

CHAPTER THIRTYTWO  
 The Mystery of Swift:  
 The Scriblerus Project

**The Scriblerus Club**

A complete account of the formation and evolution of the Scriblerus Club would require a major effort, beyond the scope of this present book. Those who are interested may obtain the background from the edition by Charles Kerby-Miller, *The Memoirs of Martinus Scriblerus*, Yale University Press, 1950(MMS). This survey is limited to a brief review of the essential features.

As stated by Kirby-Miller, his purpose was to renew attention by the literary world of the twentieth century to the amazing phenomenon of the Scriblerus group in:

1. The light it throws on the intellectual and cultural history of that English period,
2. The insight it offers into the minds and characters of the six famous men who were its members,
3. The background it provides to understand many of the individual works of those men,
4. The effects of the Club on the literature of the early eighteenth century, and
5. The historical interest of an unusual collaboration under exceptionally colorful circumstances.

As one Englishman said, the Club was “the most celebrated collection of clever fellows this country ever saw.” As Pope himself said, his purpose was to show a group of friends “walking hand in hand to posterity.”

Pope, Arbuthnot, and other members continued to write pieces based on the satiric burlesque of Scriblerus for years after the breakup of the Club, except for Swift, who held himself mostly aloof from public involvement, until publication of the *Travels* in 1726, and then of such famous merit and altered context that few recognized the relationship of Gulliver to the Club.

The title page to the Memoirs gives the following:

MEMOIRS  
Of the Extraordinary  
LIFE, WORKS,  
and  
DISCOVERIES  
of  
MARTINUS SCRIBLERUS

Written by Dr. Arbuthnot  
and Mr. Pope

The essential framework of the Club was developed during the winter of 1713-1714 with some contribution of satiric burlesque from the members. Correspondence suggests additional activity during a short revival of the association in 1716-1718, and a second revival, inspired by Swift's visits with Pope in 1726 and 1727, after publication of the *Travels*. But formal publication of the *Memoirs* was not known to the world until *The Works of Alexander Pope*, in two octavo editions, were published in 1742, shortly before Pope's death in 1744 and Swift's death in 1745. In the edition by Kirby-Miller they comprise eighty-six pages of text. Kirby-Miller took the text from Pope's No. 6 of the *Bibliography of Principle Editions*, with the following "advertisement" added from No. 5, the companion edition.

ADVERTISEMENT

There will be publish'd with all convenient speed, The SECOND BOOK of these Memoirs, Being the TRAVELS of M. SCRIBLERUS, Vindicated to their True Author. And the THIRD BOOK never before publish'd, Containing his Journey thro' the Desarts of *Nubia* to the Court of *Ethiopia*: His Friendship with the Bishop of *Apamea*, and their joint Voyage upon *Cunturs*, to *China*; with an account of all the *hidden Doctrines* of Religion, and the *refined Policy* of those Empires.

Clearly, Swift's original intent was to publish the *Travels* under the name of Martinus Scriblerus, as part of a larger work of satire. The idea of a series of *Travels* is indicated here, later reflected in the story of Gulliver. In the course of time, from 1714 and the breakup of the Scriblerus Club, to 1726, when Swift actually published under the name of Lemuel Gulliver, Swift altered his original intent.

The idea of giant birds, (*Cunturs*), in ancient times is verified from revelation:

UP831: From the large passenger birds — the fadors — Adam and Eve looked down upon the vast stretches of the Garden while being carried through the air over this, the most beautiful spot on earth.

The idea for the Club was first proposed by Alexander Pope in the fall of 1713, then 25 years of age, who brought with him another literary young friend, John Gay. According to an account by Pope written years later in 1729:

The design of the *Memoirs of Scriblerus* was to have ridiculed all the false tastes in learning, under the character of a man of capacity enough, that had dipped into every art and science, but injudiciously in each . . .

A second group, led by Swift, included John Arbuthnot, Thomas Parnell, and Robert Harley, Earl of Oxford and Prime Minister.

Both Pope and Swift had attempted several independent ventures to gather men of outstanding character and talent, Pope in line with the objectives mentioned above, Swift more in attempt to aid promising young men without means in the fast pace of London city life.

Pope and Swift became acquainted earlier in 1713 but had not immediately established a close friendship. Although the proposal by Pope was not the direction Swift had in mind, Swift welcomed the idea strongly.

The suggestion advanced by Pope was grandiose and contained numerous difficulties. It required contribution from a number of specialists; one or two individuals would not be able to cover the large area of knowledge necessary to sustain the theme of the project. It would indirectly involve social and political figures of the time through satire and thus could create much antagonism; and it would require coordination of activity that would demand considerable attention of whomever assumed the task as editor.

From the numerous works which emerged over the next three decades, the intimate and long-lasting personal relationships the Club developed, and the impact upon the lives of the individuals involved, we can conclude that Swift informed the members of many items which served to explain traditions from the past, including Condors and a High and Mighty Prince, as well as the "music of the spheres." As a person trained in literature it probably was necessary for him to consult with Arbuthnot on science and how to properly present his discussion of the Martian satellites. Both Pope and Arbuthnot may have been aware of Swift's secret, or at least the implications of it, for their knowledge shows in the correspondence among them. Whether Gay, Parnell, and Harley knew the intimate details we can only speculate. The others may have been attracted to the idea of the Club by appeals from Swift and Pope. We can guess with what attention Swift must have held this group with his dissertations, although he may not have revealed the particulars of his personal experience. That he had such influence is evident from the construction of the Club.

The *Memoirs* were to help as a key for revelation, but this revolved around Swift himself; none of the others could build the structure without his contribution. Although they could suggest hints, Swift alone could provide substance on the skeleton of his scheme. The *Memoirs*, as satire, provided a vehicle for his secret. As a consequence of association the *Memoirs* also provided the world with such famous inspiration as Pope's *Duncaid* and *An Essay on Man*, and *The Beggar's Opera*.

The numerous details provided in the *Memoirs* are difficult to present in an orderly fashion because of the wide variety of subjects they reflect. The many items find numerous parallels in *Adamski*, which further complicates the problem of presentation. Therefore, I shall borrow items from the different sections of the *Memoirs* as appropriate to fit this present work. I shall select pieces from unrelated sections in order to make the patterns more discernible, but will always positively identify according to the chapter in the *Memoirs*.

