dramatist Seneca, with the imagery of the *curtain of a theatre*, gives us, as it were, a peep at the *concealed actor behind the curtain of his own theatre*, revealed for a moment by one who knew perfectly well what he was writing about. Bacon observes "*Affirmatives* have more force with men's minds than *Negatives.*" That is, when once the ears have been captured by auricular traditions, and the rights of possession, it is almost impossible to undo what has, so to speak, been burnt in the mind. Shakespeare is just such an affirmative, Bacon's claim to the authorship of the plays being a negation of Shakespeare's prescriptive right, unquestioned for nearly three hundred years. The truth is, Bacon has conspired against himself, if I may so express it; a theory abundantly revealed in the so-called Shakespeare sonnets. In the 35th sonnet we read of time:

> " That I an accessary needs must be
> To that sweet thief which sourly robs from me."

In Sonnet 48 can be perceived evidence the poet author was striving to conceal something, and taking pains to hide his identity:

> " How careful was I, when I took my way,
> Each trifle under truest bars to thrust,
> That to my use it might unused stay
> From hands of falsehood, in sure wards of trust."

Why was this necessary? Because, I submit, Bacon lived in an age, which he states, was crippled by authority.

> " And art made tongue-tied by authority
> . . . .
> And simple truth miscalled simplicity."

And here is evidence of his inability to claim his own during his lifetime:

> "Wander a word for shadows like myself
> That take the pain, but cannot pluck the pelf."

The whole of these sonnets are full of evidence pointing to a creative scheme, of extraordinary character, allied to some terminal revelation, connected with time and posterity. Just as we find Bacon repeatedly appealing to *far-off ages*, so in these sonnets there is textual evidence of a spiritual heir, who is the poet himself, personified as his son or friend, in reality his wisdom sacrificed as the Logos, in his works.

> "Then what could death do, if thou shouldst depart,
> Leaving thee living in posterity?"

In Sonnet 124 is evidence of some secret connected with time, which is to be revealed:

> "Her audit though delayed, answered must be,
> And her quietus is to render thee."

The sonnets by themselves, carry proof of what I have, in *A New Study of Shakespeare*, called the NEW LIFE, after the manner of Dante's *Nuova Vita*. The poet opens his theme with the image of marriage for the sake of immortal offspring, an idea entirely, I submit, borrowed from Plato's *Banquet*, that is a perfect art scheme, wherein the marriage of truth and beauty, or of wisdom through art, shall imitate nature, and give back to the poet his own immortality through rebirth.

Such a theory of revelation by cipher, as Mr. Donnelly and myself postulate, could only have emanated from the mind of an extraordinary man assisted by others. The mystery relating to Shakespeare bears the imprint of careful calculation and plan. No letters exist of Shakespeare's to any body of his age, yet it is certain, if he wrote the plays, he must have had an immense correspondence with his contemporaries, and with his publishers. Why did he suppress them? How did he manage to destroy every vestige of this correspondence? Surely the Earl of Southampton and the Earl of Pembroke, Ben Jonson and others, would have preserved the letters of a Shakespeare, and that somewhere in boxes and trunks, such letters should have been found ere now? As Mr. Donnelly has pointed out, neither library or letters or manuscripts exist belonging to Shakespeare, and all this is proof either Shakespeare

never possessed a library or wrote letters, or indeed, wrote anything, or else we arrive at the inevitable conclusion, *Shakespeare was conspiring against himself*, taking extraordinary pains to destroy every vestige of his own personal history and life, gathering deliberately a veil of mystery around his individuality, as if ashamed that posterity should learn anything whatever about him,—perfectly indifferent to his own writings,—destroying the manuscripts of the plays,—burning his library (The Horn-book ?),—entreating those he had corresponded with to return or tear up his letters,—all of which is contradicted by the Sonnets ascribed to him, where the consciousness of immortality is enforced in every verse and line, associated, however, always with some far-off age, some revelation or disclosure! All this proves plan, purport or design, because no person who reflects for a moment, can believe all this mystery arose by accident, or was the result of pure carelessness! Just at this same period Shakespeare dies, we hear in literature of a mysterious society arising on the horizon of Europe,—a society whose principles were those of invisibility and sacrifice,—the Rosicrucians. Here was a secret sect, which distinctly cultivated mystery as an art, and suppressed themselves very much, as we find Shakespeare seems to have done, and we find their headquarters in England, for their real champion was ostensibly Robert Fludd, who was publishing his works abroad at Gouda, Oppenheim and Frankfort, and this has partly occasioned the belief, the Rosicrucian Brotherhood arose on the continent. In both Bacon's and the reputed Shakespeare's works there is a great deal of occult or Cabalistical doctrine, which reflect each other, and in one of the Rosicrucian manifestoes, evidently written 1616, or the year of Shakespeare's death, and published 1617, at Frankfort (where Fludd was publishing also), the public are cautioned to beware of a *Stage Player*, "a man with sufficient ingenuity for imposition." This I have called attention to in my last work, *Francis Bacon*. Shakespeare figures as an actor in the list of players attached to the 1623 Folio plays. This reference to a stage-player is upon pages 52, 53 of the *Confession of the Rosicrucian Society* I allude to. The objection, it was printed abroad in German, is met by the argument of the danger attending its publication in England. In these Rosicrucian manifestoes there are strong parallels pointing to Bacon's ends; his inquiry into nature, his *plus ultra* simile and his antagonism to Aristotle. In support of all this we find Burton, in his *Anatomy of Melancholy*, in 1621, stating the real founder of the

strange

society of the Rosie Cross was then living, and he describes him as the *Instaurator of all arts and sciences* in a foot-note. How is it Burton and Ben Jonson, both Englishmen, dwell so much upon the Rosicrucians and know so much about them? How is it Bacon's death is followed by a string of writers, all English, who profess themselves Rosicrucians, and one of whom describes the *Land of the Rosicrucians,* word for word, in the same text as Bacon's *New Atlantis?* There are some few facts pointing or suggesting St. Albans was connected with some secret society of the Rose. In St. Peter's church, St. Albans, is a grave-stone with a *brass rose* upon it, and a curious epitaph. Sir John Mandeville (from whom I have quoted in my chapter upon the Rosicrucians) writes upon the occult history of the Rose. He was a native of Saint Albans, a great traveler, and lies buried in the Abbey. The abbeys were indeed the depositories and shrines in past ages of much mystic and occult lore, and in the works of Matthew, of Paris, who was a monk of St. Albans Abbey, I find a great deal of history concerning the Knights Templar. It is round Melrose Abbey and Rosslyn Chapel, we find Sir Walter Scott associating these Red Cross Knights, and it is not going too far to suggest they were closely associated with all the great churches in England and Scotland, as with the Temple Church in London, which, through its association with the law, was also associated with Bacon's life. The Elizabethan literature was strongly tinctured with the chivalry of these Crusaders, as may be perceived in Sidney's *Arcadia,* in Spenser's *Fairy Queen,* and in such plays as *The Two Noble Kinsmen.* Going further back in literary history, we find it influencing Chaucer, and Gower, Meung and all the Italian sonneteers like Petrarch, Boccaccio, and even Dante. This literature is known as the Love Philosophy, and is partly borrowed from platonic doctrines and philosophy, but also traces back its origin to King Arthur and the Knights of the Round Table. At Winchester might be seen, a few years ago, the supposed round table in the courthouse, with a rose in the center of the twelve seiges or seats of the Knights ranged round it. There is distinct evidence in the Shakespeare Sonnets (as they are called) of this Love Philosophy connected with the knightly chivalry of the Middle Ages, which was, so to speak, the ideal in the literature of romance, uniting religion and philosophy, love and adventure, mysticism and occult lore, with the ideal figure of the soldier hero fighting for religion:

CVI.

When in the chronicle of wasted time
I see descriptions of the fairest wights,
And beauty making beautiful old rhyme
In praise of ladies dead and lovely knights,
Then, in the blazon of sweet beauty's best,
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have express'd
Even such a beauty as you master now.
So all their praises are but prophecies
Of this our time, all you prefiguring;
And, for they look'd but with divining eyes,
They had not skill enough your worth to sing;
  For we, which now behold these present days,
  Have eyes to wonder, but lack tongues to praise.

My theory is, Bacon's art blossomed from the same tree as Dante's art, as Jean de Meung's Romaunt of the Rose, and even as Nicholas Flamel's Mystic Rose, and all that is understood by it, which is a profound philosophy of occult symbolism (connected with the Knights Templar, the Knights of St. John, and with Rhodes), carrying within it gnostic doctrines of the extremest antiquity and of absorbing interest.

TEMPLE HOUSE, GORHAMBURY PARK, AS IT WAS.

After an old engraving.

THE COLUMBUS OF LITERATURE.

CHAPTER I.

The Tempest.

"*It is an immense ocean that surrounds the island of Truth.*"—Bacon.

Ben Jonson's masque of *The Fortunate Isles and their Union, designed for the Court on the Twelfth Night, 1626*, contains the most complete proofs (possible to obtain by parallels) pointing to the play of *The Tempest* on the one hand, and to Bacon's *New Atlantis*, as the Land of the Rosicrucians, on the other. In 1626 Bacon died. In 1626[1] was first published the fable of the *New Atlantis*. John Heydon's *Land of the Rosicrucians* (which is word for word identical with Bacon's *New Atlantis*) was not published till many years later, so that the reader will perceive from the complete parallels I am about to adduce, Ben Jonson could not have copied from Heydon, and must have been acquainted with Bacon's *Atlantis*. The entire masque is a satire upon the pretensions of the Rosicrucians and upon their extravagant promises and Utopian schemes of scientific attainment as prefigured in Bacon's *New Atlantis*. But first, as to the relationship of this masque to the play of *The Tempest*.

The title itself, *The Fortunate Isles*, recalls at once, by parallel, Prospero's magic isle, which had been published, for the first time, three years back in the collected edition of the 1623 folio.

The opening of the masque at once introduces us to an ironical portrait of Ariel, who, in *The Tempest*, is described as an airy spirit.

