

S P E C T

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THE SEALS

OF THE ROSES

A Complete proof

of the identity :

R O S E S

William Shakespeare

L

=Francis Bacon

U

R

To the readers

This work was started in the winter of 1999, and almost parts of it were finished in Japanese by the end of 2000. In March 2003, the Japanese version was appeared on *Spring of Mathematics* which is a homepage (<http://www.nikonet.or.jp/spring/>) owned by high school math-teachers in Hokkaido pref. Japan. This English version was made by the author in the summer of 2005.

All decipherings but one are my original. The beginning of § 6 up to (6 - 8) may be, in hindsight, overlapped with the result that was introduced on Japanese educational TV channel, more than ten years ago. At that time I had no interest in this area, and did not watch TV so eagerly. But I remember that I heard the words “cedilla” and “all idem” then.

I am particularly obliged to officials of Kutchan Culture-Welfare Center in preparing troublesome procedures to borrow many source materials from several colleges.

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Makio Harada

For ciphers, they are commonly in letters, or alphabets, but may be in words. The kinds of ciphers (besides the simple ciphers, with changes, and intermixtures of nulls and non-significants) are many, according to the nature or rule of the infolding, wheel-ciphers, key-ciphers, doubles, &c. But the virtues of them, whereby they are to be preferred, are three; that they be not laborious to write and read; that they be impossible to decipher; and, in some cases, that they be without suspicion. The highest degree whereof is to write *omnia per omnia* ; which is undoubtedly possible,

Francis Bacon Advancement of Learning ([Bac52] p.63)

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§ 0 The Progressive Ciphers by Francis Bacon

Everyone knows the author of *"Romeo and Juliet"* even if he/she couldn't spell the name of the Bard of Avon. In Shakespeare's dramas we see foreign words in italics. Some of the researchers say that there are some ciphers behind these conspicuous words. They believe that the ciphers tell us the *true author* of the dramas. Among such un-stratfordians, the researchers holding up Francis Bacon (1561-1626) are called Baconians. They assert Francis Bacon is also a secret child of Elizabeth Tudor (i.e. Queen Elizabeth), though some of the authorities of military codes or of statistics are their powerful enemies denying these *rumours*.

It is understandable that our confidence in great power of computers, or in modern method of statistics, seems to ease our minds. But we are likely to forget to test carefully the validity of each way of using the powerful machines or modern techniques.

How and what shall you do to make some historical ciphers burrow into your writings without any super-computer? *First*, your writings must be so valuable as to be preserved through the generations. *Second*, your cipher must be difficult to decipher, or your child will find and solve it in your lifetime. *Third*, about 100 years later, your clever descendant, who have found the ciphers in your writings and deciphered that, must be able to ascertain that his/her decipherings are correct. You may think that no one can do so. But the principle of such cipher is not so complicated. It suffices to make *plural* writings, each of which possesses a cipher containing as well as main message, such sub-information as it coincides with each other. If you use three ciphers, for instance, you can prepare three writings A,B,C as follows :

A : first message + " PARIS "
B : second message + " TOWER "
C : third message + " EIFFEL "

Coincidence of three sub-informations "PARIS", "TOWER", and "EIFFEL" will give your descendant the assurance. In this book, we'll encounter many coincidences like this, which had made by William Shakespeare, and by Francis Bacon. And we'll know that two geniuses are identical. Some of the tricks can be more ingenious: using "EIFEL" instead of "EIFFEL", the arrangement becomes

A : first message + " PARIS "
B : second message + " TOWER "
C : third message + " EIFEL "

Then your clever descendant will believe firmly that this "EIFEL" *must be* "EIFFEL". If he/she finds another triple as follows, then he/she gets new coincidence, i.e. *coincidence of errors*.

D : fourth message + “ WHITE ”
E : fifth message + “ BLACK ”
F : sixth message + “ YELLOW ”

At any rate, thorough coincidences warrant our results. We will gain the results in sequence. First result will become one of the keys to decipher the second, and then we can apply the first and second results to the third deciphering, and so on. So we will call the ciphers of this kind *progressive*.

