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Discoveries in the Bacon Problem

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DISCOVERIES
IN
THE BACON PROBLEM

BY

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P R E F A C E.

IN publishing this little pamphlet, I am in the position of a man who is in pursuit of thieves who have robbed him. Indeed, I am told it is useless my trying to recover my stolen property, for the modern literary thief, having robbed an author of his labours, is at liberty to blow out his victim's brains with the weapon he has stolen. It is a peculiarity of the Bacon-Shakespeare problem that it affords endless opportunities for the malice of private enemies, and the latest form of literary persecution is to extinguish a writer by means of his own discoveries and writings. This is very easily effected by unscrupulous persons, who, oblivious of the rights of private property, would pluck out even the heart of Hamlet's mystery by prying into his portmanteau or papers. To lovers of fair-play I must leave the judgment, whether I have been robbed of the discoveries which form the argument of the following chapters, and which, by word of mouth, have been handed about London some little time? I lay claim to these discoveries, and everybody knows whence they came from. It is very easy to cut a man out by means of his own labours. It may not be a very pleasant process for the sufferer, but it can be borne, for is it not his own work after all? The truth of being and the truth of knowing are all one.

CHAPTER I.

POLLIO AND EUPOLIS IN BACON'S "HOLY WAR."

THE persons who speak in Bacon's "Holy War," which is cast in the form of a dialogue, are Eusebius, Gamaliel, Zebedæus, Martius, Eupolis, Pollio. Bacon opens the piece thus: "There met at Paris (in the House of Eupolis) Eusebius, Zebedæus, Gamaliel, Martius; all persons of eminent quality, but of several dispositions. *Eupolis* himself was also present. And while they were set in conference, *Pollio* came into them from court. And as soon as he saw them, after his witty and pleasant manner he said:—

"*Pollio*. Here be four of you, I think were able to make a good world: for you are as differing as the four elements, and yet you are friends. As for *Eupolis*, because he is temperate, and without passion, he may be the fifth essence.

"*Eupolis*. If we five (*Pollio*) make the great world, *you alone may make the Little*." (Bacon's "Holy War," 1622).

In examining this dialogue, the first thing that strikes one (throughout the entire writing) is the prominence given to Pollio and Eupolis. In the first place the meeting is in the house of Eupolis. The next point to notice is the importance of Pollio, who opens the dialogue and is described *as coming from court and as a wit*. But in the description of Pollio, as the *Little World, or Microcosm*, of which four others are described as the *Great World, or Macrocosm*, it is remarkable to find Eupolis left out, and Pollio playing as it were a representative part in himself.

Pollio,* as I have already pointed out in my last work was a dramatist, as is well known. Eupolis was the name of a Comic poet or playwright who was born B.C. 446. Like Pollio, he seems to have been fond of bringing out his pieces *anonymously or under other names than his own*. "In his *Ἀστέρων* he ridiculed the handsome pancratiast of that name." Eupolis is said to have brought out this piece under the name of Demonstratus, probably the same as Demopæctus, a comic poet mentioned by Suidas (v. *χαρμῶν*, Athen. v. 216 D.).—(Vide Donaldson's "Theatre of the Greeks": Eupolis, ch. vi. sect. i.)

Aristophanes in the parabasis of his *Nubes*, accuses Eupolis of copying his *Μαρίκας* from the *Ἐπιβάτες*, which had been represented three years before:—

Foremost of these
Was Eupolis, *who pilfer'd from my name,*
And pass'd it for his own with a new name.†
—(*Nubes*, 551).

Eupolis was a Comic playwright nearly of the same age as Aristophanes. The titles of more than twenty of his Comedies have been collected by Meursius. He was a bold and severe satirist on the vices of his day and city. Is Eupolis introduced by Bacon for Shakespeare by parallel, or for himself? Eupolis is interesting, because as Comedist, Athenæus ascribes to him a play, called *Ἐπιβάτες ἢ ἐπὶ Ταυράζω*, which was, according to Herodian (see Eustathius on *Iliad*, ii. p. 297), a satirical drama, in which the Helots, as chorus, dressed up like Satyrs (*Athenæus*, iv. p. 138), acted in honour of Bacchus.