I think no student of *The Tempest* will question the fact that Prospero, by his introduction of the vision or masque of Juno, Ceres

[1] Spedding states 1627 to be the date of the first edition of *The Atlantis* and *Sylva*, but he is wrong. I possess a copy bearing date 1626.

and Iris, coupled with the text, is intended to prefigure some sort of Jupiter. There is one passage which almost proves this:

> *Pros.* Ye elves of hills, brooks, standing lakes and groves,
> And ye that on the sands with printless foot
> Do chase the ebbing Neptune and do fly him
> When he comes back; you dėmi-puppets that
> By moonshine do the green sour ringlets make,
> Whereof the ewe not bites, and you whose pastime
> Is to make midnight mushrooms, that rejoice
> To hear the solemn curfew; by whose aid,
> Weak masters though ye be, I have bedimm'd
> The noontide sun, call'd forth the mutinous winds,
> And 'twixt the green sea and the azured vault
> Set roaring war: to the dread rattling thunder
> Have I given fire and rifted *Jove's stout oak*
> *With his own bolt.*

In the last play of the folio, as well as in this, the first, we find the classical element strong. In *Cymbeline* Jupiter is introduced as some *deus ex machina*, connected with oracular dreams and divination. It must be plain to the classical student the last efforts in art of the poet were based upon a profound classical undercurrent of idea connected with the protagonists of the Mysteries, — Ceres, Proserpine, Jupiter. Now Ben Jonson's masque opens with the entry of one Johphiel, described as follows:

Entreth in, running, Johphiel, an aery spirit, and (according to the Magi) the Intelligence of Jupiter's sphere: attired in light silks of several colors, with wings of the same, bright yellow hair, a chaplet of flowers, blue silk stockings and pumps, and gloves, with a silver fan in his hand.

> *Johphiel.* Like a lightning from the sky,
> Or an arrow shot by Love,
> Or a bird of his let fly.
> Bee't a sparrow or a dove:
> With that winged haste, come I,
> Loosed from the sphere of Jove
> To wish good-night
> To your delight.[1]

[1] In the Dramatis Personæ of *The Tempest Ariel* is described as an *airy spirit* just as Johphiel is represented, and we may refind in the following text the original of the lines cited above:

> *Enter* ARIEL.
> *Ariel.* All hail, great master! grave sir, hail! I come
> To answer thy best pleasure; be't to fly,
> To swim, to dive into the fire, to ride
> On the curl'd clouds, to thy strong bidding task
> Ariel and all his quality.

To him enters, a melancholic student, in bare and worn clothes, shrouded under an obscure cloak and the eaves of an old hat, fetching a deep sigh, Mr. Mere-Foole.

Mere-Foole. Oh! Oh!
Johphiel. In Saturn's name, the Father of my Lord!
What over-chargèd piece of melancholy
Is this breaks in between my wishes thus
With bombing sighs?
Mere-Foole. No! No intelligence!
Not yet, and all my vows now nine days old.
Blindness of fate! Puppies had seen by this time!
But I see nothing! that I should! or would see!
What mean the brethren of the *Rosie Cross*
So to desert their votary?
Johphiel. O! t'is one
Hath bow'd himself unto that airy order,
And now is gaping for the fly they promised him;
I'll mix a little with him for my sport.

In the following passage may be perceived unmistakable allusion to the marvels prefigured (*prodromi* or anticipations being the fifth division of the *Instauration*) in Bacon's *New Atlantis*, as the secrets of the College of the Six Days:

Johphiel. When you have made
Your glasses, gardens in the depth of winter,
Where you will walk invisible to mankind,
Talked with all birds and beasts in their own language;
When you have penetrated hills like air,
Dived to the bottom of the sea like lead,
And risen again like cork, walked in the fire
An 'twere a Salamander, passed through all
The winding orbs like an Intelligence,
Up to the Empyreum; when you have made
The world your gallery, *can dispatch a business*
In some three minutes with the Antipodes,
And, in five more, negotiate the globe over.

All these things are ironical descriptions of the pretensions of the Rosicrucians, and are described in the *New Atlantis:*

"We have also *glasses* and means to see minute and small bodies perfectly and distinctly, as the shapes and colors of small flies and worms, grains and flaws in gems, which cannot otherwise be seen. We make artificial rainbows, halos and circles about light. We represent also all manner of reflections, refractions and multiplication of visual beams of objects."

"We have also large and various orchards and gardens. And we make, by art, in the same orchards and gardens, *trees and flowers to come earlier or later than their seasons,* and to come up and bear more speedily than by their natural course they do."

"We represent and imitate all artificial sounds and letters, *and the voices and notes of beasts and birds.*"

"We have large and deep caves of several depths. The deepest are sunk six hundred fathoms, *and some of them are digged and made under great hills and mountains;* so that if you reckon together the depth of the hill and the depth of the cave, they are (some of them) above three miles deep."

"We have also means to convey sounds in trunks and pipes *in strange lines and distances.*"

In Ben Jonson's *News from the New World Discovered in the Moon*, published 1620 (presented at court before King James I.), I find a great many satirical allusions to the Rosicrucians. Indeed, the masque reads as if it were a hit at their pretensions, and possibly at Bacon's *New World of Sciences*, by which he designates many of the marvels promised in the future by means of his inductive method of scientific research:

First Herald. The brethren of the *Rosie Cross* have their colleges within a mile o' the moon; a castle in the air that stands upon wheels with a wing'd lanthorn.

Printer. I have seen it in print.

Second Herald. All the fantastical creatures you can think of are there.

. . . .

Factor. Are there no self-lovers there?

Second Herald. There were, but they are all dead of late for want of tailors.

Factor. I' light, what luck is that? We could have spared them a colony from hence.

Second Herald. I think some two or three of them live yet, but they are turned *moon-calves* by this.

Printer. O, I, *moon-calves!* What *monster* is that, I pray you?

Second Herald. Monster? None at all. A very familiar thing, like our fool here on earth.

. . . .

Factor. And they have their new wells, too, and physical waters I hope to visit all time of year?

First Herald. Your Tunbridge, or the Spa itself, are mere puddles to them. When the pleasant months of the year come, they all flock to certain *broken islands, which are called there the Isles of Delight.*

Factor. By clouds still?

First Herald. What else? Their boats are clouds, too.

Second Herald. Or in the mist; the mists are ordinary i' the moon. A man that owes money there needs no other protection; only buy a mist and walk in't; he's never discerned; a matter of a *baubee* does it.

It may be observed we have in this passage proof that these *Isles of Delight were associated with the Rosicrucians*, and therefore Ben Jonson's title of *The Fortunate Isles*, in connection with the Rosicrucian subject of the piece, explains itself. The connection of the moon with all this is not purely fanciful (borrowed, as it certainly is, from a piece by Lucian of Samosata), and finds some strange parallels in the play of *The Tempest* (a Fortunate Isle), as follows:

Gonzalo. You are gentlemen of brave mettle; *you would lift the moon out of her sphere*, if she would continue in it five weeks without changing.
Sebastian. We would so, and then go a bat-fowling.—(Act ii., 1.)

It is also well worthy note to find Caliban termed a *moon-calf* and monster.[1]

Stephano. How now, *moon-calf!* how does thine ague?
Caliban. Hast thou not dropped from heaven?
Stephano. Out of the moon, I do assure thee: I was the man i' the moon when time was.
Caliban. I have seen thee in her and I do adore thee: My mistress showed me thee and thy dog and thy bush.
Stephano. Come, swear to that; kiss the book. I will furnish it anon with new contents. Swear.
Trinculo. By this good light, this is a very shallow *monster!* I afeared of him? A very weak *monster!* The man i' the moon! A most poor, credulous *monster!* Well drawn, *monster* in good sooth!

In the same masque, by Ben Jonson, *News from the New World in the Moon*, I find the following passage:

Factor. But to your news, gentlemen, whence come they?
First Herald. From the moon, ours, sir.
Factor. From the moon! Which way? by sea? or by land?
First Herald. By moonshine, a nearer way, I take it.
Printer. Oh! By a trunk I know it, a thing no bigger than a flute case; a neighbor of mine, a spectacle-maker, has drawn the moon through it at the base of a whistle, and made it as great as a drumhead twenty times, and brought it within the length of this room to me, I know not how often.
Chronicler. Tut, that's no news; your perplexive glasses are common. No; it will fall out to be Pythagoras' way, I warrant you, by writing and reading i' th' moon.

[1] It has been pointed out (in Halliwell's *Notes to Outlines of the Life of Shakespeare*, p. 294) that Ben Jonson, in the following extract from the induction to *Bartholomew Fair*, alludes to the play of *The Tempest* and *The Winter's Tale:* "If there be never a *servant-monster* i' the Fair, who can help it," he says: "nor a nest of *antiques?* He is loath to make Nature afraid in his *plays*, like those that beget *Tales*, *Tempests*, and such like *drolleries*." Phillips, in combating the theory of allusion to *The Tempest* in this passage, overlooks another satirical parallel in the play itself—moon-calf.

Printer. Right, and as well read of you. I' faith; for *Cornelius Agrippa* has it *In Disco Lunæ*, there 'tis found.

First Herald. Sir, you are lost, I assure you; for ours came to you neither by the way of *Cornelius Agrippa*, nor *Cornelius Dribble*.

Second Herald. Nor any glass of——

First Herald. No philosopher's fantasy.

Second Herald. Mathematicians Perspicil——

First Herald. Or brother of the *Rosie-Crosses* intelligence, no forced way, but by the neat and clean power of poetry.

Second Herald. The mistress of all discovery.

First Herald. Who, after a world of these curious uncertainties, hath employed thither a servant of hers in search of truth —who has been there.

Second Herald. In the moon?

First Herald. In person.

Second Herald. And is this wight return'd?

Factor. Where? Which is he? I must see his dog at his girdle, and the bush of thorns at his back, ere I believe it.

First Herald. Do not trouble your faith, then, for if that bush of thorns should prove a goodly *grove of oaks*, in what case were you and your expectation?