Although the subtitle of this book is *a complete proof of the identity: William Shakespeare = Francis Bacon*, our proof is different from that of mathematics. *Our decipherings mean the discoveries of the exceedingly artificial and intelligent signatures, called coincidences, which give us the assurances that the ciphers certainly have been built there and that our decipherings of the ciphers are correct.* So our descriptions need the style of the *induction*, rather than the style of mathematical logic. (For the inductive method, Francis Bacon is the most famous person.) We will get the consistent links of many coincidences. Since the coincidences link each other like the *network*, the whole result has *stability* under slight corrections, if they were required. Our decipherings progress with the *induction*, just like *the natural sciences*. The natural sciences are the deciphering of the nature, by the coincidences between the *theories* and the *data* obtained by the experiments or the observations.

We may say that our ciphers are great legacy from Francis Bacon to us, from which we should learn the great power of the induction. We'll encounter the great teacher for the human beings again. Besides the instruction, the ciphers contain some confessions of the genius who had beared up under his affliction and disconnectedness. Ciphers are found in his several works for which he had taken the half of his life. We may also say that he had constructed these ciphers for his consolations. Perhaps Francis Bacon had hoped to reveal his social position of extremely unique to future generations. Of course this means he does not pay without the deciphering by someone. But we will see in later that he had believed the deciphering would be done in a century after him. The world of his ciphers is full of puns and jokes, by which one word can be reborn as an aggregation of many infomations. Please don't be angered by these puns and jokes which seem to be ill-suited to the great instruction. These gaps are constructive for our trials in order not to be deluded by the “idolas” he warned.

The book consists of three chapters. Ch.1 outlines backgrounds: matters of common knowledge about William Shakespeare and Francis Bacon. Ch.2 describes the discovery and deciphering of many ciphers. Ch.3 presents the summaries and further decipherings. At Ch.3, we have main conclusions as follows;

(A) William Shakespeare = Francis Bacon.

(B) Francis Bacon is a son of Elizabeth Tudor (in his self-designation).

(C) Francis Bacon is a Rosicrucian.

Through the deciphering in Ch.2, our assurance for these three will be grown by the miraculous coincidences. At the end of Ch.3, the assurance will become an irrefragableness. So we may say these ciphers are "*omnia per omnia*".

Ch.

§ 1 On The Story of "Romeo and Juliet"

Our decipherings are related to four dramas "*Romeo and Juliet*", "*Julius Caesar*", "*Midsummer Night's Dream*", and "*Hamlet*". Among them "*Romeo and Juliet*" is most important. On the source of this story, we will refer [Gi80] pp.32-37:

(1 - 1)

Originating in folklore, the story of Romeo and Juliet was developed by a series of European writers of *novelle* in the fifteenth and sixteenth centuries, and it gained considerable currency in England after its first translation into English in 1562 by Arthur Brooke : there are twelve allusions to Romeo by English writers between 1562 and 1583.

The popularity of Italian *novelle* generally in England at this time is attested by Gosson's attack on Painter's *Palace of Pleasure* in 1582 as one of the books 'ransackt to furnish the Play houses in London', and Painter includes a version of Romeo and Juliet in his second volume, published in 1567. In the preface to his 1562 translation Brooke says 'I sawe the same argument lately set forth on stage with more commendation than I can look for', but if there was indeed an early play of Romeo and Juliet no trace of it survives, and Brooke gives no indication of whether it was in English, French or Latin.

His poem continued to be popular ; Tottell obtained a licence to reprint it in 1582 and it was reissued in 1587 by Robert Robinson, with a title-page declaring it 'a rare example of true constancie, with the subtile counsell and practises of an old fryer and their ill event' .

It is against this background of current popularity that Gascoigne's use of the story in his masque is to be seen. The story was well established in the 1580s and Shakespeare may have known it for a number of years before 1591, in more than one version, before he decided to dramatize it. It was compared to Pyramus and Thisbe as a famous love tragedy, and Shakespeare shows a boldness in choosing so famous a story so early in his career somewhat comparable to that shown in his choice of the Menaechmi, probably the best known of all classical plays in the sixteenth century, as the main source of *The Comedy of Errors*, written not long before.