### Who Was Martinus Scriblerus?

The name "Martinus Scriblerus" is a contrived Latin form. Literal translation of the name Martin means "of Mars." The translation of Scriblerus, from the sham Latin, means low scribe, clerk, or writer, "one who scribbles." From combination of the two words, the meaning was "a writer of Mars." In the Scriblerian activity there is no notable reference to Mars except Swift's discussion of the Martian satellites, which appeared later in *Gulliver's Travels*. Therefore, Martinus Scriblerus must refer to the author of that report, Jonathan Swift. Thus we can see how Swift intended from the early formation of the Club to focus activity around his personal experience. Furthermore, he must have convinced the two prominent contributors, Pope and Arbuthnot, of that necessity.

As I mentioned above, the original intent of the Scriblerus Club was to have Martin as hero of the *Travels*. However, at some date after the breakup of the formal group, perhaps during his creation of the *Travels*, Swift chose the name Lemuel Gulliver. He also altered the context. He may have felt the name Martinus Scriblerus was too closely associated with his discussion of the Martian satellites because of concern for his personal safety. However, he apparently felt a need to make this connection known through the *Memoirs*, since his later visits with Pope rekindled publication. The reason for his decision must remain unknown; we can only speculate on the purpose of the change from Scriblerus to Gulliver. Perhaps Swift decided the *Memoirs* were sufficiently remote from his personal writing that few would notice.

Curiously, the *Travels* have often caused both readers and critics to identify Swift with Gulliver. Nowhere in the story is there mention of the name Gulliver; Swift always uses the first person, and the resume statements at the beginning of each chapter always refer to "the author." Gulliver's name appears only in the title page, in a letter from *The Publisher to the Reader* ostensibly written by a cousin, Richard Sympson, and in *A Letter from Capt. Gulliver to his Cousin Sympson*.

The last item did not appear in print until the 1735 Dublin edition. Swift added it for later editions but it bore a copy date of 1727, perhaps as the result of conversations with Pope who may have felt some clarification was needed.

Numerous direct references to Swift occur in the *Memoirs*. I shall mention a few here to show the extent of the mystery surrounding the *Memoirs* and the *Travels*, and to demonstrate that the *Memoirs*, as with the *Travels*, are far more than satire.

In the reign of Queen Anne . . . thou mayest possibly, gentle Reader, have seen a certain venerable person, who frequented the outside of the Palace of St. James . . . (Introduction to the *Memoirs*)

Many of the meetings of the Scriblerus Club were held in the apartment of Arbuthnot in the palace. He was on constant call to the Queen; therefore, Swift was often in the vicinity of the palace.

. . . a mind replete with science, burning with a zeal of benefiting his fellow creatures, and filled with an honest conscious pride, mixed with a scorn of doing or suffering the least thing beneath the dignity of a philosopher. Accordingly he had a soul that would not let him accept any offers of Charity . . . (Introduction to the *Memoirs*)

From the implications of the Flying Island account and the stories of the Academies in the *Travels*, we can reasonably assume that Swift had many items of universe science related to him by his celestial hosts. His numerous satirical works show his honest, conscious pride, and his many references to the flagitious race of ministers indicate his scorn for suffering the least thing beneath the dignity of a philosopher. The biographers have shown his hurt at having to accept charity, both from his relatives as a youth, and later, from Sir Temple for his education and professional sponsorship. His discussions in the *Travels* show the zeal with which he burned for helping his fellow creatures.

He declined speaking to anyone, except the Queen, or her first Minister, to whom he attempted to make some applications; but his real business or intentions were utterly unknown to all men. This much is certain, that he was obnoxious to the Queens ministry . . . (Introduction to the *Memoirs*)

Harley, the first Minister, was asked to join the Club by Swift. The many notices of meetings sent to Harley indicate Swift's concern that he attend faithfully. For this persistence and other reasons, Swift may have been obnoxious to Harley. Swift may have attempted to convey the essence of his knowledge and may have recommended changes in government to Harley. However, he was ineffective because his secret could not be made known; all arguments for improvement in the government or in the conduct of the country had to be made

within familiar context. Swift could not appear other than as an ordinary reformer; he could not possibly say that he had been on other planets and that they had systems better than ours. He had to keep his real business or intentions unknown to all men, with the possible exceptions of Pope and Arbuthnot.

. . . This gentleman [had] a manuscript [which] contained many most profound secrets, in an unusual turn of reasoning and style . . . (Introduction to the *Memoirs*)

We shall never know the full extent of Swift's attempt to record his unique experience. But we do know that both the *Memoirs* and the *Travels* contained many profound secrets in an unusual turn of reasoning and style.

The gentleman outside of the Palace of St. James addresses the writer of the *Memoirs* in part as follows:

My first vital air I drew in this island [a soil fruitful of Philosophers] but my complexion *is* become adjust, and my body arid, by visiting lands [as the Poet has it] *alto sub sole calentes*. (Introduction to the *Memoirs*)

As far as is known, Swift's first breath was drawn in Ireland, but the reference may mean the British Isles.

According to Kerby-Miller, Horace gives the phrase as *alto sole calentes*. This means "warmed by another sun." Swift may have rephrased the quotation intentionally, but "warmed under another sun" would be more literally correct if Swift had visited and spent time on another planet, not merely another climate on our planet. We should expect such warming to adjust the complexion or otherwise affect the body.

The address to the writer continues:

I have, through my whole life, passed under several disguises and unknown names, to screen myself from the envy and malice which mankind express against those who are possessed of the *Arcanum Magnum*. (Introduction to the *Memoirs*)

The use of Martinus Scriblerus and Lemuel Gulliver are certainly other names. Similarly, many of Swift's writings were published anonymously or under guise to avoid the malice of his fellow men. There can be no doubt that he possessed the *Arcanum Magnum*, or *Great Secret*. Swift had good cause for screening himself from the envy of his fellow men. Again, we see the concern Swift felt for his personal safety. Just as he hid the true satellite parameters, he expressed his concern outright to Pope when he said his chief purpose was to vex the world rather than to divert it, and if he could compass that design without hurt to his own person or fortune, he would be the most indefatigable writer you had ever seen.

. . . Mrs. Scriblerus dreamed she was brought to bed of a huge ink-horn out of which issued several large streams of ink, as it had been a fountain; this dream was by her husband thought to signify that the child should prove a very voluminous writer." (*Memoirs*, Chapter I)

This Swift was; his collected works fill more than twenty volumes.