I am not the only writer who, besides D'Israeli, has perceived (*Curiosities of Literature*), the Rosicrucian character of the magic Prospero deals in. I quote the following from a modern journal entitled *The Rosicrucian*,[1] which professes to elaborate the ancient doctrines of the Society:

"The beautiful play of *The Tempest* was written five or six years after the outburst of the Rosicrucian controversy in Germany; and Shakespeare seems to have had a vivid impression of the elemental sprites in his mind when he drew the sweet portraiture of Ariel, though the name of Sylph is never once mentioned by the great bard. She is not, however, exactly the Sylph of the Rosicrucians, but partly a nymph, and partly a fairy. Silvester Jourdan's account of the discovery of the Bermudas, which is supposed to have furnished Shakespeare with some hints for this play, describes only a sort of monster, whom Shakespeare rarefied into Caliban, but no Ariel. Stowe, who mentions in his annals the shipwreck of Sir George Somers upon this isle, speaks of it as being inhabited only with 'witches and devils, which grew by reason of accustomed monstrous thunderstorms and tempests!' But, as we have before remarked, the Rosicrucians had begun to erect a brighter superstition than the old and hideous one of devils and witches; and Shakespeare, from slight hints heard perhaps in conversation, and

[1] The *Rosicrucian and Masonic Record*, Vol. I. Gossip about the Rosicrucians, p. 46.

not derived from books, caught the first idea of his 'delicate Ariel;' who, at the command of the philosopher Prospero —

——'could fly
Or swim, or dive into the fire, or ride
On the curlèd clouds;'

and who, bound by the potent spell of the magician — and not only by that, but by his love and kindness — did him in all things worthy service —

'Told him no lies, made no mistakings, served
Without or grudge or grumblings;'

and who

——'trod the ooze of the salt deep,
And ran upon the sharp wind of the north,
And did his business in the veins o' the earth
When it was baked with frost;'

who played delicious music in Ferdinand's ear, and 'allayed the wind's fury and his passion with its sweet air'— who made music to the 'varlets,' and beat her aërial tabor with her dainty fingers —

'At which, like unbacked colts, they pricked their ears,
That, calf-like, they her lowing followed through
Toothed briers, sharp furzes, pricking gorse and thorns
Which entered their frail skins; and at last left them
I' the filthy mantled pool beyond the cell;'

and who, when not employed in executing the behests of her sovereign master, sang to herself, describing her mode of life —

'Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry:
On the bat's back I do fly
After summer merrily —
Merrily, merrily.'"

In the same masque of *The Fortunate Isles and Their Union*, the following verses are addressed to the King, which convinces me Ben Jonson knew more of the Rosicrucians than may appear from his external text. For example:

"When all the fortunate islands should be joined,
MACARIA, one, and thought a principal,
That hitherto hath floated as uncertain
Where she should fix her blessings, is to-night
Instructed to adhere to your Britannia.
That where the happy spirits live, hereafter
Might be no question made by the most curious,
Since the MACARII come to do you homage.

"*Here the scene opens, and the masquers are discovered sitting in their several sieges. The air opens above, and* APOLLO *with* HAR-

MONY *and the spirits of music sing the while the island moves forward*—PROTEUS *sitting below and hearkening.*

SONG.

" Look forth the shepheard of the seas
And of the ports that keep the keys,
And to your Neptune tell,
MACARIA, prince of all the isles,
Doth here put in to dwell.
The winds are sweet and gently blow,
But ZEPHIRUS, no breath they know,
The father of the flowers;
By him the virgin violets live,
And every plant doth odors give,
As new as are the bowers."

In the following description of this isle we may perceive an echo of Gonzalo's Utopia in *The Tempest:*

" There is no sickness, nor no old age known
To man, nor any grief that he dares own.
There is no hunger there, nor envy of state.
Nor least ambition in the magistrate.
But all are even-hearted, open, free,
And what one is, another strives to be."

This is all in context with the Rosicrucians, and no question this is a portrait of their Fortunate Island, MACARIA. The latter may seem a fanciful name, picked up at random, but it is not so. Macaria was one of the ancient names of Rhodes, viz.: Macaria, or the *Blessed*, which name has been derived from one of the four sons of *Macar*, who colonized Lesbos. The three other brothers, respectively, seized Chios, Samos and Co, so that these four islands obtained the name of Macares. Now it is well known the Rosicrucians derived their origin and history from the island of Rhodes. It was there the Knights Hospitallers of St. John fixed their abode, their order having arisen out of the piety of certain traders of Amalfi, in the Kingdom of Naples. The map of the world prepared by Andreas Bianco, in the fifteenth century, represents Eden, Adam and Eve, and the tree of life. On the left, on a peninsula, are seen the reprobated people of Gog and Magog, who are to accompany Antichrist. Alexander is also represented there. The paradisaical peninsula has a building on it with the inscription *Ospitius Macarii.* This legend has reference to the pilgrims of St. Macarius, a tradition that was spread on the return of the Crusaders of three monks, who undertook a voyage to discover the point where earth and heaven meet, that is to say, the terrestrial paradise.

I have now an important piece of evidence to adduce, which I think will go far to connect Bacon's *New Atlantis* with Prospero's magic isle in the play of *The Tempest.*

There is clear evidence of the attention with which Shakespeare read Florio's Montaigne:

"When Shakespeare, in *The Tempest*, represents the kind old Gonzalo as inventing talk to divert the King's mind from the grief on which it broods, he imagines what he would do if he had the shap ing of a commonwealth to his own fancy and says:

> 'I' the commonwealth, I would by contraries
> Execute all things; for no kind of traffic
> Would I admit: no name of magistrate;
> Letters should not be known; no use of service,
> Of riches, or of poverty; no contracts,
> Successions; bound of land, tilth, vineyard, none;
> No use of metal, corn, or wine, or oil;
> No occupation; all men idle, all;
> And women too; but innocent and pure:
> No sovereignty.'

It has frequently been pointed out by editors of Shakespeare that this passage is a paraphrase from the thirtieth essay of Montaigne's First Book, as translated by Florio:—'A nation . . . that hath no kind of traffic, no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of politic superiority; no use of service, of riches, or of poverty; no contracts, no successions, no partitions, no occupation, but idle; no respect of kindred, but common; no apparel, but natural; no manuring of lands; no use of wine, corn, or metal. The very words that import lying, falsehood, treason, dissimulation, covetousness, envy, detraction, and pardon, were never heard of amongst them.'"

No critic, however, has called attention to the fact that all this cited out of Montaigne's thirtieth essay is in close context with a description of *Atlantis, or the Great Island* described by Plato. The title of Montaigne's thirtieth essay is *Of the Cannibals:*

"Plato maketh Solon to report that he had learnt of the Priests of the Citie of Sais in Ægypt, that whilom, and before the generall Deluge, there was a great Iland called Atlantis, situated at the mouth of the strait of Gibraltar, which contained more firme land than Affrike and Asia together. And that the kings of that countrie did not only possesse that Iland, but had so farre entred into the maine land, that of the bredth of Affrike, they held as farre as Ægypt; and of Europes length, as farre as Tuscanie: and that they undertooke to invade Asia, and to subdue all the nations that compasse the Mediterranean Sea, to the gulfe of Mare-Maggiore [the Black Sea], and to that end they traversed all Spaine, France and Italie, so farre as Greece, where the Athenians made head against them; but that a while after, both the Athenians themselves, and

that great Iland, were swallowed up by the Deluge. It is verie likely this extreme ruine of waters wrought strange alterations in the habitations of the earth: as some hold that the Sea hath divided Sicilie from Italie.

"The other testimonie of antiquitie, to which some will referre this discoverie, is in Aristotle (if at least that little booke of unheard of wonders be his), where he reporteth that *certaine Carthaginians having sailed athwart the Atlantike Sea, without the strait of Gibraltar, after long time, they at last discovered a great fertill Iland,* all replenished with goodly woods, and watred with great and deepe rivers, farre distant from al land, and that both they and others, allured by the goodnes and *fertility* of the soile, went thither with their wives, children, and household, and there began to inhabit and settle themselves. The Lords of Carthage seeing their countrie by little and little to be dispeopled, made a law and expresse inhibition, that upon paine of death no more men should goe thither, and banished all that were gone thither to dwell, fearing (as they said) that in successe of time, they would so multiply as they might one day supplant them, and overthrow their owne estate. This narration of Aristotle hath no reference unto our new found countries."

Montaigne, after this discusses Plato's Ideal Republic or Utopia, in the words already quoted, and which are plagiarized in *The Tempest.* I think there is decided proof in the play the poet's magic island, where he locates Prospero, was suggested by the paragraph cited from Montaigne, giving Aristotle's testimony as to the existence of Atlantis. I have placed in italics the words showing how the Carthaginians discovered *a great fertile island,* and I think no unprejudiced critic will deny that by the introduction in the play of *Claribel and Tunis* (which latter was the site of ancient Carthage) there is proof the poet borrowed from Montaigne. This is shown by the description of the island as *fertile,* twice used in Montaigne's essay. Compare:

Caliban. I'll show thee every *fertile* inch o' the island. (Act ii., 2, 152.)

Caliban. And show'd thee all the qualities o' the isle,
The fresh springs, brine pits, barren place and *fertile.*
(Act i., 2, 338.)

The name of Caliban seems but an easy anagram upon Cannibal, which is the title of Montaigne's essay. In the following passage, we have evidence the shipwrecked king and his followers *come from Tunis or Carthage:*

Gonzalo. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the king of Tunis.

Sebastian. 'Twas a sweet marriage, and we prosper well *in our return.*

Adrian. Tunis was never graced before with such a paragon to their queen.

Gonzalo. Not since widow Dido's time.

Antonio. Widow! A pox o' that! How came that widow in? widow Dido!

Sebastian. What if he had said "widower Æneas" too? Good Lord, how you take it!

Adrian. "Widow Dido," said you? You make me study of that: *she was of Carthage, not of Tunis.*

Gonzalo. This Tunis, sir, was Carthage.

Adrian. Carthage?

Gonzalo. I assure you, Carthage. (Act ii., scene 1.)