At another level, Shakespeare's interest in the Romeo story may be seen in relation to his deep-seated preoccupation with certain motifs which are treated in five of his plays, *Romeo and Juliet*, *The Merchant of Venice*, *Much Ado*, *All's Well* and *Measure for Measure*, all based on a group of *novelle* concerned with broken nuptials and their social and rational reconciliation. It seems probable that Shakespeare knew all the *novelle* in this group at the outset, before writing any of the plays, and certainly such motifs had a strong appeal for him

throughout his career. Shakespeare is selective in his choice among the many *novelle* current at the time in England, and in this he is distinctive, though he is not the first dramatist to see the value of following Boccaccio and his successors, who give a feeling of modernity, through detailed setting and characterization, to tales which have their origins deep in folklore.

J. J. Munro has considered the early analogues to the Romeo and Juliet story in a number of 'separation' and 'potion' romances, among which the *Ephesiaca* of Xenophon of Ephesus (third century AD) combines both motifs. The wife Anthia is separated from her husband and rescued from robbers by Perilaus ; to avoid marrying him she obtains from a physician a draught which she believes to be mortal poison but which is only a sleeping potion. She awakes in the tomb and is carried off by tomb- robbers to further adventures.

In the fifteenth century the story reappears in more detailed form in the thirty- third of the *Cinquante Novelle* of Masuccio Salernitano (Naples, 1476). In Siena, Mariotto secretly marries Giannozza with the help of a bribed Friar. In the course of a quarrel Mariotto kills a prominent citizen, and he is banished. After asking his brother to keep him informed of events in Siena he goes in exile to Alexandria. Giannozza now comes under pressure from her angry father to marry a suitor he thinks satisfactory. She bribes the Friar to make her up a sleeping potion, which she drinks after sending a message to her husband. She is buried, is delivered from the tomb by the Friar, and sails for Alexandria. Her messenger having been captured by pirates, Maiotto, on hearing of her supposed death, returns to Siena disguised as a pilgrim. He tries to open her tomb but is seized and subsequently beheaded. Giannozza comes back to Siena and dies of grief in a convent.

Masuccio stresses that the events of the story took place in his own lifetime. Luigi da Porto, who published a version of the legend in 1530, sets the scene in Verona and says that the lovers lived in the days of Bartolommeo della Scala. Da Porto seems to be the origin of the belief that the legend is historically true; it is repeated by Corte in his history of Verona of 1594. In fact there were two real families named Montecchi and Capelletti who belonged to political factions in the thirteenth century, but only the Montecchi lived in Verona: the Capelletti were of Cremona, and the sole connection between the two is in a line of Dante's *Purgatorio* VI (106) which mentions them together as examples of civil dissension. The legend has long since ceased to be treated as historical truth, but its imaginative attraction still draws visitors to the supposed tomb and balcony of Giulietta in present-day Verona.

In da Porto the lovers are named Romeo and Giulietta and the two families of Montecchi and Capelletti are at feud. There is a Friar Lorenzo, and da Porto invents Marcuccio, Thebaldo and the Conte di Lodrone (Shakespeare's Paris). Romeo goes disguised as a nymph to a carnival ball at his enemy's house in the hope of seeing a lady who scorns his love. Giulietta falls in love with him at first sight and, in a dance, a change of partners brings him next to her. On the other side of her is Marcuccio, who we are told has very cold hands.

Giulietta takes Romeo's hands and tells him that he makes one of her hands warm even if Marcuccio freezes the other. The lovers meet often in due course at Giulietta's balcony until one night when it is snowing Romeo begs admittance to her room; Giulietta rejects him with modest scorn declaring that when she is his bride she will give herself to him and follow him anywhere. Friar Lorenzo, a friend of Romeo, marries the pair, hoping to bring peace to the feuding families. Then in a brawl Romeo at first avoids harming any Capelletti, but when his own side are in peril he kills Thebaldo. He flees to Mantua, leaving a message that the Friar is to keep him in touch with events in Giulietta's house. Since she is eighteen, her parents interpret her grief as a sign that she wishes for marriage and arrange a match with Lodrone. She refuses, and so angers her father. She asks the Friar for poison but he substitutes a sleeping potion intended to last for forty-eight hours. Giulietta professes obedience to her father, but takes the potion: next morning she is discovered apparently dead and is buried in the family vault. A message from Friar Lorenzo fails to reach Romeo, but the servant, believing Giulietta to be dead, gives him the fatal news. Romeo returns disguised as a peasant and carrying poison; he goes to the tomb, laments over Giulietta, takes the poison and embraces her. She awakes and speaks to him before he dies. The Friar arrives and tries to persuade her to enter a convent but she commits suicide by holding her breath until at last with a great cry she falls on Romeo's body. The two families become reconciled and the lovers are buried with great ceremony.