The student will notice the date of Bacon's "Holy War" is 1622 and the next year 1623, the First Collected Edition

* Virgil and Horace speak of the Tragedies of Pollio in high terms.—Virg. *Ecol.* iii. 85, viii. 10; Hor. *Carm.* ii. 79; *Sat.* i. 10-42; *Charis.* i. p. 56-93, Lond.

† Horace, "Eupolis atque Cratinus, Aristophanesque poeta,"

Eupolis is said to have brought some of his plays on the stage in the name of Apollodorus.—(Athen. v. 216 D.).

of the Plays are published, whilst we hear of a meeting of the Rosicrucians in Paris this year. Seeing the Folio Plays must have taken a long time to print, we may fairly adjudge 1622 as the year they were in the press. Pollio answers to Bacon, inasmuch as he is a Courtier and wit.

It is to be noted Eupolis is termed the fifth essence, which is a synonym for the quintessence, that is the sum total and abstract of the best of the four other characters. It strikes me that by the introduction of two names which were borne by a Tragic and Comic Poet, we have a hint *for two concealed poets*. For Eupolis see Fabricius (Bib. Græc., ii. p. 445, Harb.). Persius calls him "*iratum*":—

— Andaci quicunque adflate Cratino,
 Iratum Eupolidem prægrandi cum sene palles, &c.
 —(Persius, i. 123).

Quintilian classes him with Aristophanes and Cratinas: "Plures ejus auctores, Aristophanes tamen, et Eupolis, Cratinusque præcipui (x. 88.). In the *Μαριχας* he attacked Hyperbolus, in the *Αύτολυκος*, an Athenian so named, in the *Αστράτευτα* Melanthius. In the *Βαπται* he inveighed against the effeminacy of his countrymen. In his *Λακεδαιμονες* he assailed Cimon, accusing him of an unpatriotic bias towards everything Spartan. His death was generally ascribed to the vengeance of Alcibiades. By his orders he was thrown overboard during the passage of the Athenian armament to Sicily, B.C. 415. But Cicero refutes this story; since Eratosthenes, the Alexandrian Librarian, had shown that several comedies were composed by Eupolis some time after the date assigned to this pseudo-death. In this point there is a parallel for the plays, for it has been shown plays appeared in 1623, in the first folio edition (known as Shakespeare), which had never been published before, and comparison between the latest quartos and the folios show emendations and enlargements. Eupolis it is said was diverting in his mirth and ingenious in covert insinuation and double

meaning (p. 126, Schlegel's "Dramatic Art and Lit."). He was only seventeen years old when he began to exhibit. The profound thinker will observe how greatly this discovery (that the name of Eupolis belonged to a celebrated dramatic and Comic poet) strengthens the case of Pollio, being introduced as a name in Bacon's "Holy War" for Asinius Pollio, the celebrated writer of Tragedies. It can hardly be chance these two names are introduced. For Pollio evidently wrote privately and left his dramatic authorship a matter of doubtful certainty, known only to a few friends like Virgil and Horace.

The name of Eusebius, given to one of the personages in this dialogue, is a pregnant hint for the subject-matter of the entire advertisement of this "Holy War." For Eusebius has been justly called the father of ecclesiastical history, writing as he did whilst Christianity was yet in the freshness of its morning sun. His history is undoubtedly the most interesting and most important work that appeared in the first ages of the Church. But what really is to the point is, that Eusebius lived during the time of Constantine, and first saw him when journeying through Palestine in the suite of Diocletian Augustus. In this "Holy War," Bacon introduces Constantine's motto, "*In hoc signo Vinco*," and this motto we re-find inscribed within the pentacle Rose given by the Rosicrucian Khunrath in his *Theatrum Sapientiæ Æternæ*. It is well known to students of this subject and Freemasons that this motto and the sign of the Cross were connected with the mystic brotherhood. Eusebius was intimately mixed up with the Arian heresy, siding with Arius. At the synod held at Nicea in Bithynia, and summoned by Constantine, Eusebius had the first seat on the right hand, and in the name of the *whole* synod, addressed the Emperor Constantine, who sat on a golden chair, between the two rows of the opposite parties. Constantine honoured him with many marks of favour. The ecclesiastical history of Eusebius, embracing as it does the persecution of the early Christian Church, the conversion of Constantine, and the estab-