In a speech over his son at the hour of his birth, Cornelius raged at the suggestion that Martinus should be bred up at home, like other gentlemen:

What, bred at home! Have I taken all this pains for a creature that is to lead the inglorious life of a Cabbage, to suck the nutritious juices from the spot where he was first planted? No; to perambulate this terraqueous Globe is too small a Range; were it permitted, he should at least make the Tour of the whole System of the Sun. Let other Mortals pore upon Maps, and swallow the legends of lying travellers; the son of Cornelius shall make his own Legs his Compasses; with those he shall measure Continents, Islands, Capes, Bays, Streights, and Isthmuses.... When he has dived into the bowels of the earth, and surveyed the works of Nature under ground, and instructed himself fully in the nature of Volcanoes, Earthquakes, Thunders, Tempests, and Hurricanes, I hope he will bless the world with a more exact survey of the deserts of Arabia and Tartary, than as yet we are able to obtain . . . (Memoirs, Chapter II)

To perambulate this terraqueous globe was certainly too small a range for Swift if he traveled to another planet or other portions of our galaxy.

Through his private revelations Swift measured continents, islands, capes, bays, straits, and isthmuses. In learning about our planetary past, Swift was instructed in volcanoes, earthquakes, thunders, tempests, and hurricanes. The polar position of the planet with respect to the sun is at the heart of our weather today. If this position suddenly changed in times past it certainly would produce great excitement in volcanoes and earthquakes. That such abrupt change will take place in the future is indicated in clear geological description in Zechariah 14:4.

Chapter XVI of the *Memoirs* is entitled *Of the Secession of Martinus and Some Hint of his Travels*.

Swift himself seceded from London public life after the breakup of the Tory government and the death of Queen Anne in 1714. Swift's departure left open some question around London as indicated in a jesting letter to Swift from Pope who mentioned some of the reasons given around town:

Dr. Arbuthnot is singular in his opinion, and imagines your only design is to attend at full leisure to the life and adventures of Scriblerus. This, indeed, must be granted of greater importance than all the rest,

and I wish I could promise so well of you. The top of my own ambition is to contribute to that great work, and I shall translate Homer by the by.

These remarks show the great significance other members of the Club held for the work. Pope is fearful Swift will neglect the life and travels of Scriblerus; he certainly considers it of importance greater than all the rest of Swift's work. He felt that the translation of Homer would contribute, but we do not know in what manner. It may have had some relation to mythology and ancient world history.

These references identify Martinus Scriblerus. This was the first effort by Swift to record his experiences, and it served to report items he could not encompass within the *Travels*.

I turn next to references of his celestial experiences and show a parallel with George Adamski.

### Little Green Men

In the chapter of the *Memoirs* concerned with the rudiments of Scriblerus' learning is the following remark:

In natural history he was much assisted by his curiosity in *Sign-Posts*, inasmuch that he hath often confessed he owed to them the knowledge of many creatures which he never found since in any author, such as White Lions, Golden Dragons, etc. He once thought the same of Green Men, but had since found them mentioned by Kercherus, and Verified in the History of William of Newburg. (*Memoirs*, Chapter IV)

Signposts were prevalent in Swift's day, sometimes of monstrous size, and depicted many mythological creatures. Possibly, they gave Swift knowledge not taught in formal schooling but carried from generation to generation through oral traditions originating in remote antiquity. There may have been varieties of animals in ancient times that are not officially recognized by naturalists, since no fossils are found to support such claims. Or perhaps celestial representatives brought tales to earth in prior ages. We have no evidence to support such speculation.

However, for Little Green Men we have specific reference. The accounts by Kercherus and William of Newburg are historically authentic (A. Kercherus, *Ars Magna Lucis et Umbrae*, Rome, 1646, p. 819).

An edition of Newburg's chronicle was published under the editorship of Thomas Hearne in 1719. According to Kerby-Miller:

The story which William tells after recounting how his own doubts of it had been swept away by the overwhelming weight of many competent witnesses, is that, during the reign of King Stephen, about 1150

A.D., a group of reapers in East Anglia saw two children, a boy and a girl, emerge from some ancient pits. These children, who did not speak English, were dressed in clothes of a strange color and texture and were, moreover, completely green in their persons. However, after several months they lost their green color. When they had learned to converse, they were questioned about their native country. This, they replied was Christian, but never had any more of the sun's rays than would make English twilight.

The account by William of Newburg is *the original reference to little green men*.

1. They did not speak English.
2. They wore clothes of a strange color and texture.
3. They were completely green in their persons which gradually faded.
4. Their sun did not shine brighter than the English twilight.
5. Their native country was Christian.

Were they visitors from space, stranded here for causes unknown? Although they were described as children, perhaps they were adults of diminutive stature. Unfortunately, we do not know the fate of these little green men. However, the reference shows that all the worlds of space are under the management of Jesus, although the word Christian may not properly describe their religious practices.

Some of the craft operators observed by Adamski were a definite olive complexion.

Adamski later discusses the problem of green-colored people:

Before we leave the topic of spectrums, let me put an end once and for all to wild rumors of "little green men" landing on earth from our solar planets.

The space people have told me that warm-blooded oxygen breathing mammals we call Man exist throughout the Universe, with the same variety in facial features, coloring, height and weight as found on earth. Man is the most highly developed creature on every inhabited planet.

Nature has provided a protective filtration device for thin-skinned man which we call skin pigmentation. The pigments which cause skin coloration serve merely to filter out harmful portions of the solar radiation spectrum, thereby protecting sensitive tissues beneath the skin.

Our sun emits radiation that, in the atmospheres of solar planets, has a definite reddish cast. The filtering pigments screen out the 'red' portion of the sun's spectrum and therefore, our skin coloration tends toward the "warm" colors: red, yellow, pink, bronze, and brown. It is remarkable that Earthmen have attached such false importance to skin coloration, when it merely serves as a natural protective device.

This is a typical Adamski remark. He begins by saying that he wants to put an end once and for all to wild rumors of little green men. He starts almost as though he intends to deny them. He merely says that the idea of little green men should not be taken so seriously. Apparently, it is quite common throughout the universe to have various colored people, and green is merely another color along with red, yellow, or black. Also, Adamski's speculations about the reasons for skin color are simply that: speculations. *The Urantia Papers* provide a detailed account of the colored races, their origin, and the remnants that remain on our world today. The Green and the Orange were lost to this world many millennia ago. See Paper 64.

### The Secrets Of The *Travels*

The question that naturally arises in any discussion of the *Travels* is the intent of Swift in the four Books. We saw earlier that the *Travels* provoked much controversy over the centuries. If Swift described a flying disk in the third story of Laputa, and gave details of his experience on that craft, what was he attempting in the remainder of the *Travels*? The flying disk takes up only three short chapters in the third book. Are other hidden references in other chapters of Book III? In addition, Books I, II, and IV are unexplained.