Da Porto's invention of many telling details and incidents develops the psychological interest of the story; his ending, which differs from that of Masuccio, may be influenced by the story of Pyramus and Thisbe in Ovid, *Metamorphoses* IV.

The basis of Shakespeare's play is apparent in da Porto; the line of transmission runs from da Porto to Bandello and then Brooke, although adaptations of da Porto were made in French, by Adrian Sevin in *Halquadrach and Burglipha* (1542), and in Italian by Clizia in 1553. Luigi Groto wrote a play in 1578 called *Hadriana* based on da Porto ; it has a nightingale which sings when the lovers part, but it seems very unlikely that Shakespeare knew of it.

Bandello published his version of the story in his *Novelle*, the second volume of which was published in 1554. Bandello gives more emphasis to Romeo's initial love-melancholy, and the feud between the families is active. Romeo attends the ball, not disguised as a nymph, but in a masque with several other young gentlemen; he removes his vizard and is recognized, but is so young and handsome that nobody insults him. Mercutio is said to be 'audacious among maidens as a lion among lambs', though his hands remain icy, as in da Porto; Bandello introduces the character of the Nurse and a character corresponding to Shakespeare's Benvolio; the Conte Lodrone is called Paris. Romeo only learns Julietta's identity from a friend as he leaves the ball, and Julietta finds out who he is from the Nurse. When he waits under Julietta's window she speaks of the danger; they decide at the first nocturnal meeting

to marry. The Nurse is persuaded to help, and Romeo's servant Pietro gives her a rope-ladder by which Romeo visits Julietta before the marriage. This is consummated in the Capulet garden. After the brawl in which Romeo slays Tibaldo only after trying to make peace, he shelters in the Friar's cell; he refuses Julietta's request to accompany him to Mantua disguised as a page, so she appeals to the Friar who suggests the sleeping potion scheme. Just before drinking the potion Julietta expresses terror. Friar Lorenzo's messenger, Friar Anselmo, fails to reach Romeo because of plague quarantine, and when Romeo hears the fatal news from Pietro he attempts suicide with a sword. He returns disguised as a German to Verona. In the tomb, when Julietta awakes she is at first alarmed at Romeo's disguised figure and fears the Friar has betrayed her ; but then she recognizes him, the lovers mutually lament their misfortune, and Romeo regrets killing Tibaldo and urges Julietta to live on after his own death. The remainder of the story follows da Porto.

Bandello's plain narrative was translated into French by Poaistuau in 1559; in this version there are many additions of moralizing and sentiment, and the characters indulge in rhetorical outbursts. The visit to the apothecary is described, and in the tomb Romeo dies before Juliet awakes. Pietro and the Friar arrive, but hurriedly leave when they hear a noise, whereupon Juliet stabs herself with Romeo's dagger. The two men are arrested by the Watch, and the bodies of the lovers are set out on a public stage as the Prince holds an inquiry. The Friar and Pietro are pardoned, the Nurse banished, the apothecary hanged, the families reconciled and the lovers solemnly buried.

Brooke's translation, 3020 lines in length, is a faithful version of Boaistuau, though Brooke also makes additions to the story in his turn, under the influence of the greatest romance narrative in his own language, Chaucer's *Troilus and Criseyde*. Brooke's chief contribution is his emphasis on the power of the ' blyndfold goddesse ' 'fierce Fortune ' throughout the story, providing a perspective which distinctly recalls Chaucer, and without which the verbal borrowings or echoes would have little significance. Brooke's Preface speaks of dishonest desire, of the neglect of authority and parental advice, the shame of stolen contracts, the moral to be drawn by the pious reader; but his poem itself shows a warmer understanding of youth, which keeps the reader half-conscious of the spirit of Chaucer for much of the time. No doubt *Troilus and Criseyde* were commonly linked with Romeo and Juliet as patterns of tragic love, but it is Brooke who could have provided Shakespeare with immediate stimulus to recall Chaucer's poem, as he did, when writing *Romeo and Juliet*.