I think it is pretty clear the poet's magic island is connected with the *Great Atlantis,* described by Aristotle and by Montaigne, which the Carthaginians discovered. These shipwrecked characters are pictured returning from Carthage. Directly we turn to Bacon's description of his island of the *New Atlantis* (which was published three years after the first appearance of *The Tempest* in the first Folio, 1623), we find this:

"You shall understand, that which perhaps you will scarce think credible, that about three thousand years ago, or somewhat more, the navigation of the world, especially for remote voyages, was greater than at this day. Do not think with yourselves that I know not how much it is increased with you within these sixscore years; I know it well; and yet I say, greater then than now. Whether it was that the example of the ark that saved the remnant of men from the universal deluge, gave men confidence to adventure upon the waters, or what it was, but such is the truth. *The Phœnicians, and especially the Tyrians, had great fleets; so had the Carthaginians their colony, which is yet further west.* Toward the east the shipping of Egypt and of Palestina was likewise great; China also, and the great Atlantis, that you call America, which have now but junks and canoes, abounded then in tall ships. This island, as appeareth by faithful registers of those times, had then fifteen hundred strong ships of great content. Of all this there is with you sparing memory, or none; but we have large knowledge thereof.

"*At that time this land was known and frequented by the ships and vessels of all the nations before named,* and, as it cometh to pass, they had many times men of other countries that were no sailors that came with them; as Persians, Chaldeans, Arabians; so as almost all nations of might and fame resorted hither, of whom we have some stirps and little tribes with us at this day."

Thus it appears both the author of the plays and Lord Bacon at about the same time, or within a few years, were studying the story of the submerged island of Atlantis, *and dwelling upon voyages to and from Carthage.*

It may be here remarked Anthony Bacon was at Bordeaux in

close intimacy with Michael de Montaigne just at the period the essays were being written. It is possible, from the striking parallels which have been found between Bacon's essays and Montaigne's, some collusion or secret plan was carried out by the two brothers. In 1592 Montaigne published his essays; in 1597 Bacon published his. The former is a sort of French Bacon, the latter an English Montaigne. The styles are undoubtedly unlike, but it is just possible Montaigne amplified, filled out or translated ideas communicated to him by his friend, Anthony Bacon, brother to Francis.

It may rationally be inquired, what object the poet had in introducing in the play of *The Tempest* the King of Naples, and marrying his son to Miranda, Prospero's daughter? In answer to this question it may be as well to point out that there is a powerful undercurrent visible in the play of *Virgil's Art*, revealed in the allusions to Tunis or Carthage, Dido and Æneas, and the introduction of Ariel as Harpy, together with the snatching away of the banquet set before the shipwrecked king and his followers. This latter incident is entirely borrowed from the third book of the Æneid, which pictures the *Wanderings of Æneas* and his visit to the isles of Strophads. Let us reflect how much there is in this play of *The Tempest* to recall Virgil's sixth book of the Æneid, with its Elysian Fields, *or Fortunate Isles*. For part of the ancient imitations consisted in, first, a descent to hell, or the infernal regions, with a re-birth or return to the Elysian Fields or Paradise, which was always placed on an enchanted island. In this symbolic transition there was history as well as allegory portrayed. Now the place where Æneas is pictured making his descent to Avernus (in the sixth book of the Æneid) was at Cumæ, on the coast Euboia, *near Naples*. The association of the shipwrecked Duke of Milan and Alonso, King of Naples, with Æneas is clearly implied by the text declaring *they have come from Tunis, which was Carthage, and where Æneas was also cast away, and which, with the history of Dido*, mingles so powerfully in Virgil's entire epic. The two Sicilies, *that is, the kingdom of Naples*, were, so to speak, the vestibule of the fabulous world of Homer and even of Virgil. Two historical races were placed by Homer in Sicily, named the *Sicani* and the *Siceli*. It is from here *to the west* we find Homer placing near to the entrance of the ocean the *Cimmerians*, "an unhappy people, constantly surrounded by thick shadows, and who never enjoyed the rays of the sun." Still farther away *and in the ocean itself*, and therefore beyond the limits of earth

(Europe), the poet paints for us a *fortunate land, which he calls Elysium,* where the elect of Jupiter enjoy a perpetual felicity. The whole of Hesiod's and Homer's deities of the isles and coast of ocean — the Hesperides, Gorgons, Harpies, Cyclops, Giants, Læstrygonians, Sirens, etc., belong to the west of Europe — to the Atlantic Ocean, *beyond the pillars of Hercules.* In all this we have, as Bacon asserts, echoes of traditions from prehistoric times, which fell into the pipes and flutes of the Greek poets, gathered from Tyrian and Phœnician navigators, traditions of race migrations, connected with the Carthaginians who traded, according to Aristole, with the once existing island of Atlantis. I have gone back to Homer, because to every classical scholar the fact is known Virgil's Wanderings of Æneas are in a great measure *borrowed from the Wanderings of Ulysses.*[1]

Naples, therefore, stands as representative of CUMÆ, where Æneas made his descent into the infernal regions. Bacon, I suggest, imitates Virgil's plagiarisms from Homer by borrowing again from the Roman poet. In these references to Æneas, Dido, Carthage, Naples, in *The Tempest,* the deep observer may perceive the hand of the same splendid genius who wrote in his *Advancement of Learning* (1605), " *That if all arts were lost they might be refound in Virgil,*" and that other pregnant hint (upon page 95 *Advancement of Learning,* 1640), " That ancient oracle given to Æneas, which presaged rest unto him, *Antiquam exquirite matrem* (Virg. *Æn.* 3), should be fulfill'd upon the most noble nations of England and Scotland, now united *in that name of Britannia, their ancient mother.*"

By *arts,* with reference to Virgil, Bacon does not mean solely the art of writing poetry or metre, but he means those *recondite and esoteric doctrines* which are veiled and obscured by Virgil, which he had learned in the mysteries, and of which the sixth book of the Æneid is a striking example.

It is highly probable the play of *The Tempest* owes part of its plot origin to the history of Ludovic Sforza, Duke of Milan, who, like Prospero, *was banished by his brother's party,* but afterward became restored to his duchy. There are other parallels of a striking character between the play and the history of this Duke, connected as it is with Naples, which may interest the reader if I give them here:

" Ludovic Sforza was brother to Galeas Sforza, duke of Milan,

[1] Servius writes of this sixth book Æneid, " *Totus quidem Virgilius scientia plenus est, in qua hic liber possidet principatum, cujus ex Homero pars major sumta est. Et dicuntur aliqua simpliciter, multa de historia, multa per altam scientiam philosophorum Theologicorum Ægyptiorum, adeo ut plerique de his singulis hujus libri integras scripserint* πραγματειας.

named by some John Andrea, whom he nourished and brought up, and slew in the church of St. Stephen, in Milan, as he was there present at the hearing of mass, albeit they were both sons of the famous warrior, *Francis Sforza.* By the death of Galeas, a son of his named John, very young in years, remained his successor in the tutelage of Bona, his mother, and of Chico, a native of Calabria, who had been much favored by his father and grandfather. This Chico immediately banished Ludovic, *who wandered as a fugitive through strange countries, and tasted the mutabilities of fortune.*"

Ludovic, like Prospero in the play, possessed the next right to the duchy of Milan, inasmuch as his brother's son, John, was a minor, and at the least he held the right to the administration as regent in his nephew's favor. Nevertheless, he found means to return from his banishment, and, forcibly entering Milan, expelled Bona and Chico, where he ruled for twenty years with great wisdom and spirit. *He married his nephew, the Duke Ferdinand, to the King of Naples' daughter,* and herein we may again perceive something of a parallel or reference in the play to this subject. For in *The Tempest* we not only have the *King of Naples* introduced, but his son *Ferdinand* marries Prospero's daughter, Miranda. It is certainly very striking to find these names and parallels, although somewhat altered in their respective bearings, reflecting closely each other both in the history and the play, viz., a banished Duke of Milan, his restoration and an alliance by marriage with Naples. I have given the passage, in inverted commas, as it stands in the *Treasury of Ancient and Modern Times* (translated out of the Spanish of Pedro Mexia and Francesco Sansovino, Iaggard, London, 1613–1619). The reader will perceive the strange introduction of the name *John Andrea,* because a certain *John Valentine Andreas* has been credited by De Quincey with the entire authorship of those remarkable Rosicrucian Manifestoes of 1614, 1615, viz.: *A Reformation of the Whole Wide World,* and *The Fame and Confession of the Rosicrucian Fraternity.* Is it just possible the poet selected this historical incident for the sake of its relationship to the name of JOHN ANDREA? I cannot say I understand the passage quoted clearly myself, but I have a shrewd suspicion Gonzalo in the play of *The Tempest* is a portrait of John Valentine Andreas himself, because the speech describing a philosophical republic, or Utopia, is delivered by Gonzalo, and John Valentine Andreas was the author of a work entitled *Christianopolitanæ Republicæ,* which, like Sir Thomas More's *Utopia,* Bacon's *New Atlantis* and Campanella's *City of the Sun,* is just such a vision or ideal of reformed

society as pictured by Gonzalo. It may be observed how Gonzalo is brought in *with the usurping Duke of Milan.*

The first Rosicrucian manifesto, entitled *A Reformation of the Whole Wide World*, was almost entirely borrowed from Boccalini's *Ragguagli di Parnasso*, 77th advertisement. It is, therefore, well worthy of note that under the 53rd advertisement we find one FRANCISCO SFORZA introduced as follows:

"Apollo at last grants admittance into Parnassus to Francisco Sforza, *Duke of Milan*, which he had long denied to do, upon a hard condition, which he accepted of."

We also find a certain *Prospero* Colonna admitted into Parnassus in this work, on account of his extraordinary virtues and literary acquirements. The reflective reader will, I am sure, perceive not only an affiliation obtaining between Bacon's position as president of the *Assizes held at Parnassus by order of the god Apollo* (published by George Withers, the poet) and all this, but also recognize the strange parallel that Prospero in *The Tempest* is Duke of Milan.

In Lord Bacon's *Essay upon Fame*, published in the *Resuscitatio* of 1671 (part I., p. 212), there is the following passage which should be paralleled with a passage from the *Turris Babel*, of John Valentine Andreas (Strasburg, 1619).

Bacon writes:

"We will therefore speak of these points. What are false *Fames*, and what are true *Fames;* and how they may be best discerned; how *Fames may be sown and raised; how they may be spread and multiplied, and how they may be checked and laid dead.*"

. . . .