The title of the *Travels* in full offers further clues. *Travels into Several Remote Nations of the World* carries strong implications. Swift did not label it simply *The Travels of Lemuel Gulliver* or *Travels into Distant Lands*. His title, published in full for most editions until the past century, is rather pretentious but not necessarily outstanding; titles in Swift's day could take up half a page in attempt to be erudite or to advertise. The title displays Swift's method for expressing hints: The word *remote* can have two meanings — remote in distance or remote in time. *World* can mean world in the sense of the earth, and world in the sense of the universe. The latter sense of *world* was quite prevalent until recent years. Therefore, *Travels* could mean into the past or the future, or to other worlds or other places in the universe.

The first two books are references to the past.

The third book is a record that corresponds to Adamski's visits on the flying craft, plus other accounts.

The fourth book is Swift's account of life on another planet.

The *Memoirs* provide a key the *Travels*; I shall consider each in detail.

The paragraph from the *Memoirs* preceding the hints goes as follows:

It was in the year 1699 that Martin set out on his Travels. Thou wilt certainly be very curious to know what they were? It is not yet time to inform thee. But what hints I am at liberty to give, I will.

We might be tempted to believe that Swift first traveled to the stars in 1699, but his biographers do not note this as a period of absence.

In order to understand the full significance of many of the remarks made in the *Memoirs*, we must note the sequence of publication of the *Travels* and the *Memoirs*.

The *Travels* were published in 1726 under the name of Lemuel Gulliver, without any reference to Martin.

The *Memoirs* were published in 1742, twenty-seven years after the Scriblerus Club activity, and sixteen years after the publication of the *Travels*. In themselves, the *Memoirs* do not constitute literature of value; they were topical to the days of Scriblerian activity; much of the satire had lost its meaning by 1742. Why did Pope arrange publication of the *Memoirs* long after their satirical usefulness had passed? Literary scholars have questioned his reason for doing so. On the surface the motive is seen as a record of Club history rather than as important literature.

Arbuthnot and Pope, as well as other members of the club, had achieved personal fame without the *Memoirs*. None of those men had such need to support their reputations. The only other reason was to round out the works of Pope himself. But this is doubtful. Pope was not sentimental about his work; he personally destroyed many of his writings late in his life, and left instructions that much of his private material be burned after his death.

Since the *Memoirs* do not constitute literature of value, were written anonymously, with topical allusions, and since none of the Scriblerians had need for them to sustain reputation, the reason for their late publication is enigmatic.

Portions of the *Memoirs* were written long after the breakup of the club, as admitted by Pope and as indicated by several references within the *Memoirs*. There was some reason for Pope and Arbuthnot, with the guidance of Swift, to continue an activity that had long since lost its ostensible usefulness.

Another curious factor is the specific description of the *Travels* given in the *Memoirs*. According to the Scriblerian correspondence, when the club broke up in 1714 Swift had only the flying-disk account and a minor portion of the first book completed. He must have considered the Flying Island the highest priority. He did not have the other *Travels* firmly in mind at that time. Therefore, it seems reasonable to conclude that references in the *Memoirs* to the *Travels* had to be written after Swift crystallized his ideas. Or perhaps the references were written after publication of the *Travels*, when the content was sure. If Swift had never published the *Travels* those satirical references in the *Memoirs* were without associable context.

But if this is true, why maintain the reference to Martinus? Why not clarify (or at least hint at) the reference to the hero of the *Travels*, Lemuel Gulliver? The entire sequence of writing and allusion is confusing unless one perceives that the confusion was unavoidable to maintain Swift within a hidden context. The two works were intended to supplement one another. Thus Swift's urging of Pope to publish the *Memoirs*. That Pope did not do so until shortly before the death of himself and Swift is highly curious. Perhaps their planning was more than coincidence.

It was not yet time to inform the reader of the details of the *Travels* when the *Memoirs* were published in 1742. A secret was still held.

The secret was kept because it was not yet time to inform the world. But the *Memoirs* had to be published to complete Swift's design. Obviously, the concern for personal safety was considerably diminished by that time. Then why maintain the secrecy with the curious allusion quoted above? The *Memoirs* were tied specifically to the *Travels*; the date of Gulliver's departure to the land of Little People is given at May 4, 1699.

There was a very important reason.

The activity of Swift, Pope, and Arbuthnot show a well-programmed design to keep the meaning of Swift's work hidden during their lifetimes, but as an effort that would provide a record for the future. In other words, Swift expected that his experience would be made known as some future time, not during his life. A strong possibility exists that he was informed of that fact by his celestial hosts. Swift's experience would become part of a larger context of revelation from our space Visitors. Such effort required careful planning over centuries for the knowledge to become known at the proper time. If suspicion had been aroused earlier the effectiveness of the activity would have been undermined. It was not yet time to inform the reader of the true meaning of the *Travels*; the time is now, today, at the turn of the millennium.

The hints from the *Memoirs* to the *Travels* follow. From these specific references we can easily see how those portions of the *Memoirs* could not have been written until after Swift had crystallized the content of the *Travels*.

### ***Book I: The Little People***

Thou shalt then know, that in his first voyage, he was carried by a prosperous storm, to a discovery of the remains of the ancient *Pygmaen* Empire. (*Memoirs*, Chapter XVI)

Pygmies are a Negroid people of diminutive stature scattered from central Africa to the western Pacific. They are also known as Negritoes. Beside the several tribes in Africa, there are racial representatives on Ceylon, on islands in the Indian Ocean, Malaya, Sumatra, and the Philippines.

These are remnants of an empire that extended all across the southern portions of the Asiatic continent. We cannot say how old this empire may have been. Swift refers to it as ancient. Nor do we know the extent of their technological achievements or other social developments.

Excavations in Java by von Koenigswald uncovered remains of an early man-like creature of small stature who lived more than 500,000 years ago. Similar discoveries by Leaky in Africa show that this early man existed over the geographical range indicated by representatives of the pygmy people living today. Among the finds by Leaky in the lowest bed of the excavation, and therefore of a very great antiquity, were interesting fossils of a different type of small-statured man, who was given the name *homo habilis*, the small tool user. More recently other ancient fossils have been found of small-statured people. The remains of

these ancient peoples are so few that no realistic estimate of their civilization or of their numbers can be made. Neither do the few scattered bones permit classification as affecting the evolution of modern man.