On Arthur Brooke we'll describe more information: his "first translation into English in 1562" is "*a Tragicall historye of Romeus and Juliet*". This first edition is published by Richard Tottell (or Tottel) (1530-1594? by "Tottel, Richard" in [Col00]). By [Bu66] p.284, the full title of the first edition (1562) is

(1 - 2)

THE TRAGICALL HISTORYE OF / ROMEUS AND JULIET

/written in Italian by Bandello, and nowe in / Englishe by Ar. Br.

Here the author's name is abbreviated to "Ar.Br." .Having no reference to Boaistuau, this title seems to assert that Brooke has translated from the version of Bandello directly. These two peculiarities will become very important in our later argument. About the publisher of this book, "Printing Monopolies" in [Cam] Ch. § 5 says that "in 1559, the printing of law books was confirmed to Richard Tottel, for his lifetime". By [Mu71] Appendix , we know that Arthur Brooke had died in the next year of the publishing : "We are then able to state definitely that Brooke was drowned with Sir Thomas Finch on March 19th, 1563, in the ship Greyhound near Rye". This Sir Thomas Finch had been appointed to be Marshall at Newhaven (Le Habre) in the place of Sir Adryan Poynings. Perhaps this appointment was associated with the religious war which erupted the previous year in France. [Mu71]xxii - xxiv describes "George Turberville in his *Epitaphs, Epigrams, Songs and Sonnets, etc.*, 1570, has (pp.143 b.-144 b.) a valuable poem in memory of our author", and "Turberville's lines establish his authorship of *Romeus*, and his youth when he so unhappily died". At the page 274 of [Bu66], Geoffrey Bullough refers to the existence of "the imitation of Brooke published in 1563, Bernard Garter's *Two English Lovers*, which put the tale in an English setting". Thus we may consider that Artur Brooke certainly had existed, *Romeus* had been written by Brooke, and it had come into the world in some sort of way. Following (1 - 3) is the chart of the main tree of genealogy of the Romeo story, made from [Gi80], [Mu71], [Pa68],[Bo97],[Bu66],and [Ban].

(1 - 3)

Author: Masuccio Salernitano
Published in 1476

Lovers	First name	Family Name
Male	Mariotto	Mignanelli
Female	Giannoza	Saracini

Homes in Siena, Exiled to Alexandria

Adaptation made by Adrian Sevin
in French (1542 Venezia)

The Story of Pyramus & Thisbe
in Ovidius (B.C.43 - A.D.18),
Metamorphoses .

Poem by Clizia
(1553 Venezia)

Author: Luigi da Porto
Published in 1530

Lovers	First name	Family Name
Male	Romeo	Montecchi
Female	Giulietta	Cappelletti

Homes in Verona, Exiled to Mantua

Play by Luigi Groto
(1578 Venezia)

Author: Matteo Bandello
Published in 1554

Lovers	First name	Family Name
Male	Romeo	Montecchi
Female	Giulietta	Cappelletti

Homes in Verona, Exiled to Mantua

* twelve allusions to Romeo by English
writers between 1562 and 1583

Author: Pierre Boaistuau
Published in 1559

Lovers	First name	Family Name
Male	Rhomeo	Montesches
Female	Juliette	Capelllets

Homes in Veronne, Exiled to Mantoue

Author: Arthur Brooke
Published in 1562

Lovers	First name	Family Name
Male	Romeus	Montagewes?
Female	Iuliet	Capelets

Homes in Verona, Exiled to Mantua

Author: William Painter
Published in 1567

Lovers	First name	Family Name
Male	Rhomeo	Montesches
Female	Julietta	Capelllets

Homes in Verona, Exiled to Mantua

Author: William Shakespeare
Published in 1597 (1st Quarto)

Lovers	First name	Family Name
Male	Romeo	Mountagues
Female	Iuliet	Capulets

Homes in Verona, Exiled to Mantua

(* Perhaps the reason why Bandello's heroine is called Julietta in [Gi80], will be the referring to Painter's book .)