"That in the day time she (Fame) sitteth in a *Watch Tower.*"

Now, in John Valentine Andreas' *Turris Babel* or *Tower of Babel*, he writes of the Rosicrucian Fraternity as follows:

"Satis superque hominibus illusum est. Eheu, mortales? nihil est quod Fraternitatis expectetis: fabula peracta est. *Fama astruxit: Fama destruxit. Fama aiebat: Fama negat,*" etc. (Page 69. 1619.)

"Mankind has been deceived sufficiently, and more than enough. Forsooth, mortals! there is nothing now to expect of the Fraternity. The play is acted out. *Fame built; Fame demolishes it. Fame asserted it; Fame denies it,*" etc.

The reader will perceive Andreas uses almost the same language as Bacon. The Fame of the Rosicrucian Fraternity was sown and raised by some one, who, after having built it, *checked it and laid it dead by denial.* It may also be asked whether Bacon, in placing Fame

in a *Watch Tower*, is not giving us an indirect hint by parallel for the *Turris Babel* of John Val. Andreas? Of the latter's direct implication in the authorship of these Rosicrucian manifestoes, I think the following passage, which I borrow from his *Mythologia Christiana*, 1619, will be sufficient. He introduces Alethea (Truth) declaring:

"Planissime nihil cum hac Fraternitate commune habeo. Nam cum paulo ante lusum quendam ingeniosorum personatus aliquis in literario foro agere vellet credidissem, hac imprimis ætate, quæ ad insolita quæque se arrigit, nihil mora dum Libellis inter se conflictantibus, sed velut in scena prodeuntes subinde alios histriones non sine voluptate spectavi. At nunc, cum *theatrum* omne variis opinionum jurgiis impleatur, et conjecturis et suspicionibus maledicentia potissimum pugnetur, subduxi ego me, ne imprudentius me ulli rei incertæ et lubricæ immiscerim."

"Most assuredly I (Alethea) have nothing in common with this Fraternity. For, when a short time back, I believed some on the *literary stage were performing a piece of certain ingenious parties*, I was, especially in this age, which attaches itself principally to new-fangled notions with avidity, a looker-on, and not without a certain degree of enjoyment, at the Battle of the Books, and the scene with its subsequent entire change of *actors*. But now, when the *theater* is filled with altercation and a diversity of opinion, and the fight is carried on by innuendoes and malevolent conjectures, I have withdrawn myself, that I may not be imprudently mixed up in a matter uncertain and slippery."

It may be noted from this passage that the author employs metaphors of language borrowed from the *theater and stage*.

MUNDUS VISIBILIS

RATIONE ET EXPERIENTIA FOEDERANTUR

MUNDUS INTELLECTUALIS

INSTAUR. MAG. P. I.

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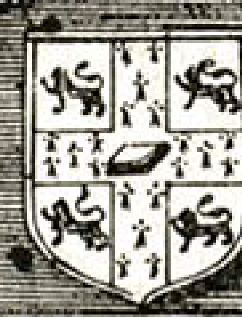

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PHILOSOPHIÆ

NATURALIS NATURA · HUMANA HOMO · DEUS DIVINA

W. Marshall, sculpsit.

CAP. VII.

The Dignity of Learning from humane Arguments *and* Testimonies. I. Naturall *Inventours of New Arts for the Commodities of Mans life, consecrated as Gods.* II. Politicall, *Civill Estates and affaires advanced by Learning.* § *The best and happiest times under Learned Princes and others.* § *Exemplified in the immediat succeeding Emperors, from the death of* Domitian. III. Military, *The concurrence of Armes and Learning.* § *Exemplified in* Alexander *the* Great. § Iulius Cæsar *the Dictator.* § Xenophon *the Philosopher.*

AS for *Humane Testimonies and Arguments*, it is so large a field, as in a discourse of this compendious nature and brevity, it is fit rather to use choice, than to imbrace the variety of them.

I. First therefore in the degrees of Honor amongst the Heathens, it was the highest, to attain to a Veneration and Adoration as a God; this indeed to the Christians is as the forbidden fruit; but we speak now separately of Humane Testimony. Therefore, (as we were saying) with the Heathens, that which the Grecians call *Apotheosis*; and the Latines *Relatio inter Divos*; was the supreme Honour which man could attribute unto Man: specially, when it was given, not by a formall Decree or Act of Estate, (as it was used amongst the Roman Emperors,) but freely by the assent of Men and inward beliefe. Of which high Honour there was a certain degree and midle terme: For there were reckoned above *Humane Honours*, *Honours Heroicall*; and *Divine*; in the Distribution whereof, Antiquity observed this order. Founders of States; Lawgivers; Extirpers of Tyrants; Fathers of their Country, and other eminent Persons in Civile Merit, were honour'd with the title of *Worthies* only, or *Demi-Gods*; such as were *Theseus*, *Minos*, *Romulus*, and the like: on the other side such as were *Inventors and Authors of new Arts*; *and such as endowed mans life with new Commodities, and accessions were ever consecrated among the Greater and Entire*

Herodia. l. 4 Dio. Reliqui.

tire

tire Gods; which hapned to *Ceres*, *Bacchus*, *Mercury*, *Apollo*, and others, which indeed was done justly and upon sound judgement. For the *merits of the former*, are commonly confined within the circle of an Age, or a Nation, and are not unlike seasonable and favoring showers, which though they be profitable and desirable, yet serve but for that season only wherein they fall, and for a Latitude of ground which they water: *But the benefices of the latter*, like the influences of the Sunne, and the heavenly bodies, are for time, permanent, for place, universall: those again are commonly mixt with strife and perturbation; but these have the true character of Divine presence, and come in *Aura leni* without noise or agitation.

II. Neither certainly is the *Merit of Learning in Civile affaires, and in repressing the inconveniences which grow from man to man, much inferior to the other which relieve mans necessities, which arise from Nature.* And this kind of merit was lively set forth in that fained relation of *Orpheus Theatre*, where all beasts and birds assembled, which forgetting their proper naturall appetites of Prey, of Game, of Quarrell, stood all sociably and lovingly together, listning unto the Aires and accords of the harpe; the sound whereof no sooner ceased, or was drown'd by some lowder noise, but every beast returned to his own nature. In which Fable is elegantly described, the nature and condition of men, who are tossed and disordered with sundry savage and unreclaim'd desires, of Profit, of Lust, of Revenge; which yet as long as they give eare to precepts, to the perswasion of Religion, Lawes, and Magistrates, eloquently and sweetly coucht in Bookes, to Sermons and Haranges; so long is society and peace maintaind; but if these instruments be silent, or that seditions and tumults make them not audible, all things dissolve and fall back into Anarchy and Confusion.

Philost. in Orph.

§ But this appeareth more manifestly, *when Kings or Persons of Authority under them, or other Governors in States, are endowed with Learning*: For although he might be thought partiall to his own profession that said *Than should People or States*

Plato de Rep. 5.

States be happy when either Kings were Philosophers or Philosophers Kings; yet so much is verified by experience, *that under wise and Learned Princes and Governors of State, there hath bin ever the best and happiest times.* For howsoever Kings may have their errors and imperfections; that is, be liable to Passions and depraved customes, like other me, yet if they be illuminated by Learning, they have certain anticipate notions of Religion, Policy, and Morality, which preserve and refrain them from all ruinous and peremptory errors and excesses, whispering evermore in their eares, when Councellors, and Servants stand mute and silent. So likewise *Senators and Councellors which be Learned, doe proceed upon more safe and substantiall principles, than Councellors which are only men of experience:* Those seeing dangers a farre off, and repulsing them betimes; whereas these are wise only neere at hand, seeing nothing, but what is imminent and ready to fall upon them, and than trust to the agility of their wit, in the point of dangers, to ward and avoid them.

§ Which felicity of times under *Learned Princes* (to keep still the law of brevity by using the most selected and eminent examples) doth best appear, in the Age which passed from the death of *Domitianus* the Emperor, untill the raigne of *Commodus, comprehending a succession of sixe Princes, all Learned, or singular favourers and advancers of Learning, and of all ages (if we regard temporall happinesse) the most florishing that ever Rome saw, which was then the Modell and Epitome of the world:* A matter revealed and prefigur'd unto *Domitian* in a dream, the night before he was slaine, *for he seem'd to see grown behind upon his shoulders a neck and a head of gold;* which Divination came indeed accordingly to passe, in those golden times which succeeded; of which we will make some particular, but brief commemoration. *Nerva* was a Learned Prince, an inward acquaintance, and even a Disciple to *Apollonius* the Pythagorean; who also almost expired in a verse of Homers,

Suet. in Dom parag 23.

Telis Phœbe tuis, lachrimas ulciscere nostras

Nerva tuis *Dion.* l. 68.

Plin. Pan.

Trajan was for his Person not Learned, but an admirer of

Learn-

Learning, and a munificent benefactor to the Learned, a Founder of Libraries, and in whose Court (though a warlike Prince) as is recorded, Professors and Preceptors were of most credit and estimation. *Adrian* was the most curious man that lived, and the insatiable inquirer of all variety and secrets. *Antoninus* had the patient and subtile wit of a Schoole-man, in so much as he was called *Cymini-Sector*, *a Carver, or a divider of Cummin-seed:* And of the *Divi fratres*, *Lucius Commodus* was delighted with a softer kind of Learning; and *Marcus* was surnam'd the *Philosopher*. *These Princes as they excel'd the rest in Learning, so they excel'd them likewise in virtue and goodnesse.* *Nerva* was a most mild Emperour, and *who* (if he had done nothing else) *gave Trajan to the World.* *Trajan*, of all that raigned, for the Arts, both of Peace and Warre, was most famous and renowned: the same Prince enlarged the bounds of the Empire; the same, temperately confin'd the Limits and Power thereof; he was also a great Builder in so much as *Constantine* the Great, in emulation was wont to call him, *Parietaria*, *Wall-Flower*, because his name was carved upon so many walls. *Adrian* was Times rivall for the victory of perpetuity, for by his care and munificence in every kind, he repaired the decaies and ruines of Time. ANTONINUS, as by name, so nature, a man exceeding *Pious*: for his nature and inbred goodnesse, was beloved and most acceptable to men of all sorts and degrees; whose raigne, though it was long, yet was it peacefull and happy. *Lucius Commodus* (exceeded indeed by his brother) excel'd many of the Emperours for goodnesse. *Marcus* formed by nature to be the pattern and Platforme of virtue, against whom that *Iester* in the banquet of the Gods had nothing to object, or carpe at, *save his patience towards the humors of his wife.* So in this continued sequence of *sixe Princes*, *a man may see the happy fruits of Learning in Soveraignty*, Painted forth in the greatest Table of the world.