lishment of Christianity, is most important and relative to the subject discussed in Bacon's "Holy War." I submit, this name was selected for a still more subtle reason. That is, the profound connection known to exist between the tenets of the Rosicrucians and Neo-Platonism, which flourished during the period Eusebius writes upon. The doctrines of the Rosicrucians have been deduced by some profound writers from Ammonius Saccas, whom Eusebius mentions (Book vi. ch. xix.); and Origen, who was a student of Plato, also comes under notice. In short, this history, containing the lives of Apollonius, Simon Magus, Constantine, and other writers, is conspicuously Rosicrucian in its sources and period.

CHAPTER II.

BACCHUS AND WINE AS SYMBOLS OF DRAMATIC INSPIRATION.

BACON writes: "But, as Philocrates sporteth with Demosthenes, you may not marvel (Athenians) that Demosthenes and I do differ; for he drinketh water, *and I drink wine*" (Bk. II., xxii. 16, p. 216, "Two Bks., Adv." Aldis Wright).

There is no mistake about this hint for poetry or the drama. Bacon, in his essay upon Truth, gives us the key or proof of his meaning. He writes thus:—"One of the fathers, in great severity, called poesy *vinum demonum*,* because it filleth the imagination, and yet it is but the shadow of a lie." Jerome (a father)—possibly to whom Bacon refers, calls the works of poets "*the wine of demons*." In Plato's "Republic" (ii. 377) is to be found a similar view of poetry. And for poetry and truth see the whole discussion (ch. x. 595-608). St Augustine calls poetry *vinum erroris ab ebriis doctoribus propinatum* (Confes. i. 16). The passage in Jerome runs (in one of his letters to Damasus) "*Demonum cibus est carmina poetarum*" (Epist. 146). Cornelius Agrippa combines both these citations (De Incest. c. 4). Bacon refers to the "De Falsa Legatione" of Demosthenes, p.

* "And so we must repeat of ourselves (especially as it hits off the matter so readily) that jest, that 'water-drinkers and wine-drinkers cannot possibly think alike.' For all other men, both ancients and moderns, have in the sciences drunk a crude liquor like water, either springing spontaneously out of their Intellect or drawn up by logic, as by wheels from a well. But we drink and pledge our neighbours in a liquor *made from countless grapes, ripe and in season; collected and gathered by clusters; CRUSHED IN THE WINE-PRESS, AND LASTLY, FINED AND CLARIFIED IN THE VAT.* And so no wonder if we have not much in common with others" (cxxxiii. Book I., "Aphorisms on the Interpretation of Nature." "Novum Organum.").

355. It is very worthy of note that Bacon introduces again this story in his "Novum Organum" (i. 123), expressly for the purpose of illustrating how his own method or philosophy (*which he compares to wine*), and the philosophy of his own times differ. Dionysus or Bacchus as God of the Vine, grape and wine, was the originator of the vintage and Goat-songs, which gradually from choruses became the arts of Comedy and Tragedy.