This reference is sufficient to show the design of Swift's writing in the *Travels* — he is denoting early man and the early history of the planet.

The first book of the *Travels* has no other information that can be used to identify his context more explicitly. The entire content of the book appears to be true satire in the classical sense, not hidden allusion.

### ***Book II: The Giants***

That in his second [voyage], he was happily shipwrecked on the land of the Giants, now the most humane people in the world. (*Memoirs* Chapter XVI)

The second book has more material to show the nature of the allusion.

As with pixies, elves, and leprechauns, stories of giants are as old as the hills. Fables of giant people go back to earliest historical time and occur in mythologies and fairy tales from around the world. Jack and the Beanstalk is one fairy tale example.

There are also several biblical references to giants, the most famous in Gen. 6:4:

There were giants on the earth in those days; and also after that, when the sons of God came in unto the daughters of men, and they bare children to them, the same became mighty men which were of old, men of renown.

This passage occurs between the list of the generations of Adam and the story of Noah's flood. Apparently, it refers to a time before the Great Flood.

Other biblical passages refer to giants, identified as Rephaim, who are not mythical, but real. Their habitat and culture are positively asserted in Gen. 14:5, Gen. 15:20, Josh. 17:15, and 2 Sam. 21:18. Most of us are familiar with the story of David and Goliath, another giant who fought with the Philistines.

Samuel Noah Kramer, a noted scholar of antiquities, (*Mythologies of the Ancient World*) indicated the role of giants in such diverse mythologies as the Greek and the Pan-American complex. Sir James Frazer in *The Golden Bough* (GB) gave descriptions of giants as they occur in Norse and Celtic mythologies.

Midsummer festivals in Europe and South America up to the present day include images of large creatures in the parades and activities. Usually the giants present a threatening demeanor and the stories center around the attempts of ordinary mortal men to slay them or to appease them. The evidence suggests that men once had some reason to fear them, perhaps for their huge size or their social conduct.

Well-documented cases of individual giants have persisted from ancient times. These individuals usually range in height up to nine or ten feet, although they sometimes are taller. The reason for their tremendous growth is traditionally given as a glandular malfunction. One cannot help but wonder if they are not the result of spurious genes transmitted from very ancient times.

In his giant satire Swift goes on to describe a book kept in his nurse's room wherein the discourse of the author pursues the usual topics of European moralists and the fallen state of man:

. . . He added, that Nature was degenerated in these latter declining ages of the world, and could now Produce only small abortive births in comparison of those in ancient times. He said it was very reasonable to think, not only that the species of men were originally much larger, but also that there must have been giants in former ages, which, as it is asserted by history and tradition, so it hath been confirmed by huge bones and skulls dug up in several parts of the kingdom, far exceeding the common dwindled race of man in our days . . .

Swift's reference to huge bone and skull finds again has that "predictive" feature. He says that they were found in "several parts of the kingdom." This is interesting because the remains of ancient giants are all found in the western Pacific region, in China and Java.

Swift identifies the location of the land of the giants exactly. In Book II, Chapter 4 he gives the following:

I now intend to give the reader a short description of this country, as far as I travelled in it . . . The whole extent of this Prince's dominions reacheth about six thousand miles in length, and from three to five in breadth. From whence I cannot but conclude that our geographers of Europe are in a great error, by supposing nothing but sea between Japan and California; for it was ever my opinion, that there must be a balance of earth to counterpoise the great continent of Tartary; and therefore they ought to correct their maps and charts, by joining this vast tract of land to the northwest parts of America, wherein I shall be ready to lend them my assistance.

Adamski again offers unique parallel between Swift and himself:

There were races of highly intelligent men upon this planet at one time. In fact, the first perversion of cosmic principle took place in Lemuria, that land that existed in the Pacific Ocean, connected with what is now the western coast of the United States. It was an Edenic garden where the inhabitants walked the flowery paths of life in a state of perpetual youth.

Human and animal life dwelt side by side without a trace of fear. These men were spiritual beings. They were so united with one another that they could commune by thought rather than oral expression, and so closely attuned to Nature that they needed not to ferret out the secrets of chemical action but only to use the gifts this planet had to offer. They were what today would be known as great scientists — intuitive scientists.

Lemuria is an ancient mythical land originally proposed by E. H. Haeckel, a German zoologist born in 1834. He felt that such a land was necessary to describe the distribution of lemurs from Africa, through the Indian Ocean to the Malayan archipelago. However, remains of lemurs found in America and Europe placed the suggestion in disrepute; scholars no longer accept it. But note that Haeckel's proposed land fits the distribution of pygmies from Africa to the Philippines.

Also note that Swift does not mention the mythical land of Atlantis, which has been a popular topic for speculation since the days of Plato and was familiar to scholars in Swift's day.

The myth surrounding the ancient land of the Pacific is not limited to Swift, Adamski, or Haeckel. Churchward reports finding clay tablets in Hindu monasteries in India that describe this ancient land also. According to his account, *The Lost Continent of Mu (LCM)*, he was taught to decipher these tablets by the Hindu monks. The tablets described the location and the culture of a civilization that existed prior to the Great Flood. The civilization was destroyed during the flood when its inhabitants were scattered to all corners of the world, including those who left the record in India. Churchward placed this civilization in the middle of the Pacific Ocean with geographical dimensions almost identical to those given by Swift but not connected to North America.

*The Urantia Papers* on Page 873 also state that:

One hundred and thirty-two of this race, embarking in a fleet of small boats from Japan, eventually reached South America and by intermarriage with the natives of the Andes established the ancestry of the later rulers of the Incas. They crossed the Pacific by easy stages, tarrying on the many islands they found along the way. The islands of the Polynesian group were both more numerous and larger than now, and these Andite sailors, together with some who followed them, biologically modified the native groups in transit. Many flourishing centers of civilization grew up on these now submerged lands as a result of Andite penetration. Easter Island was long a religious and administrative center of one of these lost groups.



Leet and Judson, in their college textbook *Physical Geology(PG)*, show a map of sediment in the ocean floors. There is a large area in the Pacific Ocean, connected to North America, that is covered by brown clay, not siliceous or calcareous ooze as one would expect for the floor of the ocean. This distribution of sediment matches Swift's description.

Recent studies in the Pacific show faults and fractures in the ocean floor extending from the west coast of North America to beyond the Hawaiian Islands. Also, there is a break in the floor west of South America that continues the San Andreas and Gulf of California fault line into the Pacific. This is called the East Pacific Rise by geologists. Off the west coast of North America and west of the East Pacific Rise are mountain chains and rolling hill topography. Changes in ocean-floor sediment began about 30,000 years ago.

