

Now this is very curious. Because the Acorn parable is the one of "cast not your pearls before swine," which we find so fully expressed in Sir Philip Sidney's frontispiece to the Countess of Pembroke's *Arcadia*, viz., the picture of a pig smelling some flowers; on a scroll of which is written: "*Non tibi Spiro*,"—I do not breathe for thee.

It shows that this *Acorn* mark was a sign for the initiated of some secret society, who cast their pearls (acorns) before the swine, guarded by a cipher, written within, of which this Acorn was probably the emblem. This little book (by Francis Osborn) contains some "Political Deductions from the History of the Earl of Essex, executed under Queen Elizabeth." Seeing that Bacon played a great part as the friend of Essex, and finally was his state prosecutor, and further seeing Bacon's name is introduced in context with the *Advancement of Learning*, and the *Acorn* simile, it must indeed strike the profound critic that this *Acorn mark*, which we re-find only in particular works (like Boccacini's *Ragguagli di Parnasso*) has something in it. The reader will find this Acorn ornament in many works of Lord Bacon's, and on page 271, *Advancement of Learning*, with cipher context.

“ Whatsoever I have given, granted, confirmed, or appointed to my wife in the former part of this will I do now, for *just and great causes*, utterly revoke and make void, and leave to her her right only.” (*Francis Bacon*, p. 169. B. G. Lovejoy.)

There is something awful in the reflection that this great man, who sacrificed himself for the cause of humanity, died alone, almost friendless, the Christ of literature, upon the day of the resurrection of our Lord! There does not exist even an account of his burial or funeral! All is mystery,—mystery which repeats itself around Shakespeare as well.

Aubrey observes :

“ *All that were great and good loved and honored him.*” Professor Playfair said: “ He is destined to remain an *instantia singularis* among men, and as he had no rival in the times which are past, so he is likely to have none in those which are to come. Before any parallel to him can be found, not only must a man of the same talents be produced, but he must be placed in the same circumstances, the memory of his predecessor must be effaced, and the light of science, after being entirely extinguished, must be again beginning to revive. If a second Bacon is ever to arise, he must be ignorant of the first.”

Aubrey relates how Bacon would often drink a good draught of strong March-beer, to lay his working fancy asleep, which, otherwise, would keep him awake the greater part of the night (*Aubrey*, vol. II., pp. 223, 226, 235). This is a considerable proof of the imaginative character of his mind, and shows the poet behind the philosopher.

Thomas Fuller (in his *Worthies*) relates as follows:

“ Since I have read, that his grave being occasionally opened, his skull (the relic of civil veneration), was by one King, a Doctor of Physic, made the object of scorn and contempt; but he who then derided the dead, has since become the laughing-stock of the living.”

This cited by a correspondent in *Notes and Queries* (2d S., viii. 354), elicited from Mr. C. Le Poer Kennedy, of St. Albans, an account of a search that had been made for Bacon's remains, on the occasion of the interment of the last Lord Verulam. “ A partition wall was pulled down, and the search extended into the part of the vault immediately under the monument, but no remains were found.”

Mrs. Henry Pott related to me, how she was informed by Lord Verulam, of an attempt to carry away Bacon's monument from

Saint Michael's Church, Saint Albans, — the monument being found detached from its niche, and lying with a broken leg under the chancel window. The robbers, who planned this mysterious sacrilege, evidently had hoped to have lifted the statue through the window, but found it too heavy, and had to relinquish their task. The mystery attached to Bacon, applies also to Shakespeare's grave. Washington Irving relates, that the old sexton who made bold to peep through a partition hole into Shakespeare's grave, saw neither dust or bones.

Doctor Ingleby writes (*Shakespeare's Bones*, p. 31):

“In the year 1796, the supposed grave (of Shakespeare), was actually broken into, in the course of digging a vault in its immediate proximity; and not much more than fifty years ago, the slab over the grave, having sunk below the level of the pavement, was removed, the surface was leveled, and a fresh stone was laid over the old bed. It is certain, I believe, that the original stone did not bear the name of Shakespeare, any more than its successor, but it is not certain that the four lines appear upon the new stone in exactly the same literal form as they did upon the old one. (*Traditionary Anecdotes of Shakespeare*, 1883, p. 11.) I wish I could add that these two were the only occasions when either grave or gravestone was meddled with. I am informed, on the authority of a free and accepted Mason, that a brother Mason of his, has explored the grave which purports to be Shakespeare's, and that he found nothing in it but dust.”