Dion. in Adriano.

Dion. in Anton. P.

Plin. Pan.

Aur. vict. c. 13.

Xyphil. ex Dion. Trajan.

Capitol. In Ant. P.

§ In Vero.

In M. Ant.

Iuliani Cæsares.

III. Neither hath Learning *an influence or operation upon Civill merit and the Arts of Peace only*, but likewise it hath no lesse Power and Efficacy in *Martiall and Military*

virtue, as may notably be represented in the examples of *Alexander* the Great; and *Iulius Cæsar* the *Dictator*, mention'd, by the way before, but now in fit place to be resumed; of whose *Military virtues and Acts in warre*, there needs no note or recitall, having bin the wonders of the world in that kind; but, of *their affection and propension towards Learning, and peculiar perfection therein*, it will not be impertinent to say some thing.

§ *Alexander* was bred and taught under *Aristotle*, (certainly a great Philosopher) who dedicated diverse of his Books of *Philosophy* unto him: he was attended with *Calisthenes*, and diverse other Learned persons that followed him in Campe, and were his perpetuall associates, in all his Travailes and Conquests. *What Price and Estimation he had Learning in*, doth notably appear in many particulars; as in the envy he expressed towards *Achille's* great fortune, in this, *That he had so good a Trumpet of his Actions & provesse as Homers verses*. In the judgement he gave touching the *precious Cabinet of Darius*, which was found amongst the rest of the spoiles; whereof, when question was mov'd, what thing was worthy to be put into it, and one said one thing, another, another, *he gave sentence for Homers works*. His reprehensorie letter to *Aristotle*, after he had set forth his *Book of Nature*, wherein he expostulates with him, for publishing the secrets or mysteries of Philosophy, and gave him to understand, *That himselfe estimed it more to excell others in Learning and Knowledge, than in Power and Empire*. There are many other particulars to this purpose. *But how excellently his mind was endowed with Learning*, doth appear, or rather shine in all his *Speeches* and *answers*, full of knowledg & wisdome; whereof though the Remaines be small, yet you shal find deeply impressed in them, the foot-steps of all sciences in Moral knowledge; Let *the speech of Alexander* be observed *touching Diogenes*, & see (if yee please) if it tend not to the true estate of one of the greatest questions in morall Philosophy? *Whether the enjoying of outward things, or the contemning of them, be the greater happinesse*. For when he saw *Diogenes contented*

Plut. in Alexand.

Plut. ut supra.

Vt supra.

with

with so litle, turning to those that stood about him, that mock't at the Cyniques condition, he said, *If I were not Alexander, I could wish to be Diogenes.* But *Seneca*, in this comparison, preferres *Diogenes*, when he saith, *Plus erat quod Diogenes nollet accipere, quam quod Alexander posset dare, There were more things which Diogenes would have refused, than those were which Alexander could have given.* In *Naturall knowledge*, observe that speech that was usuall with him, *That he felt his mortality chiefly in two things, sleep, and Lust:* which speech, in truth, is extracted out of the depth of *Naturall Philosophy*, tasting rather of the conception of an *Aristotle*, or a *Democritus*, than an *Alexander*; seeing as well the indigence, as redundance of nature, design'd by these two Acts, are, as it were, the inward witnesses and the earnest of Death. In *Poesy*, let that speech be observed, when upon the bleeding of his woundes, he called unto him one of his Flatterers, that was wont to ascribe unto him divine honor; *look* (saith he) *this is the blood of a man, not such liquor as Homer speaks of, which ranne from Venus hand, when it was pierced by Diomedes:* with this speech checking both the *Poets*, and his flatterers and himselfe. In *Logique* observe that reprehension of *Dialectique Fallacies*, in repelling and retorting Arguments, in that saying of his wherein he takes up *Cassander*, confuteing the informers against his father *Antipater*. For when Alexander hapned to say, *Doe you think these men would come so farre to complain, except they had just cause?* Cassander answered, *Yea, that was it that made them thus bold, because they hoped the length of the way would dead the discovery of the aspersion*; *See* (saith the King) *the subtlety of Aristotle wresting the matter both waies, Pro and Contra.* Yet the same Art which he reprehended in another, he knew well how to use himselfe, when occasion required, to serve his own turne. For so it fell out that *Calisthenes*, (to whom he bare a secret grudge, because he was against the new ceremony of his adoration) being mov'd, at a banquet, by some of those that sate at table with him, that for entertainment sake (being he was an eloquent man) he would take upon him some

Vt supra.

De Ben. 5

Plut. in Alexand.

Vt supra ex Hom. Il.

Plut. in Alexand.

Theme, at his own choice, to discourse upon, which *Calisthenes* did, and chuseing the Praises of the Macedonian Nation, performed the same with the great applause of all that heard him. whereupon *Alexander*, nothing pleased, said, *That upon a good subject it was easy for any man to be eloquent*, but turne, said he, your stile, and let us hear what you can say against us. *Calisthenes* undertook the charge, and performed it, with that sting & life, that *Alexander* was faine to interrupt him, saying; *An ill mind also as well as a good cause might infuse eloquence.* *For Rhetorique*, whereto Tropes and Ornaments appertaine; see an elegant use of Metaphor, wherewith he taxed *Antipater*, who was an Jmperious and Tyrannous Governor. For when one of *Antipaters* friends commended him to *Alexander* for his moderation, and that he did not degenerate, as other Lief-tenants did, into the Persian Pride, in useing Purple, but kept the ancient Macedon habit, *But Antipater* (saith *Alexander*) *is all Purple within.* So likewise that other Metaphor is excellent; when *Parmenio* came unto him in the plain of *Arbella*, and shewed him the innumerable multitude of enimies which viewed in the night, represented, by the infinite number of lights, a new Firmament of starres; and thereupon advised him to assaile them by night, *I will not, said Alexander, steale a victory.* *For matter of Policy*, weigh that grave and wise distinction, which all ages have imbraced, whereby he differenced his two chief friends, *Ephestion* and *Craterus*, when he said, *That the one loved Alexander, and the other loved the King*, Describeing a Difference of great import, amongst even the most faithfull servants of Kings, *that some in sincere affection love their Persons, others in duty love their Crowne.* Observe how excellently he could taxe an error, ordinary with Counsillors of Princes, who many times give counsill, according to the modell of their own mind and fortune, and not of their Masters. For when *Darius* had made great offers to *Alexander*: *I, said Parmenio, would accept these conditions, if J were as Alexander*: said *Alexander*, *surely so would I, were I as Parmenio.* Lastly, weigh that quick and acute reply

Plutarch. ut supra.

Plutarch. Dict. Not.

Plut. in Alexan.

Vt supra.

Plut. in Alex.

ply, which he made to his friends asking him, *what he would reserve for himselfe giving away so many and great guifts? Hope*, said he; as one who well knew that when all accounts are cast up aright, *Hope* is the true portion and inheritance of all that resolve upon great enterprizes. This was *Iulius Cæsar's* portion when he went into *Gaull*, all his estate being exhausted by profuse Largesses. This was likewise the portion of that noble Prince, howsoever transported with Ambition, *Henry* Duke *of Guyse*, of whom it was usually said, *That he was the greatest usurer in all France, because that all his wealth was in names, and that he had turned his whole estate into obligations*. But the admiration of *this Prince* whil'st I represent him to my selfe, not as *Alexander the Great*, but as *Aristotles Scholler*, hath perchance carried me too farre.

Vt supra.

S. FRAN. BACON. Apol.

§ As for *Iulius Cæsar the excellency of his Learning*, needs not to be argued, either from his education, or his company, or his answers; For this, in a high degree, doth declare it selfe in his own writings, and works, whereof some are extant, some unfortunately perish't. For first, there is left unto us *that excellent History of his own warres, which he entitled only a* COMMENTARY; wherein all succeeding times have admired the solid waight of matter; and lively images of Actions and Persons, exprest in the greatest propriety of words, and perspicuity of Narration, that ever was. Which endowments, that they were not infused by nature, but acquired by *Precepts and instructions of Learning*, is well witnessed by that work of his entitled DE ANALOGIA, which was nothing else but a *Grammaticall Philosophy*, wherein he did labour, to make this, *vox ad Placitum*, to become *vox ad Licitum*, and to reduce custome of speech, to congruity of speech; that words, which are the images of things, might accord with the things themselves, and not stand to the Arbitrement of the vulgar. So likewise we have by his edict, *a reformed computation of the year*, correspondent to the course of the Sunne; which evidently shewes, that he accounted it his equall glory, to finde out the lawes, of the starres in heaven; as to give lawes to men on earth. So in that Book of his

Cic. de cla. Orat. Cic. de Orat. l. 3. Suet. in Iul.

Suet. in parag. 56.

Parag. 56.

Suet. in parag. 40.