From this evidence we can conclude that Swift was describing an ancient land now submerged beneath the waters of the Pacific Ocean. He, too, seems to have become lost in an illusion of ancient history which our modern scholarly world denies.

### ***Book III: Flying Disks and Sundry Items***

At this point we reach a sharp demarcation line. While the first two travels refer to the past history of the planet, the third begins with the flying-disk story, continues as indicated, and then enters into the metaphysical. The quotations provided earlier in this work were taken from various portions of that book but were not identified with respect to Swift's format. The flying-disk account occurs in the first three chapters, which is the voyage to Laputa. The allusions of the remaining eight chapters are not easy to understand. The *Memoirs* of Scriblerus do not offer much help in this respect. Their hint is as follows:

That in his third voyage, he discovered a whole kingdom of Philosophers, who govern by the Mathematicks; with whose admirable schemes and projects he returned to benefit his own dear country, but had the misfortune to find them rejected by the envious Ministers of Queen Anne, and himself sent treacherously away.

The only information we have from this reference is that "they" were a whole kingdom of philosophers and mathematicians. Quite likely Swift meant the Kingdom of Heaven, since "they" would be the mightiest of philosophers and, from his experience, the greatest experts in mathematics.

My attempt to trace Book III of the *Travels* in parallel with Adamski's visit to cigar-shaped craft was not successful. If Swift was relating such information, it is not obvious from his account. He does report that he was let down from the flying disk in the same manner that he was taken aboard, into the land of Balnibarbi, Chapter IV. He was deposited on a mountain about two miles from the capital city of Lagado. Several adventures take place:

His first morning he was taken for a ride through the city where he observed the following:

1. The houses were strangely built, most of them out of repair.
2. The people in the streets walked fast, looked wild, their eyes were fixed, and generally they dressed in rags.
3. In the country laborers worked with several sorts of tools in the ground, but Swift was not able to conjecture what they were about, neither did he observe any expectation of corn or grass, although the soil looked excellent. (The lack of expectation of grain and grass could be due to chemical poisoning or atomic fallout.)

Swift could not forbear admiring at these odd appearances in both town and country, and he asked his guide to explain what could be meant by so many busy heads, hands and faces because he did not discover any good effects they produced; but on the contrary, he never knew a soil so unhappily cultivated, houses so ill contrived and so ruinous, or a people whose countenances and habit expressed so much misery and want.

The reply went like this: About forty years ago, certain persons went up to Laputa, and after about five months they returned with a very little smattering in mathematics but full of volatile spirits from such airy regions. These persons began to dislike the management of everything below and fell into schemes of putting all arts, sciences, languages, and mechanics upon a new foot.

They set up academies in every town where the professors contrived new instruments and tools for all trades and manufactures, new rules and methods of agriculture and building, whereby they undertake that one man could do the work of ten, and a palace could be built in a week of materials so durable as to last forever without repairing. The fruits would come to maturity at choosing with an increase of a hundred-fold over what was usually expected, and innumerable happy proposals. The only inconvenience was that none of the schemes were brought to perfection, and in the meantime the whole country laid in miserable waste, with the houses in ruin, the people without food or clothes. But this did not discourage the projectors; it only made them work fifty times more violently, bent upon prosecuting their schemes, driven equally by hope and despair. As for his guide, he preferred to live in the houses his ancestors built, content in the old forms, and to act without innovation, but he was considered as an enemy of the art, ignorant, and against the common good.

Note Swift's prediction: we go about our towns with fixed eyes; we have only contempt for the old days; the more we struggle to feed the world the more we are driven on by both hope and despair; we are bent upon prosecuting new schemes; we invent new materials of a marvelous kind; we want one man to do the work of ten; etc., etc.

The account raises an important question: Is it possible Swift was warned about dangerous technical explorations and the use of methods and techniques which bring temporary benefit, with praise to their inventors, but which end in havoc? Do we know what horror we will let loose upon the land with our genetic explorations?

Is it possible that his ride through town was his method for describing a scan of the future as well as the past?

The third book of the *Travels* continues with the academies of Lagado. They correspond somewhat with the academies of Mars found in Adamski's *Pioneers of Space*. Much of the content of these accounts is true, and amusing, satire, as applicable today as 250 years ago. In Chapter V Swift goes into a description of a coding machine whereby the operators turn hand cranks to cause various combinations of words to come up, which are duly recorded, We know the idea today of setting a million monkeys randomly hitting keys on a million keyboards to eventually reproduce the Bible, the works of Plato, and Shakespeare's Plays.

The Professor shewed me several Volumes in large Folio already collected, of broken Sentences, which he intended to piece together, and out of these rich Materials to give the World a complete Body of all Arts and Sciences; which however might still be improved . . .

Swift continues with satire into Chapter VII, where he offers reference to the former Prince of this World. Part of the Advertisement I first mentioned above included the following paragraph.

With these Travels will be intermix'd at proper intervals, the *Journal* of a High and Mighty Prince, styled in his own Country *Son of the Morning, Lord of the Air and Fire, and Elder than all the Kings of the Earth; who hath long travel'd, and is yet travelling Incognito, thro' all the Courts of Europe.*

This remark is an explicit reference to the Devil, otherwise known as Caligastia.

We see that Swift had a great concern for the activities of the Devil. Indeed, that High and Mighty Prince has traveled incognito through all the Courts of Europe, and all the nations of the world to this day. Jesus referred to him as the Prince of this World, John 12:31. The following is the parallel reference in the *Travels*:

GLUBBDUBDRIB, as nearly as I can interpret the Word, signifies the Island of *Sorcerers or Magicians*. It is about one third as large as the Isle of Wight, and extremely fruitful: It is governed by the Head of a certain Tribe, who are Magicians. This Tribe marries only among each other; and the eldest in Succession is Prince or Governor. He hath a noble Palace, and a Park of about three thousand Acres, surrounded by a Wall of hewn Stone twenty Foot high. In this Park are several small Inclosures for Cattle, Corn and Gardening. The Governor and his Family are served and attended by Domesticks of a Kind somewhat unusual. By his Skill in Necromancy, he hath Power of calling up whom he pleaseth from the Dead . . .