Bacon writes: "Wherefore I do conclude this part of moral knowledge, concerning the *culture and regiment of the mind*; wherein if any man, considering the parts thereof, which I have enumerated, do judge that my labour is but to collect into an art or science that which hath been pretermitted by others, as matters of common sense and experience, he judgeth well: but as Philocrates sported with Demosthenes, 'You may not marvel, Athenians, that Demosthenes and I do differ, for he drinketh water, *and I drink wine.*' And like as we read of an ancient parable of the two gates of sleep—

Sunt geminæ somni porte, quarum altera fertur
Cornua, quâ veris facilis datur exitus umbris:
Altera candenti perfecta nitens elephanto,
Sed falsa ad cælum mittunt insomnia manes:

so if we put on sobriety and attention, we shall find it a sure maxim in knowledge, that the more pleasant *liquor of wine*, is the more vaporous, and the braver gate of ivory sendeth forth the falser dreams" (p. 215-216, xxii. 16, Book II. "Advancement of Learning," Aldis Wright).

This is a most important passage, so important that, indeed, if there existed no other indication of Bacon's mind save this, it would suffice to prove he was profoundly conversant with the Mysteries of the Ancient Poets, and had discovered some secret relationship between Virgil's "Georgics" and the sixth book of the "Æneid," from which Bacon quotes, because Bacon's "Culture and regiment of the Mind," which he terms DE GEORGICIS ANIMI, is clearly borrowed for its title from Virgil's "Georgics."

And the double reference to WINE, with which the passage is pregnant, is undoubtedly a profound hint for the Theatre or Bacchus, the Greek Poets using the word WINE frequently as a synonym for poetic inspiration and dramatic enthusiasm. The student will also observe the important and striking fact that the story of Philocrates and Demosthenes *touching water and wine* is introduced with purpose by Bacon. Aldis Wright points out in his notes that this story is made use of by Bacon in the "Novum Organum" (i. 123) for illustrating *the difference between his own philosophy, which he compares to wine, and the philosophy which was current in his time* (p. 321-322, notes, A. Wright, "Two Books of Adv. of Learning").

The passage cited from Demosthenes is closely connected with the Theatre, for it was in the Theatre of Dionysus that Demosthenes was to accept the crown. "Athenians," I said, "if any of this comes true, be sure you praise and honour *and crown these men, and not me*; but if it turns out differently, let them feel your resentment. I am out of it altogether." "Don't be out of it now," said Æschines, interrupting: "mind you don't want to be in it another time." "Certainly," said I, "or I should be acting unfairly." At which Philocrates rose in a flippant manner and said, "No wonder, men of Athens, that I and Demosthenes agree not in opinion, *for he drinks water, and I drink wine*"—and you laughed. ("De Falsa Legatione," p. 355, and Böhn, vol. ii. 133.)

"IT IS TO WINE," says Athenæus, "that the invention of Dramatic pieces is due; they were attributed to Icaria during the vintages" (Athen., lib. ii. cap. 3). According to Rolle, at Athens, in the Temple of Rhea, there was a spot consecrated under the name of Olympias, where a hole was shown through which it was supposed the waters of the deluge of Deucalion escaped, and where every year honey was poured. It was added that Deucalion built this temple, and it was believed Deucalion had been at Athens. Close to this temple the tomb of Deucalion was pointed out ("Diod. Sic.," lib. v. p. 223). It is well to point

out one of Bacon's fables of the Wisdom of the Ancients is upon Deucalion (Rolle, p. 159, 160, vol. iii.). Another is upon Icarus.

Aristotle assures us that tragedy derived its invention from the Dithyrambs which were sung in honour of Bacchus. There was no species of poetry more ancient than Dithyrambic poetry. It was a kind of poetry which was supposed to be composed in the intoxication inspired by the God Bacchus, whom it celebrated, and Bacchic fury was indispensable for its composition. Athenæus quotes this passage from Archilochus :—"Où, je sais entonner un brillant dithyrambe en l'honneur de Bacchus, lorsque j'ai le cerveau foudroyé par le vin." And this other passage of Epicharmus in his Philoctetus :—"Il n'y a pas de dithyrambe où l'on ne boit que de l'eau."—(Rolle, p. 511-513, vol. iii., *vide* "Athen. Deipnos.," lib. xiv. cap. 6).