Plut. in Cæsar.

his entitled ANTI-CATO; it doth easily appear, that he did aspire, as well to victory of wit, as victory of warre; undertaking therein a Conflict against the greatest Champion with the Penne, that then lived, *Cicero the Oratour.* Againe in his Book of APOPHTHEGMES, which he collected, we see he estimed it more honour, to make himselfe but a paire of Tables, or Codicills, wherein to register the wise and grave sayings of others; then if his own words were hallowed as Oracles, as many vain Princes by custome of Flattery, delight to doe. But if I should report diverse of his *Speeches*, as I did in *Alexander*, they are truly such, as Salomon notes, *Verba Sapientum sunt tanquam aculei, & tanquam clavi in altum defixi:* wherefore I will here only propound three, not so admirable for elegancy, as for vigor and efficacy. As first, it is reason he be thought *a maister of words*, that could with one word appease a mutiny in his army: the occasion was this; The *Romans*, when their Generalls did speak in their Army, did use the word, *Milites*, when the Magistrates spake to the people, they did use the word, *Quirites: Cæsars* souldiers were in a tumult, and seditiously prayed to be cassed, not that they so ment, but by expostulation thereof, to draw *Cæsar* to other conditions; *He*, nothing daunted and resolute, after some silence began thus, *Ego, Quirites*, which word did admit them already casseered; wherewith the souldiers were so surprized, and so amazed, as they would not suffer him to goe on in his speech; and relinquishing their demands of *Dismission*, made it now their earnest suit, that the name of *Milites*, might be again restored them. *The second speech* was thus; *Cæsar* did extreamly affect the name of *King*; therefore some were set on, as he passed by, in popular acclamation to salute him *King*? he finding the crie weak and poore, put off the matter with a jest, as if they had mist his sur-name, *Non Rex sum*, (saith he) *sed Cæsar*; indeed such a speech as if it be exactly searcht, the life and fulnesse of it can scarce be exprest. For first it pretended a refusall of the name, but yet not serious: again it did carry with it an infinite confidence, and magnanimity;

Ecclef. 12.

Suet. in Iul. parag. 70.

Suet. parag. 72.

CHAPTER II.

BACON'S ADVANCEMENT OF LEARNING, 1640.

"*Another erro*: *induced by the former is, a suspicion and diffidence, that anything should be now to be found ont,* WHICH THE WORLD SHOULD HAVE MISSED AND PASSED OVER SO LONG TIME."—P. 36, ADVANCEMENT OF LEARNING, 1640.

In Lord Bacon's Distribution Preface of the *Advancement of Learning,* 1640, he explains the scope, end and divisions of his *Instauration,* which he divides into six parts. Of these we only possess the three first completed parts. A mystery pertaining both to language and Bacon's intentions surrounds the fourth part, as also the fifth and sixth. The fourth part was to consist of *Examples of Inquisition and of Invention,* which Bacon suspiciously terms "*Types and platforms, which may present as it were, to the eye, the whole procedure of the mind, and the continued fabric and order of invention in certain selected subjects; and they various and of remark. For it came into our mind, that in* MATHEMATICS, *the frame standing, the demonstration inferred is facile and perspicuous; on the contrary, without this accommodation and dependency, all seems involved and more subtle than indeed they be.*" (Pp. 35, 36, Distribution Preface, 1640.)

It is plain from this passage the *Examples* Bacon alludes to are closely connected with mathematics. Inasmuch as theory is always necessary to discovery, and hypothesis is the first step to finding the true terms of induction, and inasmuch as the 1623 Folio and Bacon's *Advancement of Learning* are both largely mispaged, the question arises, is there no possible connection between the language quoted above and this mispaging? It is certain, if a cipher be introduced by means of mathematics and dates, Shakespeare's age when he died would be the most simple and pointed way of expressing Shakespeare. It is, therefore, very striking to find the first pages mispaged in Bacon's *Advancement of Learning* of 1640 are 52, 53, which represent Shakespeare's age 1616, as recorded upon his monument at Stratford. Directly we turn to the Folio 1623 plays. we find the only four entries of

the word "Bacon" upon pages 53 *Merry Wives of Windsor* and 53 *1st King Henry IV.*, and upon page 52 *1st King Henry IV.* (mispaged 54).[1] I think, therefore, it is important the closest possible examination should be given to everything recorded by Bacon upon the mispaging of his *Advancement*, 1640. I, therefore, give the pages 48 to 56 in fac-simile reproduction, whereby not only the mispaging, but the extraordinary system of italicizing may be studied. If Lord Bacon wrote the plays ascribed to Shakespeare with a view to revelation of their real authorship by posterity, nothing would be more probable than that he should furnish a key work to their unlocking. The question is, are the "*Examples of Inquisition and Invention*," to which mathematics are to be applied (evidently, in some way by, "*demonstration, facile and perspicuous*"), the 1623 Folio plays? Is the mysterious expression, "*The frame standing*," a subtle hint for the margin of the letter-press carrying the paging *as a portrait in the frame?* Thus, 52, 53 would stand for Shakespeare, 1616; 55, 56 for Lord Bacon at the same date, 1616; 62, 63 for Lord Bacon, 1623. It will be noticed the mispaging 53 does actually mask the real 55 on the reproduced page. Shakespeare and Bacon are thus, as it were, identified by mathematics, the false paging 53 supplanting the real 55, which latter was Bacon's full or completed years, 1616. We all have two ages; that is, the years completed and the year entered. To the thoughful reader two numbers like these, employed as cipher, (mispaging, or otherwise), would greatly assist discovery by double repetition, and assist induction. It is for this reason, I have already suggested, we find *Troilus and Cressida* omitted from the 1623 catalogue of the plays, thus giving the two numbers 35, 36. It may be remarked the passage of the Preface, from which we quote as to the *Examples of Inquisition and Invention*, is upon pages 35, 36. All this has already been discussed in my work *Hermes Stella*, but without any fac-simile lithographs of the pages, which I now reproduce. As the translation or English version of the 1623 *De Augmentis* is an excessively rare work to obtain, I have thought it as well to reproduce some of its pages here. The reader is, therefore, in the position of having the work itself before his eyes.

The profound student will recognize the extraordinary force of

[1] The mispaging commences in the play upon page 47, which will be found mispaged 49, the previous page being 46. This error is carried on continuously, and, if corrected, reduces page 54 to 52, page 53 to 51.

the *hint* Bacon gives us in these *Learned Princes,* upon pages 52 (false), 51, 52 (correct), 53, 54, 53 (false), of the *Advancement of Learning,* 1640, when we discover most of them were patrons of poets. For example, the first illustration is of Domitian (page 52, false). Domitian, although a bad man, gave great honors and gifts to the Poet Eustathius, who wrote a history from Æneas to Anastasius, the emperor. At a solemn feast, he caused him to sit at his table, crowned with a garland of laurels. Antoninus Pius, whom Bacon quotes upon page 51, we find (according to Suetonius) giving Appian so many ducats of gold, *as there were number of verses in a great work,* which he had written concerning nature and fishes. Bacon writes of this emperor, " Antoninus, as by name, so native, a man exceeding *pious,* for his nature and inbred goodness was beloved and most acceptable to men of all sorts and degrees " (p. 51). Of Nerva Bacon writes: " Nerva was a learned prince, an inward acquaintance, and even a disciple to Apollonius, the Pythagorean, who also almost expired in a verse of Homer's:

" 'Telis Phœbe tuis, lachrimas ulciscere nostras.' " (p. 52.)

Bacon could not allude directly to Shakespeare, but, by analogy, he introduces upon this page (bearing a frame portrait of Shakespeare, 1616, aged 52) Shakespeare's greatest prototype, Homer.

But it is Alexander the Great Bacon dwells on the most — that is for four pages — (52, 53, 54 and half of 53) — and I do not think the reason Bacon so dwells upon him and finally compares him to himself is far to seek — that is, *Alexander's love of Homer.* And mark the following passage is upon page 52 (Shakespeare's completed age 1616), and in the margin against the passage are the words *ut supra,* which are repeated page 53 (false).

" Alexander was bred and taught under Aristotle (certainly a great philosopher), who dedicated divers of his books of philosophy unto him. What price and estimation he had learning in doth notably appear in many particulars, as in the envy he expressed towards Achilles' great fortune in this, *that he had so good a trumpet of his actions and prowess as Homer's Verses.* In the judgment he gave touching the precious cabinet of Darius, which was found amongst the rest of the spoils; whereof, when question was moved, what thing was worthy to be put into it, and one said one thing, and another, another, *he gave sentence for Homer's Works.*" (p. 52, correct.)

Upon page 53 (correct) it may be seen Bacon once more introduces Homer in context with Alexander.

" In *poesy,* let that speech be observed, when, upon the bleeding of his wounds, he called unto him one of his flatterers, that was

wont to ascribe unto him divine honor. '*Look* (saith he), this is the blood of a man, not such liquor as *Homer speaks of, which ran from Venus' hand when it was pierced by Diomedes,' with this speech checking both the poets.*"

Nor does Bacon end his admiration for Homer here, but by a most profound and subtle analogy introduces him again upon pages 62 and 63, in context with the subject of RENOVATION THROUGH TIME and *the immortality of learning*, which he compares to a ship[1] — thus touching this very work itself, which he presents as a ship *sailing through time.* In 1623, when the first collected edition of the folio Shakespeare plays were published, and also when this actual work in Latin (the *De Augmentis*) was also published *side by side with it*, Francis Bacon was 62 years old and in his 63rd year. There can be no question about that fact, for his monument, erected by his faithful friend, Sir Thomas Meavtys, states he died in 1626, at the age of 66; that is, he was in his 66th year — had lived 65 years and a fraction of a year. Now, if Bacon alludes to Homer upon pages carrying Shakespeare's two ages (as a portrait in the frame paging), viz., 52 and 53 (see Stratford menument), is it not remarkable to find Bacon again introducing *Homer* upon pages bearing his own age in 1623, when the folio plays and *De Augmentis* went forth together? Bacon tells us in an entire book (VIth) "*Analogy is one of his great methods of transmission of secret knowledge.*" I don't know any profounder possible hint than Homer's works for Shakespeare's, seeing the former is the crown and representative poet of the ancient world, as the latter is of the modern. Bacon gives us in his preface to the Instauration just the sort of hint as to ciphers by means of mathematics, or portraits in the frame paging, viz., in the blank margin of the letter press, we require. "For it came into our minds, *that in mathematics, the frame standing,* the demonstration is facile and perspicuous."

