

FRANCIS BACON



THE WISDOM OF
THE ANCIENTS

The Wisdom of the Ancients

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CONTENTS:

[Preface](#)

[Chapter I](#)

[Chapter II](#)

[Chapter III](#)

[Chapter IV](#)

[Chapter V](#)

[Chapter VI](#)

[Chapter VII](#)

[Chapter VIII](#)

[Chapter IX](#)

[Chapter X](#)

[Chapter XI](#)

[Chapter XII](#)

[Chapter XIII](#)

[Chapter XIV](#)

[Chapter XV](#)

[Chapter XVI](#)

[Chapter XVII](#)

[Chapter XVIII](#)

[Chapter XIX](#)

[Chapter XX](#)

[Chapter XXI](#)

[Chapter XXII](#)

[Chapter XXIII](#)

[Chapter XXIV](#)

[Chapter XXV](#)

[Chapter XXVI](#)

[Chapter XXVII](#)

[Chapter XXVIII](#)

[Chapter XXIX](#)

[Chapter XXX](#)

[Chapter XXXI](#)

[Endnotes](#)

Preface

THE earliest antiquity lies buried in silence and oblivion, excepting the remains we have of it in sacred writ. This silence was succeeded by poetical fables and these, at length, by the writings we now enjoy; so that the concealed and secret learning of the ancients seems separated from the history and knowledge of the following ages by a veil, or partition-wall of fables, interposing between the things that are lost and those that remain.^[1]

Many may imagine that I am here entering upon a work of fancy; or amusement, and design to use a poetical liberty, in explaining poetical fables. It is true, fables in general are composed of ductile matter, that may be drawn into great variety by a witty talent or an inventive genius, and be delivered of plausible meanings which they never contained. But this procedure has already been carried to excess; and great numbers, to procure the sanction of antiquity to their own notions and inventions, have miserably wrested and abused the fables of the ancients.

Nor is this only a late or unfrequent practice, but of ancient date and common even to this day. Thus Chrysippus, like an interpreter of dreams, attributed the opinions of the Stoics to the poets of old; and the chemists, at present, more childishly apply the poetical transformations to their experiments of the furnace. And though I have well weighed and considered all this, and thoroughly seen into the levity which the mind indulges for allegories and allusions, yet I cannot but retain a high value for the ancient mythology. And, certainly, it were very injudicious to suffer the fondness and licentiousness of a few to detract from the honour of allegory and parable in general. This would be rash, and almost profane; for, since

religion delights in such shadows and disguises, to abolish them were, in a manner, to prohibit all intercourse betwixt things divine and human.

Upon deliberate consideration, my judgment is, that a concealed instruction and allegory was originally intended in many of the ancient fables. This opinion may, in some respect, be owing to the veneration I have for antiquity, but more to observing that some fables discover a great and evident similitude, relation, and connection with the thing they signify, as well in the structure of the fable as in the propriety of the names whereby the persons or actors are characterized; insomuch, that no one could positively deny a sense and meaning to be from the first intended, and purposely shadowed out in them. For who can hear that Fame, after the giants were destroyed, sprung up as their posthumous sister, and not apply it to the clamour of parties and the seditious rumours which commonly fly about for a time upon the quelling of insurrections? Or who can read how the giant Typhon cut out and carried away Jupiter's sinews - which Mercury afterwards stole and again restored to Jupiter - and not presently observe that this allegory denotes strong and powerful rebellions, which cut away from kings their sinews, both of money and authority; and that the way to have them restored is by lenity, affability, and prudent edicts, which soon reconcile, and as it were steal upon the affections of the subject? Or who, upon hearing that memorable expedition of the gods against the giants, when the braying of Silenus's ass greatly contributed in putting the giants to flight, does not clearly conceive that this directly points at the monstrous enterprises of rebellious subjects, which are frequently frustrated and disappointed by vain fears and empty rumours?

Again, the conformity and purport of the names is frequently manifest and self-evident. Thus Metis the wife of Jupiter, plainly signifies counsel; Typhon, swelling; Pan,

universality; Nemesis, revenge, &c. Nor is it a wonder, if sometimes a piece of history or other things are introduced, by way of ornament; or if the times of the action are confounded; or if part of one fable be tacked to another; or if the allegory be new turned; for all this must necessarily happen, as the fables were the inventions of men who lived in different ages and had different views; some of them being ancient, others more modern; some having an eye to natural philosophy, and others to morality or civil policy.