Rolle writes : "La tragédie étoit uniquement consacrée a Bacchus" ("Schol. Arist. Rom." v. 406 ; Tacitus, lib. ii. ; Rolle, p. 195, vol. iii.). Even the Actors were consecrated to Bacchus : "Les acteurs appelés," *τεχνῖται διονυσιακοί* (artists or workmen of Bacchus), "formoient a Athènes un corps nombreux et important." When they quitted the theatre they laid their masks in the temple of Bacchus—

Quisnam dixerit puer ?
Quod Bacchò templum, ubi personæ adpenduntur.

Horace invokes Bacchus as the God of Poetry.

In the "Knights" of Aristophanes we read :—

Nicias. It is best for us to drink bull's blood, for the death of Themistocles is preferable.

Dem. No, by Jove, but *pure wine to the good genius* ;* for possibly we may hit upon some good thought.

Nicias. "*Pure Wine*"—see now ! Are your thoughts, then, on the wine ? How could a man when drunk hit upon any happy device ?

Dem. Is it so, fellow ? You are a trifling, bubbling water-drinker. Have you the audacity to abuse wine as an enemy to the intellect ? What than

* The "good genius" was Bacchus (*vide* Potter, vol. ii. p. 379).

wine could you find a greater incentive to action? . . . Come, I tell you, pour me out bubbling a bumper of pure wine.

Nicias. Here, take the cup of libation, and offer it in the name of the good genius.

P. N. Rolle writes in his "Recherches sur le Culte de Bacchus": "*C'est au vin, dit Athénée, qu'on doit l'invention des pièces dramatiques; elles furent imaginées à Icarie, bourgade de l'Attique, pendant les vendanges*" (p. 160, vol. iii., *vide* Athen., lib. ii. cap. 3). "Les partisans d'Euhémère prétendoient que Bacchus avoit lui-même inventé les Théâtres et les pièces dramatiques, qu'il avoit établi des écoles de musique, qu'il exemptoit de toutes fonctions militaires dans ses armées" (*Ib.* "Diod. Sic." iv. 2).

Bacchus was surnamed Maroneus, after the wine:—

Nec curavi tantum Marona, nec bibi.

Vieta Maroneo fedatus lumina Baccho.

(Tibull. lib. iv., Eleg. i. v. 57.)

Rolle writes: "Les fêtes de Bacchus célébrées par les poètes, étoient aussi solennelles que celles qu'ils célébroient en l'honneur d'Apollon, mais avec cette différence, qu'ils se couronnoient de lierre au lieu de laurier, et qu'ils faisoient des libations de vin sur ses autels.

Tu tamen à sacris hederæ cultoribus unum
Numine debueras sustinuisse tuo.

(Ovid, Eleg. iii. lib 5, v. 15.)

"Perse, dans son prologue, abandonné les déités de la pâle Pirène, les habitans de l'Helicon, à ceux dont un lierre flexible caresse les images. On plaçoit dans les bibliothèques les statues ou les bustes des poètes illustres, et ils étoient couronnés de lierre, tels étoient ceux qui ornoient le beau portique qu'Auguste avoit fait construire dans le temple d'Apollon, sur le mont Palatin. Les poètes chantoient en l'honneur de Bacchus un hymne solennel. Ils le célébroient surtout *parce que le vin excite le génie*, aussi—Bacchus avait-il le surnom de Διόσκαλος (pp. 212-213, vol. iii., Rolle).

Bacon's profound distinction between Water and Wine is fully explained and illustrated by the poet Horace :—

Nulla placere diu nec vivere carmina possunt
 Quæ scribuntur aquæ potoribus.

(Horat., lib. i., Epist. 19.)

Martial, in the same sense, writes :—

Possum nil ego sobrius : bibenti
 Succurrunt mihi quindecim poetæ.

(“Epig.,” lib. ii.)