Now, mark upon page 62 Bacon writes the following:

"It is an ancient observation *that Homer hath given more men their living* than either Sylla or Cæsar or Augustus ever did." Upon page 63: "But we see how far the monuments of wit and learning are more durable than the monuments of material memorials and manufactures. Have not *the verses of Homer continued*

[1] "For there are found *in the Intellectual Globe* as in the Terrestrial, soils improved and deserts." (P. 22, Distribution Preface, Advancement of Learning, 1640.) On the title page engraving of this work may be seen this *Mundus Intellectualis*, faintly dotted out and suggesting the *new world*, in opposition to the *old world* which is presented by a globe on the other side. Bacon's ship is sailing for the former, and may be seen below passing what Bacon calls the "fatal columns."

twenty-five centuries of years and above without the loss of a syllable or letter? During which time infinite number of places, temples, castles, cities, have been decayed or been demolished. *The images of men's wits remain unmaimed in books forever, exempt from the injuries of time, because capable of perpetual renovations——how much more are letters to be magnified, which, as ships passing through the vast sea of time, connect the remotest ages of wits and inventions in mutual traffic and correspondency.*"

I do not myself question the hint Bacon is giving us in context with the metaphor of the ship. For this work itself he compares to a ship, and the title page engraving carries the emblem of a ship sailing through the columns of Hercules *in search of a new world of sciences;* that is, Bacon's Deficients, which he calls by this name, are part of the new world, hemisphere, or intellectual globe of the theater which can only be reached by means of this key book, "for the better opening up of the *Instauration.*"

Alexander was scholar to Aristotle five years together, and the learning of Aristotle, under whom Alexander was tutored, took such root and efficacy in the scholar, that he became so excellent a king as no one in the world was able to compare with him. Being in the midst of his armies, he would not give over study, but evermore laid (with his sword) on the pillow of his bed the *Iliad of Homer* and other books; and it appeared that such was his love to learning, that he could as easily apprehend it as he conquered kingdoms by force of arms. Plutarch, Aulus Gellius and Themistocles do affirm, that Alexander *had published certain books of natural philosophy,* whereof he had been an auditor under Aristotle, in regard whereof he wrote a letter unto him.

The letter of the great Alexander to his master, Aristotle:

"Truly, Aristotle, thou hast done ill in publishing those books of speculative philosophy, *by thee composed.* For, in thine own judgment, *wherein can I possibly excel other men when the science wherein thou hast instructed me cometh to be common to all men? I would have thee to know that I more covet to precede all men in learning and knowledge than in riches, pomp, power or dominion.* Farewell."

"When this was understood by Aristotle, to comfort and please so puissant a prince, he commanded *that his books (formerly common) should be* SO OBSCURED THAT IT WAS NOT POSSIBLE TO UNDERSTAND THEM, BUT BY HIS OWN INTERPRETATION."[1]

[1] Treasury of Ancient and Modern Times, translated out of the Spanish by Pedro Mexia and Francisco Sansovino. Jaggard, London, 1613, 1619.

Now, I maintain Bacon's reference to Alexander upon this false page 53 of the *Advancement of Learning*, of 1640, in context with himself and his own name, ***Francis Bacon***, in the margin, is expressly made with reference to this passage placed by us in capitals viz., "*That his books should be so obscured*, THAT IT WAS NOT POSSIBLE TO UNDERSTAND THEM, BUT BY HIS OWN INTERPRETATION." The words "*ut supra*," over Francis Bacon, point to the false paging, 53, to indicate, *by the portrait in the frame paging*, SHAKESPEARE (who died in his 53d year, 1616); that is to say, Bacon compares himself and Shakespeare to Alexander and Aristotle. Upon page 52 Bacon writes of Alexander. "His reprehensory letter to Aristotle, after he had set forth his *Book of Nature* (*Librum Naturæ*) wherein he expostulates with him *for publishing the secrets or mysteries of philosophy, and gave him to understand, that himself esteemed it more to excel others in learning and knowledge than in power and empire.*" (p. 52, *bis*, *Advancement of Learning*, 1640.)[1]

It cannot be questioned Bacon is referring to just those works of Alexander which the latter intended should not be published so as to be understood. I am convinced Bacon has selected Alexander's example as typical of his own method of obscuration and concealment, Bacon likewise intending to furnish in this *De Augmentis* his own key and interpretation. We may perceive in the Preface to his *Instauration*, he obscurely compares himself to Alexander, as a *Captain*, coming (in this very work?) to take possession of his own—"For we come not hither as augurs, to measure countries in our mind, for divination, BUT AS CAPTAINS[2] TO INVADE THEM FOR A CONQUEST." (P. 23, Distribution Preface, *Advancement of Learning*, 1640.)

It may be seen from the letter to Aristotle I quote, that Alexander *was concealing his own authorship under the name of Aristotle.* Though Alexander attributes the work to Aristotle,—"*by thee composed.*" nevertheless, it is plain he is blaming Aristotle on his (Alexander's) own account, because he is desirous of remaining unknown. Plutarch, Aulus Gellius, and Themistocles, assert what is evident on the face of the letter, that Alexander *was the real author of this work.*

[1] "Alexander the Great was an initiate. The Jewish High Priest in Jerusalem received Alexander the Great into the Temple, and led him into the Holy of Holies to offer sacrifice."—*The Tarot* (p. 6) *Papus.*

[2] "For Alexander's expedition into Asia was prejudged as a vast and impossible enterprise; yet, afterwards it pleased Livy, so to to slight it as to say of Alexander, '*Nil alind quam bene ausus est vana contemnere. The same thing happened unto Columbus in the western navigation.*'" (P. 36, *Advancement of Learning, 1640.*)

(*Vide* Plutarch, in vita Alex. Aul. Gellius in lib. xv. cap. 3; Themistocles in Alex.)

If the reader will carefully study the first paragraph of page 53 (false for 55) he will perceive a seeming contradiction or paradox, inasmuch as Bacon represents Henry, Duke of Guise, to himself, "*not as Alexander the Great, but as Aristotle's scholar.*" But Alexander was Aristotle's scholar, as Bacon himself states upon page 52: "*Alexander was bred and taught under Aristotle.*" Bacon is plainly drawing a profound and subtle distinction between Alexander the Great and Aristotle's scholar for some purpose, though both are identical. And this hint in connection with the Duke of Guise, "*whose wealth consisted only in names!*" I think the profound thinker will recognize Bacon's intention is to refer to Alexander *as the scholar of Aristotle, who refused to attach his name to a work of his own*, and, therefore, he lays stress upon their literary relationship, which relationship is compared to the Duke of Guise, who put all his credit out in obligations, *in the hope of a future throne.* And this was Bacon's position with regard to the plays known as Shakespeare's. He was, *de facto*, the heir and king, *but not in name.*

Plutarch writes of Aristotle:

"Alexander gained from him not only moral and political knowledge, but was also instructed in those more secret and profound branches of science, which they call *acroamatic* and *epoptic*, and which they did not communicate to every common scholar;[1] for when Alexander was in Asia, and received information that Aristotle had published some books in which those points were discussed, he wrote him a letter in behalf of philosophy, in which he blamed the course he had taken. The following is a copy of it:

"'Alexander to Aristotle, prosperity. You did wrong in publishing the *acroamatic* parts of science.[2] In what shall we differ from others, if the sublimer knowledge *which we gained from you* be made common to all the world? For my part, I had rather excel the bulk of mankind in the superior parts of learning, than in the extent of power and dominion. Farewell.'

"Aristotle, in compliment to this ambition of his, and by way of excuse for himself, made answer, that those points were *published and not published.* In fact his book of metaphysics is written in such a manner that no one can learn that branch of science from it, much less teach it others; it serves only to refresh the memories of those who have been taught by a master.

"It appears also, to me, that it was by Aristotle, rather than any other person, that Alexander was assisted in the study of physic, for he not only loved the theory, but the practice too, as is clear from

[1] The scholars in general were instructed only in the *exoteric* doctrines. AUL. GELL. lib. xx. cap. 5.

[2] Doctrines taught by private communication, and delivered *viva voce*.

his epistles, where we find that he prescribed to his friends medicines and a proper *regimen.*

"He loved polite learning too, and his natural thirst of knowledge made him a man of extensive reading. *The Iliad, he thought, as well as called, a portable treasure of military knowledge; and he had a copy corrected by Aristotle, which is called the casket copy.*[1] Onesicritus informs us that he used to lay it under his pillow with his sword. As he could not find many other books in the upper provinces of Asia, he wrote to Harpalus for a supply, who sent him the works of Philistus, most of the tragedies of Euripides, Sophocles, and Æschylus, and the Dithyrambics of Telestus and Philoxenus.

"A casket being one day brought him, which appeared one of the most curious and valuable things among the treasures and the whole equipage of Darius, he asked his friends what they thought most worthy to be put in it? Different things were to be proposed, but he said, 'The Iliad most deserved such a case.' This particular is mentioned by several writers of credit. And if what the Alexandrians say, upon the faith of Heraclides, be true, Homer was no bad auxiliary, or useless counselor, in the course of the war."—(*Plutarch's Lives: Alexander. Langhorne; pp. 123, 107, vol. II.*)

If the student will turn to the sixth book of Bacon's *De Augmentis* (or its translation by Wats, 1640), he will find Bacon, in Chapter II., describing the *Wisdom of Delivery and Traditive Knowledge,* with their different methods, as *Magistral or Initiative* (which he terms the Delivery of the Lamp), *Exotericall* or revealed —ACROAMATICAL, OR THE CONCEALED METHOD, with many others. Of the latter he writes:

"For the same difference the Ancients specially observed, in publishing books, *the same we will transfer to the manner itself of* DELIVERY. So the *Acroamatic* method was in use with the writers of former ages, and wisely and with judgment applied, but that *Acroamatic and Enigmatical* kind of expression is disgraced in these later times by many, who have made it as a dubious and false light for the vent of their counterfeit merchandise. But the pretence thereof seemeth to be this, that by the intricate enveloping of *Delivery* the profane Vulgar may be removed from the secrets of sciences, and they only admitted which had either acquired the interpretation of parables by tradition from their teachers or, by the sharpness and subtlety of their own wit, could pierce the veil." (P. 273–274, Lib. VI., *Advancement of Learning,* 1640.)

There can be no question this work itself is written in just such an Acroamatic style as Bacon describes. Bacon, in a letter to Doc-

[1] He kept it in a rich casket found among the spoils of Darius. A correct copy of this edition, revised by Aristotle, Callisthenes and Anaxarchus, was published after the death of Alexander. "Darius," said Alexander, "used to keep his ointments in this casket; but I, who have no time to anoint myself, will convert it to a nobler use."