In *Baconiana* (1679) we read of Bacon:

“Such great wits are not the common Birth of Time; and they, surely, intended to signify so much who said of the Phoenix (though in hyperbole as well as metaphor), that Nature gives the World that individual species but once in five hundred years.”

Amongst the curious pieces in this work are some verses by Abraham Cowley, who, Mrs. Henry Pott tells me, was *cipherer* to the king. He compares Bacon to *Reubens* and *Vandyke*, calls his words “*pictures of the thought*,” and describes Bacon as gathering *bunches of grapes* and extracting the juice from them.

“Like foolish birds to painted grapes we flew,
He sought and gather'd for our use the true;
And when, on heaps, the chosen bunches lay,
He pressed them wisely the mechanic way,
'Till all their juice did, in one vessel pour,
Ferment into a nourishment divine,
The thirsty soul's refreshing wine.”

It must be owned that this is a close approximation to the subject of the Drama, to Bacchus and the Dionysian Festivals around the

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It must be owned that this is a close approximation to the subject of the Drama, to Bacchus and the Dionysian Festivals around the

autumnal wine presses. Bacchus, it need hardly be stated, was not only God of the Grape, but it was around his worship at the time of the vintage that the drama first took its origin in songs sung in praise of the wine (*Donaldson's Greek Theatre*).

“ Who to the life an exact piece would make
Must not from others' work a copy take ;
No, not from *Reubens* or *Vandyke* ;
Much less content himself to make it like
Th' ideas and the images which lie
In his own fancy, or his memory.” (Cowley.)

In a prayer, or psalm, composed by Bacon, and to be found on page 17 of the *Resuscitatio* (1670), he writes: “ I have, *though in a DESPISED WEED*, procured the good of all men.”

Now, the student will note this is exactly the same language he uses for poetry, upon page 264 cited: “ As for POESY (whether we speak of fables or meter), it is, as we have said before, as a LUXURIANT HERB, brought forth without seed ” (p. 264). The original Latin text of the *De Augmentis*, gives LUXURIANS HERBA, which means *rank or luxuriant grass, or weeds*. Bacon evidently intends to hint his own poetry differs from other poetry, in that it contains spiritual seed, a doctrine which, as Proserpine or spirit, may be refound everywhere in his *Sylva Sylvarum* and *Advancement*. It is the philosophy of the Sonnets; that is, *store* for the sake of a new harvest, and for a second immortality through interpretation and growth of these seeds sown in our minds by his text. The modern critic quite forgets, the art of the playwright was considered a *despised weed*, in Bacon's age, as is testified by abundance of evidence. The literary encomiums given Shakespeare by his contemporaries, are simply the praises poets gave each other, but speak nothing for the general public, or society standing of the poet playwright. The lives of Greene, Marlow, speak volumes for my theory. Selden declared “ It would be impossible for a lord to write verses,” and for a man in Bacon's position, whose legal career depended upon solid character and rational learning, to have figured as a play writer, would have exposed him to the mercy of his enemies and ruined him in Elizabeth's eyes, to say nothing that the writing of such treasonable plays as *Henry the Fourth* would have taken him to the Tower, as it did, indeed, Hayward for the same thing. Everlastingly critics cry out, “ Why did not Bacon acknowledge his writings ? ” If he had it is certain he would never have died Viscount St. Albans, or been Lord Keeper ! The