In the “Anthology” :—

Vinum est instar equi gestat tollitque poetas.

(“Anthol. Græc.,” lib. i., Epig. Sôter.)

Pindar writes :—

Andax est ad poculum sermo.

Lucian :—

Pariter cum vino ingrediente loquendi accedit fiducia.

The name Bacchus is derived by some from the Eolian word *βακχέα, βοτρύς*, a bunch of grapes, and the Athenians, according to Hesychius, called Bacchus *Theoinios*, and his festivals Theonia. The prize of Comedy was a jar of wine and a basket of figs.

In Bacon's Essay upon Judicature, he writes : “Qui fortiter emungit elicit sanguinem, and where the wine-press is hard wrought, it yields a harsh wine, that tastes of the grape stone.”

The following is Mr Spedding's translation of a passage in the De Augm. : “Certainly as we find it in wines, that those which flow freely from the first treading of the grape are sweeter than those which are squeezed out by the wine-press, because the latter taste somewhat of the stone and the rind ; so are those doctrines most wholesome and sweet which ooze out of the Scriptures when gently crushed, and are not forced into controversies and common places.”

This throws light upon Bacon's epithet of *Vintages* in the “Novum Organum.” This proves he understood and applied the word and its connotations to the extracting of doctrines or interpretation out of his own writings. Applying as it does to Bacchus and the drama, nothing could be more apposite for the Theatre.

CHAPTER III.

BACON AS ALEXANDER THE GREAT.

BACON writes: "But if any one of ripe age, unimpaired senses, and purified mind, would apply himself to Experience and to Particulars anew, better hopes might be entertained of him. And herein we promise ourselves the fortune of Alexander the Great; and let no one charge us with vanity before he hears the result, which has in view the putting off of all vanity.

"For concerning Alexander and his exploits Æschines spoke thus: 'We certainly do not live the life of mortal men, but are born to the end that posterity may relate and declare wonders concerning us'" (Aph. xvii. bk. i., "Nov. Org.").

Alexander the Great, in his conquest of India, proposed Bacchus as his model, and during six days his soldiers celebrated the feasts of that God with all the excesses of intoxication. Alexander the Great *imitated Bacchus*. For the latter, having collected an immense army, consisting both of men and women, set out for the conquest of India. Instead of spears and shields, his troops were armed with drums and thyrsuses. This riotous troop spread universal consternation, but the intention of Bacchus being only to teach the cultivation of the vine, he was everywhere received as a benignant deity. Bacon writes: "When a youth, he first introduced the cultivation and dressing of vines, the method of preparing wine—whence becoming famous, he subdued the world, even to the utmost bounds of the Indies" (Dionysus).

Bacon's self comparison to Alexander the Great is again made upon page 55 (mispaged 53) of the "Advancement of Learning" of 1640. In his Distribution Preface, he declares: "We come not as Augurs to measure countries in our minds, but as Captains

to invade them for a conquest." I am convinced Bacon's self-parallel with Alexander is intended as a side hint for Alexander's *pomp of Bacchus*,—that is the Theatre, and its presiding God or genius.

Plutarch writes :—"With much difficulty Alexander traversed this country in sixty days, and then arrived in Gedrosia. There he found provisions in abundance ; for besides that the land is fertile in itself, the neighbouring princes and grandees supplied him. After he had given his army some time to refresh themselves, he marched in Carmania for seven days in a kind of bacchanalian procession. His chariot, which was very magnificent, was drawn by eight horses. Upon it was placed a lofty platform, where he and his principal friends revelled day and night. This carriage was followed by many others, some covered with rich tapestry and purple hangings, and others shaded with branches of trees fresh gathered and flourishing. In these were the rest of the king's friends and generals, crowned with flowers and exhilarated with wine.