This is highly curious, for *The Urantia Papers* say:

UP743 — The headquarters of the Planetary Prince on Urantia was typical of such stations on a young and developing sphere. The nucleus of the Prince's settlement was a very simple but beautiful city, enclosed within a wall forty feet high. This world center of culture was named Dalamatia in honor of Daligastia. The city was laid out in ten subdivisions with the headquarters mansions of the ten councils of the corporeal staff situated at the centers of these subdivisions. Centermost in the city was the temple of the unseen Father. The administrative headquarters of the Prince and his associates was arranged in twelve chambers immediately grouped about the temple itself.

As Swift said:

. . . and to let me see that I should be treated without Ceremony, he dismissed all his Attendants with a Turn of his Finger, at which to my great astonishment they vanished in an Instant, like Visions of a Dream.

UP744— In conformity to their instructions the staff did not engage in sexual reproduction, but they did painstakingly study their personal constitutions, and they carefully explored every imaginable phase of intellectual (mind) and morontia (soul) liaison. And it was during the thirty-third year of their sojourn in Dalamatia, long before the wall was completed, that number two and number seven of the Danite group accidentally discovered a phenomenon attendant upon the liaison of their morontia selves (supposedly nonsexual and nonmaterial); and the result of this adventure proved to be the first of the primary mid-way creatures. This new being was wholly visible to the planetary staff and to their celestial associates but was not visible to the men and women of the various human tribes. Upon authority of the Planetary Prince the entire corporeal staff undertook the production of similar beings, and all were successful, following the instructions of the pioneer Danite pair. Thus did the Prince's staff eventually bring into being the original corps of 50,000 primary midwayers.

An outstanding characteristic of the rebel Prince is his skill in necromancy (spiritualism) and in "spirit" communication (spiritism). He draws up the dead from the past, to impress all those human fools who believe they really exist "over there." Swift goes on —

I soon grew so familiarized to the Sight of Spirits. that after the third or fourth Time they gave me no Emotion at all; or if I had any Apprehensions left, my Curiosity prevailed over Them. For his Highness the Governor ordered me to call up whatever Persons I would chuse to

name, and in whatever Numbers among all the Dead from the Beginning of the World to the present Time, and command them to answer any Questions I should think fit to ask; with this Condition, that my Questions must be confined within the Compass of the Times they lived in.

*Alexander* was called up into the Room . . .

Next I saw *Hannibal* passing the *Alps* . . .

I saw *Caesar* and *Pompey* at the Head of their Troops just ready to engage . . .

In this manner Swift introduced his subject of the High and Mighty Prince, but how many over the intervening centuries recognized or understood his purpose?

Highly disconcerting to the psychological investigations of Hopkins, Jacobs, and Mack are the repeated references by the abductees to evil forces now resident upon our planet, and that our Visitors are engaged in combatting that destructive influence. Since those men are godless they have no idea of the connection of these reports to the actual presence of a rebel spirit Prince. For that ignorance and disbelief we shall pay a terrible price.

#### ***Book IV: Yahoos and Horses***

The fourth book of the *Travels* is the most revealing of all, not because of the peculiar and nauseating habits of the Yahoos, but because of the life lived by the horse people. It was experience of this exceptional way of life that brought Swift back with a strong misanthropic attitude. According to the Memoirs:

And hence it is, that in his fourth Voyage he discovers a vein of Melancholy proceeding almost to a disgust of his species; but above all, a mortal detestation to the whole flagitious race of Ministers, and a final resolution not to give in any Memorial to the Secretary of State, in order to subject the Lands he discovered to the Crown of Great Britain.

Our celestial administrators certainly would not subject any of the worlds of space to grossly immature human kind. Neither would Swift.

Swift obviously does not think much of the rest of mankind, or of the Secretary of State, or any good cause for patriotism. Something has moved the man to a level of vision such that the ways of earth stir in him naught but the highest contempt. He acquired a disease that will not be eradicated; he goes to the end of his life with a knowledge that is almost unbearable. We can only admire the man for his equanimity. Who of us would have been able to devote our lives to the same purpose?

If you wish to understand the meaning of Book IV you should keep in mind that the Yahoos represent man as he would be if he were strictly animal in his inclinations, desires, and habits. This very danger now besets the entire planet because we fell into the deadly trap of material pursuits without Godly purpose. Witness the wild Rock Bands, and the Movie, Television, and Cable philosophies which guide today's entertainment and depiction of sexual exploitation and barbaric human slaughter.

Swift placed the Yahoo description in this story as counterpoint. It makes contrast between the worst in man and the best in man, man as he would be without the natural gift of a divine spark, and which he denies today, and man as he could be if he would strive to obey God's laws in the universe. To be shaped like a man is one thing; to achieve the ideal of the potential within man is quite another. Swift makes these contrasts throughout the book of the horses.

Swift was forced to hide the meaning of this story just as he was forced to hide his other stories; he chose the most admirable creature he knew to represent the residents of another planet, the horse, noted for its intelligence and for its mild nature. With this understanding we can evaluate many remarks, compare them against Adamski, and obtain a picture of how life is lived upon another, more advanced planet. The exposition is most enlightening.

Swift describes his reception in that country, the construction of their houses, their servants, and his accommodation to their way of life. He was forced to eat a vegetarian diet, with no salt:

It was at first a very insipid diet, although common enough in many parts of Europe, but grew tolerable by time; and having been often reduced to hard fare in my life, this was not the first experiment I had made how easily nature is satisfied. And I cannot but observe, that I never had one hour's sickness, while I stayed in this island.... I was at first at a great loss for salt; but custom soon reconciled the want of it; and I am confident the frequent use of salt among us is an effect of luxury.... As to myself, when I left this country, it was a great while before I could endure the taste of it in anything that I ate.

(The *Travels*, Book IV: Chapter 2)

According to Swift, the houses are of very simple construction, with only three or four rooms, and the most simple furniture.

Adamski provided the following:

Homes on different parts of Venus are constructed for comfort and according to natural conditions, the same as they are here. There is a variety of architectural styles, . . . their homes are no larger than is required for comfort and pleasure.

(We should keep in mind that Adamski fully believed that the other worlds were within our Solar System. His celestial hosts kept him under that deception. Their work in the early 1950's required that Adamski be used as an associate in

revelation, but conceptual expansion to universe affairs did not come until now, at the turn of the millennium. This same restriction applied to C. S. Lewis. The setting of his space trilogy, *Out of the Silent Planet*, *Perelandra*, and *That Hideous Strength*, is limited to this Solar System.)

Swift discussed their attitudes about facts and truth:

Doubting and not believing, are so little known in this country, that the inhabitants cannot tell how to behave themselves under such circumstances.