critic thinks of the modern standing of the actor, he sees the stage ennobled to an art, the theatre a splendid structure of magnificence, the drama now on a level with all that is best in literature, and acknowledged (as a profession) in society,—but he does not see the *Globe*, or the *Fortune*, the *Rose*, or the *Curtain*, as they once stood, mere cockpits full of gods and apple-gnawing rabble, seated on rude benches, and the structures themselves (like the *Globe*) mere mountebank edifices, as they are represented in engravings and woodcuts handed down to us! Poetry and playwriting in the service of the court, as the composition of masques and barriers, might raise a man like Ben Jonson, who had been a bricklayer, or even a reputed Shakespeare, but it would degrade a nephew of Lord Burleigh, a son of Queen Elizabeth's Lord Keeper, an aspirant at court and on the bench,—a man whose mother, Lady Anne Bacon, held every eccentricity in abhorrence, with the severity of a straight-laced rigid puritan. Even Bacon's splendid talents and prose writings raised the voices of his enemies against him. Coke, his great rival and life-long foe, declared the *Advancement of Learning* a work none but a fool would have written, and said Bacon's ship device deserved to be freighted with fools. "O, that mine enemy would write a book!" Nothing raises enemies so much as literary talent of any serious kind or super-excellence above contemporaries.

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"It is further admittedly curious, and we readily give Mr. Wigston the benefit of the fact, that among the 'misleaders' whom the *Confessio* advises its disciples to have nothing to do with, 'one of the greatest' is stated to be a 'stage player, a man with sufficient ingenuity for imposition.'"—*Light*.

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Hermes Stella; or, Notes and Jottings upon the Bacon Cipher.

BY THE SAME AUTHOR.

"I read your book with the highest interest and pleasure, from the first page to the last. *I think you have proved your case, and brought forward some curious and novel facts. There is, I think, no doubt that there is a cipher in the prose works of Lord Bacon, as you suggest.*"—Letter from HONORABLE IGNATIUS DONNELLY, Author of "Great Cryptogram," etc., 12th July, 1890.

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"Your book, *Hermes Stella*—*admirable alike for perspicuity, correctness and the great labor bestowed upon it*—has been in my hands for some months. As close study as a very busy life permitted me to give to the investigation of the cipher theory after Mr. Donnelly published the *Cryptogram*, led me to the conclusion that the evidence was to be found, if at all, in Lord Bacon's acknowledged works and the plays in combination. You are much nearer the mark, I think, than Mr. Donnelly will ever attain from his stand."—Letter from Warren Montfort, Owenton, Ky., December 1, 1891.

"In *Hermes Stella, or Notes and Jottings upon the Bacon Cipher* (George Redway), Mr. W. F. C. Wigston greatly interests us by the curious illustrations which he has reproduced in fac-simile from contemporary editions of Bacon's works, showing what certainly seemed to be secret marks occurring in the typography, such as the evidently intentional insertion of notes of interrogation in various ornamental head-pieces and page-borderings."—*John Bull*.

"MR. WIGSTON'S BACONIAN BOOKS. I am indebted to Mr. W. F. C. Wigston for a copy of his HERMES STELLA, to which I devoted a long note in *The Critic* of October 18, 1890. I do not know that I can add anything of importance to what was there said of it. The supposed cipher in the 1640 edition of Bacon's 'Advancement of Learning' is very fully illustrated by fac-similes of portions of that book, tables of numerical coincidences with the Folio of 1623 in significant words, etc. The treatment is like Donnelly's in 'The Great Cryptogram.'"—*The Critic*.

N. B.—This work is valuable to students of the Bacon-Shakespeare problem quite independently of any literary claim, on account of the Tables given of a number of suspicious pages in the 1623 Folio Plays,—particularly those upon which the words *Francis Bacon* are found. Also page 228 of Lord Bacon's "Resuscitatio" (1671), an excessively rare work, is figured correctly. This last page contains the apophthegm story relating to Hog and Bacon, which is undoubtedly in cipher connection with page 53 *Merry Wives of Windsor*.

Francis Bacon, Poet, Prophet, Philosopher.

BY THE SAME AUTHOR.

"Mr. Wigston can write sensibly enough, and his parallel passages in Shakespeare and Bacon are interesting."—*Court Circular*.

"Mr. Ignatius Donnelly has an industrious rival or fellow-laborer in Mr. W. F. C. Wigston, who gives us 'Francis Bacon, Poet, Prophet, Philosopher versus Phantom Captain Shakespeare, the Rosicrucian Mask.' (Kegan Paul.) Mr. Wigston bases his case largely on parallelisms in passages of Bacon and Shakespeare."—*Graphic*.