It may pass for a farther indication of a concealed and secret meaning, that some of these fables are so absurd and idle in their narration as to show and proclaim an allegory, even afar off. A fable that carries probability with it may be supposed invented for pleasure, or in imitation of history; but those that could never be conceived or related in this way must surely have a different use. For example, what a monstrous fiction is this, that Jupiter should take Metis to wife, and as soon as he found her pregnant eat her up, whereby he also conceived, and out of his head brought forth Pallas armed. Certainly no mortal could, but for the sake of the moral it couches, invent such an absurd dream as this, so much out of the road of thought!

But the argument of most weight with me is this, that many of these fables by no means appear to have been invented by the persons who relate and divulge them, whether Homer, Hesiod, or others; for if I were assured they first flowed from those later times and authors that transmit them to us, I should never expect anything singularly great or noble from such an origin. But who-ever attentively considers the thing, will find that these fables are delivered down and related by those writers, not as matters then first invented and proposed, but as things received and embraced in earlier ages. Besides, as they are differently related by writers nearly of the same ages, it is easily perceived that the relators drew from the common

stock of ancient tradition, and varied but in point of embellishment, which is their own. And this principally raises my esteem of these fables, which I receive, not as the product of the age, or invention of the poets, but as sacred relics, gentle whispers, and the breath of better times, that from the traditions of more ancient nations came, at length, into the flutes and trumpets of the Greeks. But if any one shall, notwithstanding this, contend that allegories are always adventitious, or imposed upon the ancient fables, and no way native or genuinely contained in them, we might here leave him undisturbed in that gravity of judgment he affects (though we cannot help accounting it somewhat dull and phlegmatic), and if it were worth the trouble, proceed to another kind of argument.

Men have proposed to answer two different and contrary ends by the use of parable; for parables serve as well to instruct or illustrate as to wrap up and envelop, so that though, for the present, we drop the concealed use, and suppose the ancient fables to be vague, undeterminate things, formed for amusement, still the other use must remain, and can never be given up. And every man, of any learning, must readily allow that this method of instructing is grave, sober, or exceedingly useful, and sometimes necessary in the sciences, as it opens an easy and familiar passage to the human understanding, in all new discoveries that are abstruse and out of the road of vulgar opinions. Hence, in the first ages, when such inventions and conclusions of the human reason as are now trite and common were new and little known, all things abounded with fables, parables, similes, comparisons and allusions, which were not intended to conceal, but to inform and teach, whilst the minds of men continued rude and unpractised in matters of subtilty and speculation, or even impatient, and in a manner incapable of receiving such things as did not directly fall under and strike the senses. For as hieroglyphics were in use before writing, so were

parables in use before arguments. And even to this day, if any man would let new light in upon the human understanding, and conquer prejudice, without raising contests, animosities, opposition, or disturbance, he must still go in the same path, and have recourse to the like method of allegory, metaphor, and allusion.

To conclude, the knowledge of the early ages was either great or happy; great, if they by design made this use of trope and figure; happy, if, whilst they had other views, they afforded matter and occasion to such noble contemplations. Let either be the case, our pains, perhaps, will not be misemployed, whether we illustrate antiquity or things themselves.

The like indeed has been attempted by others; but to speak ingenuously, their great and voluminous labours have almost destroyed the energy, the efficacy, and grace of the thing, whilst being unskilled in nature, and their learning no more than that of commonplace, they have applied the sense of the parables to certain general and vulgar matters, without reaching to their real purport, genuine interpretation, and full depth. For myself, therefore, I expect to appear new in these common things, because, leaving untouched such as are sufficiently plain and open, I shall drive only at those that are either deep or rich.

Chapter I

Cassandra, or Divination *Explained of too Free and Unseasonable Advice*

THE Poets relate, that Apollo, falling in love with Cassandra, was still deluded and put off by her, yet fed with hopes, till she had got from him the gift of prophecy; and having now obtained her end, she flatly rejected his suit.