They argue: That the use of speech was to make us understand one another, and to receive information of facts, now if any one said *the thing which was not*, these ends were defeated.

(The *Travels*, Book IV: Chapter 4)

How very overwhelmed our world is by the ubiquitous *saying of things which are not*.

One of the results of Swift's sojourn in this country was his altered attitude.

I had likewise learned from his example an utter detestation of all falsehood or disguise; and truth appeared so amiable to me, that I determined upon sacrificing everything to it.

Let me deal so candidly with the reader, as to confess, that there was yet a much stronger motive for the freedom I took in my representation of things . . .

Swift detests falseness in communication but expresses his strong need to take freedoms in his representation of things. In other words, he could not explicitly relate the details of his experience, but had to hide them behind a veneer of pretense. He, too, was subject to *saying the things which were not*. We are now able to recognize his problem.

Further on, he says:

Having lived three years in this country, the reader I suppose will expect that I should, like other travelers, give him some account of the manners and customs of its inhabitants, which it was indeed my principle study to learn.

All these Noble [Horses] are endowed by Nature with a general disposition to all virtues, and have no conceptions or ideas of what is evil in a rational creature, so their grand maxim is, to cultivate Reason, and to be wholly governed by it.

. . . I used to explain to him our several systems of natural philosophy, he would laugh that a creature pretending to Reason should value itself upon the knowledge of other people's conjectures, and in things where that knowledge, if it were certain, could be of no use. Wherein

he agreed entirely with the sentiments of Socrates, as Plato delivers them; which I mention as the highest honour I can do that prince of Philosophers. I have often since reflected what destruction such a doctrine would make in the libraries of Europe, and how many paths to fame would be then shut up in the learned world.

Did Swift live three years literally on another world? Perhaps in the period from 1704 to 1707?

I cannot agree more with these sentiments by Swift. Many thousands of lives and books have been spent in idle speculation upon naught.

Friendship and benevolence are the two principal virtues among the [horses], and these not confined to particular objects, but universal to the whole race. For a stranger from the remotest part is equally treated with the nearest neighbour, and wherever he goes, looks upon himself as at home. They preserve decency and civility in the highest degrees, but are altogether ignorant of ceremony. They have no foolish affection for their [children], but the care they take in educating them proceedeth entirely from the dictates of reason. And I observed my master to show the same affection to his neighbour's issue that he had for his own. They will have it that nature teaches them to love the whole species, and it is reason only that maketh a distinction of virtue.

(The *Travels*, Book IV: Chapter 8)

From Adamski:

From the beginning a child is taught the value and rewards of humility, consideration for others and the indescribable joy of loving and being loved. He is taught that his natural beauty and talents are gifts from the Creator to be used as a privilege.

They are taught to desire no more than is actually needed for daily comfort and health:

To look upon all people as equals, without favoritism to any;

To watch and control their thoughts, keeping them universal at all times

To appreciate and give thanks to every form for service rendered.

One important difference their precepts of life have established from our earthly ways, is their friendliness. One does not have to be invited to enjoy another's swimming pool or lawn and garden, because all are considered friends and welcomed as such.

From Swift:

In educating the youth of both sexes, their method is admirable, and highly deserveth our imitation . . . Temperance, industry, exercise, and cleanliness, are the lesson equally enjoined to the young of both sexes . . .

But the [horses] train up their youth to strength, speed, and hardiness, by exercising them to running races . . . Four times a year the youth of certain districts meet to show their proficiency in running, and leaping, and other feats of strength and agility . . .

From Adamski:

Another thing I noticed about the space visitors, they love fun, singing dancing, sports of all kinds, movies and educational programs . . . Yet they are always quiet. They do not talk a lot because much effort is expended in talking. . . . If we are to grow as we should, preparing ourselves for life in another classroom of the Cosmos, we will have to begin taking more interest in understanding our thoughts and their effects upon us as well as others, turning our minds toward the source of these thoughts and the reasons we allow them to possess us.

Swift on diseases:

I have already observed, that they are subject to no diseases, and therefore have no need of physicians.

Adamski:

People on Venus know no disease of mind or body.

Swift on death:

If they can avoid casualties, they die only of old age, and are buried in the obscurest places that can be found, their friends and relations expressing neither joy nor grief at their departure; nor does the dying person discover the least regret that he is leaving the world, any more than if he were upon returning home from a visit to one of his neighbours . . .

The word for death is strongly expressive in their language, but not easily rendered into English; it signifies, *to retire to his first mother*.

Adamski:

People on Venus live hundreds of years in a single hfe span, then go through the experience we have named death. To them it is but a moving out of one house that has served them well into another new house. The minerals of the body, having originated from their planet, are returned once again to the planet. Rather than mourning over the loss of a loved one, as is the custom on Earth, people on Venus rejoice in their loved one's opportunity to express through a new home somewhere in the Father's house of many mansions. There is no suffering due to separation, for the true love as understood by them knows no separation of any kind.

Many other parallel passages exist between Swift and Adamski. The *Memoirs* conclude the hints to the reader with these remarks:

Now if, by these hints, the Reader can help himself to a farther discovery of the Nature and Contents of these *Travels*, he is welcome to as much light as they afford him; I am obliged by all the ties of honour not to speak more openly.

But if any man shall ever see such very extraordinary Voyage, into such very extraordinary Nations, which manifest the most distinguishing marks of a Philosopher, a Politician, and a Legislator, and can imagine them to belong to a *Surgeon of a Ship*, or a *Captain of a Merchant-man*, let him remain in his Ignorance.

And whoever he be, that shall farther observe, in every page of such a book, that cordial *Love of Mankind*, that inviolable *Regard to Truth*, that *Passion* for his *dear Country*, and that particular attachment to the excellent Princess *Queen Anne*; surely that man deserves to be pitied, if by all those visible signs and Characters, he cannot distinguish and acknowledge the *Great Scriblerus*.

(*Memoirs, Chapter XVI*)

The reader should remain in ignorance no longer. We have acknowledged the Great Writer and made known his love of mankind, his regard for truth in the face of his severe personal problem, and the passion he had for his own country. The signs and characters that distinguish Jonathan Swift as Martinus Scriblerus, the great *writer*, are clearly visible. If anyone continues to believe those fictions belong to the Surgeon of a Ship, (Gulliver's first sea assignment), or the Captain of a Merchant-man, (Gulliver's later position), he, indeed, should remain in his ignorance.