With respect to the above chart, we have following three cautions: first is on the family name and surname of Brooke's *Romeus*. Within all appearances (13 times) in the text (poem), the spelling changes at a bewildering pace, so we have 7 ways of the spelling in the sequel. Therefore we can not specify it, and have no alternative but to give the spelling of best frequency, with the mark of question. Second is the equalities of alphabets, v=u, and i=j. We see Ivliet instead of Juliet in *first folio*. In spite of less distinction of functions of these letters, the distinction of 27 letters themselves had been well done at the day of Shakespeare. We can see in [T97], that "P" is the 16th letter, and "R" is the 18th letter even in the days of old English (A.D.700-1100). In the first four *quartos* ([RJQ1], [RJQ2], [RJQ3], and [RJQ4]) and *first folio* ([FF96]), the spellings of Juliet in each text are Iuliet with rare exceptions. For *Julius Caesar*, perhaps the text of which had appeared only in *folios*, Julius is Iulius in First Folio ([FF96]). Third is the surname of Shakespeare's Romeo. The first four *quartos* ([RJQ1], [RJQ2], [RJQ3], and [RJQ4]) and first folio ([FF96]) use Mountague, differing from modern Montague. I don't know when the letter "u" disappeared. But we can see [Ga1753] and [Ke1814]. [Ga1753] is David Garrick's text with date 1753, and [Ke1814] is Kemple's revised version of it, dated 1814. In [Ga1753] we see Mountague and Juliet, but they are Montague and Juliet in [Ke1814]. Hence we may say at minimum the letter "u" disappeared in this revision. We will examine this later.

Ch.

§ 2 Verona, Mountague, Iuliet, Capulet

If we seek the word mountague in an Italian dictionary, we find, instead of mountague, a similar spelling montagna which means mountain in Italian. Comparison of Mountague and montagna yields us the notice to the existence and nonexistence of the anterior “u”, and to the endings of these words, “ue” and “na”. The latter makes us find the decomposition of “Verona”, the name of main city of the drama.

(2 - 1)

V e r o n a = v e r o (Ital. *truth, fact*) + n a

This decomposition coincides with the fact that montagna is a regular Italian word whereas mountague is not. We will interpret this as a landmark to tell us that there are some secrets behind mountague. Before going further, note that the meaning of the word montagna leads us to the decomposition

(2 - 2)

M o u n t a g u e m o u n t (Eng. *mountain*) + a g u e (Middle Eng. *terrible fever*)

Now we will take “Iuliet Capulet”. We have the following decompositions.

(2 - 3)

I u l i e t I u l i e t (Eng.) *lie “u” in “It”*

C a p u l e t C a p u l e t (Eng.) *let “u” cap*

lie “u” in “It” can be considered as the removing of the letter “u”, which coincides with the former difference between Mountague and montagna, mentioned above. Following the mission *let “u” cap*, whose head does “u” have to cover? Among the spelling of Capulet, only “u” has an uncovered shape. So “u” must cap u itself. And we get the *half rotation* “u” → “n”. We will apply these operations to “mount + ague” instead of “mountague”.

(2 - 7)

M o u n t a g u e	I u l i e t C a p u l e t
m o u n t a g u e (Eng.)	I u l i e t , l e t u c a p (Eng.)
m o n t a g n e (French)	c a p u l e t (French)

Pursueing the transition from English to French further, we try to make it from French to Latin along the line of seaching for the origins of the words. We alter montagne to montana (Latin *mountain*) of course. But what shall we alter capulet to?

At the transition from English to French, (2 - 4) has come under the influence of (2 - 3). Roughly, the transition of Mountague has come under the influence of Iuliet Capulet. So we can expect the reverse influence at our new transition. We will alter capulet under the influence of montagne. Among all three elements contained in the meaning of capulet, only Pyrenees coincides with montagne. Hence we alter capulet to Pyrene (Latin *Pyrenees Mountains*).