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"If we may venture to suggest an improvement to any future edition of this work, it is that, in order to make its value duly felt, a good index should be added. The table of contents gives an inadequate notion of the amount of learning and curious information contained within these covers.

"Mr. W. F. C. Wigston has discovered traces of cipher in Bacon's acknowledged works, and I am equally sure of its existence in many of his *unacknowledged* works. Therefore it is of the greatest consequence that these matters should not only have a fair hearing, but that they should be met with all the respect and encouragement which befits pioneer discoveries of great difficulty:

"O Day and Night, but this is wondrous strange!
And therefore, as a stranger, give it welcome."

—*Journal of the Bacon Society, January, 1891.*

"That Mr. W. F. C. Wigston, the author of FRANCIS BACON VERSUS PHANTOM CAPTAIN SHAKESPEARE (London: Kegan Paul & Co.), has spared no pains in research and comparison of passages and authorities in the compilation of his work is plainly manifest upon every page. The volume is interesting from its theories as to the identification of Rosicrucian doctrines, with many of the philosophical views expressed in the plays in question. To keen students of literary problems and curiosities the volume will be of practical interest, whether they agree with its theories or hold them to be heterodox to the last degree."—*Court Journal*.

"In the present volume we have much interesting matter concerning the Rosicrucians and their literature, together with an elaborate attempt to show that 'all the curious and recondite doctrines held by them are repeated by Bacon, and are also to be found in the plays.' Some of these, for instance, the music of the spheres, the notion that 'the mind of man is a mirror or glass reflecting nature,' that nature is 'a book or volume of God's creatures,' etc.—had become a part of the rhetorical capital of both poets and prose writers in Shakespeare's day; and the theories of 'fascination and divination,' the influence of the seven planets in mundane affairs, the 'philosophical or ideal republic,' imitated from Plato, were equally familiar to other than professed Rosicrucians. Mr. Wigston would even have us note 'how remarkable a thing it is to find the Rosicrucians and their literature appearing on the stage, and making themselves first known *on and about the date of Shakespeare's death, 1616*' (the italics are his own). But to review the book with anything like thoroughness would take far more space than I can give it here. Suffice it to say that it is well worth reading, aside from its connection with the Bacon and Shakespeare controversy."—*The Critic, Feby. 7, 1891, New York*.

"THE MYSTERY OF SHAKESPEARE. Mr. W. F. C. Wigston, who has committed himself heart and soul to the theory of the Baconian authorship of Shakespeare's plays, has supplemented his preceding works with a portly volume under the defiant title: FRANCIS BACON, POET, PROPHET, PHILOSOPHER, VERSUS PHANTOM CAPTAIN SHAKESPEARE, THE ROSICRUCIAN MASK. To those who would dismiss investigation of the subject with the question, 'What, after all, if Bacon did write these plays?' he replies, 'If the problem ended here with simply a claim to authorship,

I confess I should not care much either whose name the plays carried. But it is certain this is, perhaps, the least part of the problem, and only the entrance to a complete system of cipher revelatory matter. . . . The Rosicrucians are at the bottom of the mystery.' Bacon, in his view, was the founder of the Rosicrucians, whose purpose was to collect material for *Librum Naturæ*, information which would suffice to command all the avenues to the secrets of Nature. Writing to Father Fulgentio, at Venice, he remarked: 'I work for posterity; these things requiring ages for their accomplishment.' Bacon, it is contended, concealed the fact of his foundership of the order on the principle to which the members were committed by their designation 'invisibles.' Hence his choice of the text which he frequently quoted, 'The Glory of God is to conceal a thing, but the glory of the king is to find it out,' and his selection as motto to the 'Novum Organum and Advancement of Learning' of a passage from the book of Daniel, the immediate context of which reads, 'But thou, O Daniel, shut up the words and seal the Book even to the time of the end.' One of Bacon's promises was 'Examples' to illustrate the system set forth in the 'Instauratio.' The second part was to be applied to the fourth, which was to exemplify the method of the mind in the comprehension of things upon models. This 'fourth part,' as well as the fifth and sixth, is missing, although in some of his writings, posthumously published at Amsterdam in 1653, two of the parts are referred to as though they existed. The suggestion is that these 'examples' are to be found in the plays."—*The Literary World*.

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