"In this whole company there was not to be seen a buckler, a helmet, or spear ; but, instead of them, cups, flagons, and goblets. These the soldiers dipped in huge vessels of wine, and drank to each other, some as they marched along, and others seated at tables, which were placed at proper distances on the way. The whole country resounded with flutes, clarionets, and songs, and with the dances and riotous frolics of the women. This disorderly and dissolute march was closed with a very immodest figure, and with all the licentious ribaldry of the bacchanals, as if Bacchus himself had been present to carry on the debauch."—(Alexander.)

It has been truly said of Alexander the Great, "Not less in art than by his wonderful undertakings has he acquired the title of 'The Great.' He was the greatest promoter of art that the world has ever seen, and all the artists of his time shared his munificence." The mother of Alexander the Great is said to have wandered about at the foot of Pieria, with the Mimallones

of Bacchus, and of her son it was said, "that he would make the statue of Orpheus to sweat."

Hence may be seen the reason Bacon introduces the fable of Pan in his "De Augmentis" on the heels of Stage Plays. The expedition of Bacchus, at the head of an army, into the East, is described as of men and women armed with thyrsuses and cymbals, accompanied by Pan, Silenus, and all the Satyrs. In the history of Pan is to be found a myth that goes back to Arcadia, and is closely related to that of Silenus,—for the Satyrs were sometimes called Sileni. Midas pretended that Silenus instructed him in the orgies of Bacchus.

K. O. Müller writes, "The swarms of subordinate beings, Satyrs, Pans, and Nymphs by whom Bacchus was surrounded" (p. 289, vol. i., "Lit. of Ancient Greece").

Upon page 53, "Merry Wives of Windsor," we find the line:—

Hang-Hog is latin for Bacon, I warrant you.

Upon page 88, "King Henry the Fifth," we find Alexander called a pig:—

Fluellen. What call you the town's name where *Alexander the pig* was born?

Gower. Alexander the Great?

Fluellen. Why, I pray you, is not pig great? The *pig*, or the *great*, or the mighty, or the huge, or the magnanimous, are all one reckonings, save the phrase is a little variation.

Gower. I think Alexander the Great was born in Macedon.

This is, I consider, a case of Induction, of which the plays are full. If Hog is Latin for Bacon, and Alexander is a pig (or Hog), then Bacon stands for Alexander, and *vice versâ*. I should not dream of suggesting such an apparently inconsequent deduction, if I did not possess abundant evidence that one of Bacon's methods of opening up the plays (or Instauration as an entire whole) *was induction* by analogy. The student will find, on careful collation, this sort of relationship or identity by a middle term most frequent in the plays, if he uses a Concordance.

APPENDIX FOR PAGE 8.

In the *De Coronâ*, the decree of Ctesiphon respecting the crowning of Demosthenes, directs, that the Crown should be proclaimed *in the theatre at the Dionysia—or festival of Bacchus*. Æschines reproached Demosthenes with being too vain to be content with the applause of his own fellow citizens, since he must needs have the crown decreed him proclaimed at the *great Dionysia* when all Greece was present (“*Contra. Ctesiph.*,” vol. iii. p. 469, *Orat. Att.*, Oxford). It is therefore very easy to perceive that Philocrates made a smart hit at Demosthenes when he exclaimed: “*He drinks water and I drink wine*”—implying Demosthenes had no right to be crowned at the Dionysia. For Æschines and Philocrates were colleagues, the former belonging to the theatrical profession, and when Demosthenes says: “If any of this comes true, be sure you praise and honour and crown these men, and not me, I am out of it altogether”—he is inviting the smart retort: “No wonder, men of Athens, that I and Demosthenes agree not in opinion; for he is out of it altogether, and does not drink wine”—*i.e.*, does not belong to the theatrical profession at all. To understand all this properly, it must be understood that the great rival of Demosthenes, Æschines, objected on these grounds to the crowning of Demosthenes in the Theatre of Bacchus, as if he were a dramatic writer, who had won in the contests the ivy wreath or crown given. In the Oration on the Crown, Æschines is ridiculed by Demosthenes as playing third parts, and assisting his mother in the rites of Bacchus.

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