(2 - 8)

montagne (French <i>mountain</i>)	capulet (French <i>women's coul for Pyreanean</i>)
montana (Latin <i>mountain</i>)	Pyrene (Latin <i>Pyrenees Mountains</i>)

pyr- is a variant of pyro-. Since pyr-(Latin *fire, heat, pyrogenic*), we have a chain of coincidences: "pyr-" "heat" "fever" "terrible fever" "ague". And "montana Pyrene" "montana pyr-" "mount+ague". In this way (2 - 8) coincides with (2 - 2), and we get decompositon Pyrene Pyr+ene. Now we will notice the similarity of endings of "montana" and "Pyrene", i.e. "ana" and "ene". We will write these two words as follows

(2 - 9)

m o n t a n a
P y r e n e

Note that the ending "na" of montana is same as the one of "Verona". Now we get new "na" for the first time. To emphasize this new "na", we will separate it from the body, with similar slide of "ne".

(2 - 10)

m o n t a n a
P y r e n e

This silde cut Pyrene into three parts. For "ne" which lying beneath "na", we get

These coincidences tell us

(2 - 15)

pyra becomes pyrae in an natural way.

This is a declining of Latin noun “pyra”. “pyrae” is the genitive of “pyra”. So we get the following transformation

(2 - 16)

montana Pyrene montana pyrae

where montana pyrae means mountain of pyra, and pyra has two meanings. “*heap of firewoods*” has led us to (2 - 16). Now we will use another meaning of pyra, i.e. *gravestone*.

(2 - 17)

montana pyrae (Latin *mountain of gravestone*)

To find out the meaning of montana pyrae, we will sum up the various interpretations from P y r æ to pyrae. in its bare form pyra, pyrae yields *heap of firewoods for cremationism*, and *gravestone*. In its previous form pyr+æ, pyrae yields *fire, heat, pyrogenic*, and *ash*. Although these four means cremation, this cremation is lacking in the dead body. Where is the body? We will take montana pyrae again. Since pyrae is genitive, we should regard montana and pyrae as one. Then the dead body which cannot be found in pyrae, must be find in montana. So we must regard montana pyrae as *the mountain of gravestone* and the mountain containing the dead body. In other words we have

(2 - 18)

montana pyrae pyramis(Latin *Pyramid*)

We will hold together all transformation so far:

(2 - 19)

Mountague	Iuliet Capulet
Mount ague(Eng.)	(Eng.) <i>lie “u” in “It”</i> (Eng.) <i>let “u” cap</i>
Montagne(French <i>mountain</i>)	capulet (French <i>women’s coul for Pyreanean</i>)
montana(Latin <i>mountain</i>)	Pyrene(Latin <i>Pyrenees Mountains</i>)
montana(Latin <i>mountain</i>)	p y r a e (Latin <i>of gravestone</i>)
	pyramis(Latin <i>Pyramid</i>)

Now let us recall the name Pyramus, having similar spelling as pyramis. Indeed pyramis can be made from Pyramus and Thisbe as follows

(2 - 20)

 T h u s b e
P y r a m i s

This arrangement coincides with the story of Ovid's "Pyramus and Thisbe". Thisbe follows her lover in death with his dagger. In (2 - 20), Thisbe collapses onto dead Pyramus, and "us" is the Pyramus' dagger sticking out of Thisbe. In § 6 we will see the another bawdy meaning of the Pyramus' dagger. Though we can read (2 - 20) as "Thus be Pyramis" in its order, we get pyramis before "Pyramus and Thisbe" in our deciphering. So (2 - 20) should be revised to

(2 - 21)

 P y r a m i s
 T h u s b e

and "thus be" in (2 - 21) means that

(2 - 22)

 Thus Romeo and Iuliet be Pyramus and Thisbe.

The words "Thus be" tell us that it has completed the first stage. The aletration

 pyramis Pyramus

is based only on the similarity of these two spellings. We get no mission prior to this alteration. So the aletration

 pyramis Pyramus

is hardly match to (2 - 4) which is based on the explicit mission (2 - 3). We will call this disbalance, *Pyramus problem* in the sequel.

This problem will be solved in § 4, getting an adminicular coincidence by Caesar. Besides Pyramus problem, we have two imperfections so far. We will finish those in the next section.

§ 3 Two Imperfections in § 2

First of two is the difference of the degree of intimacy. Pyramus and Thisbe couldn't have barrier-free date by misfortune, whereas Romeo and Juliet could pass a night together. Second is the arrangement of

(3 - 1)

montana montana
Pyrene Pyrene vero

To gain Verona, we had to ascend. It is natural to descend there. These two are solved at a time, with a little vulgarity. The upper left of

(3 - 2)

montana
Pyrene vero

is monta (Ital. *copulation or breeding of cattle or horses*). Regarding this word as the order to cross two words, we will interchange "na" and "vero".

(3 - 3)

montana montavero
Pyrene vero Pyrenana

Since we should get "e" "a", in the same direction as getting the spelling of Verona,

(3 - 3) should be revised as follows:

(3 - 4)

()montana ()montevero
Pyrene vero Pyrenana

Since monte means mountain in Italian, Monte Pyra, the left part of (), can be recognized as a proper noun in Italian. Of course this coincides with montana pyrae, and gives our "crossing by monta" validity. Let us recall

(2 - 20)

 Thisbe
Pyramis

Now we perceive that the author allows the unfortunate couple to make love by this arrangement.
Next we will solve *Pyramus problem*.

§ 4 Romeo and Iuliet

Pyramus problem will be solved by “Romeo and Iuliet”. This couple will give us the key arrangement, too. Romeo is a common name of male Italians. His rival in love is Paris, same name as the capital city in France. This leads us to the decomposition

(4 - 1)

Romeo = Rome (Ital. *name of the capital city in Italy*) + o (Ital. *that is*)

Two words “Iuliet” “Capulet” have “et” in each end as if those were end rhymes. With

et (French and Latin *and*)

in mind, we will arrange “Romeo and Iuliet” in the form

(4 - 2)

R o m e o a n d
I u l i e t

According to (4 - 1), (4 - 2) should be revised as follows:

(4 - 3)

R o m e o a n d
I u l i e t

We find Iuli beneath Rome. Now what shall we insert beneath “o” (Ital. *that is*) ?

Iuli and Rome yield “Iulius Caesar” of course. So we will insert “us” beneath “o”.

(4 - 4)

R o m e o a n d
I u l i u s e t

In this way we convert “et” into “us”. Then “Iuli us et” leads us to the famous phrase in the drama “Iulius Caesar” (see page 237 in [D98]) :

(4 - 5)

Et tu, Brute? Then fall, Caesar.

Clearly “*Et tu, Brute?*” is not English. Note that

et (French, Latin *and*)

tu (French, Latin *you*)

Brute (Latin *Brutus* (vocative))

brute (French, Eng. *barbarous*)

Brutus (Latin, French, Eng. *Brutus*)

So we can regard “*Et tu, Brute?*” both as Latin and French. If we regard it as a Latin phrase, then its meaning is “And you Brutus?”. If we regard it as French, then the French phrase “*Et tu, brute?*” means “And you injudicious?” (also means “And you violent?”), in first place. Further, to emphasize the pun of “brute” and “Brutus”, the capital letter B comes to being used. Popularly, “*Et tu, Brute?*” is regarded as a Latin phrase. Of course the play is based on an event in Roman times, and “*Et tu, Brute?*” can be read naturally as a Latin phrase. Moreover a French word “brute” is feminine, so it is bizarre to call Brutus with such feminine word.

In Latin, “*Et tu, Brute? Then fall, Caesar*” comes to “And you Brutus? Then fall, Caesar”. Why he said “Then fall, Caesar”? For Caesar, Brutus was the dearest, and also the most trustworthy person. Caesar despaired in such person’s indiscretion. So he said “Then fall, Caesar”. Then the essential meaning of Latin phrase “*Et tu, Brute?*” is nothing but the meaning of “*Et tu, Brute?*” in French. Now we try to regard it as a French phrase again.

The use of a feminine word “brute” is intentional. This attitude must be based on the male chauvinism. Indeed we can find it in a speech of Portia, wife of Brutus, in “*Julius Caesar*” Act 2, Scene 1. We will refer to [D98] pp.215-216.

(4 - 6)

PORTIA

If this were true, then I should know this secret.

I grant I am a woman : but withal

A woman that Lord Brutus took to wife.

I grant I am a woman : but withal

A woman well reputed, Cato’s daughter.

Think you I am no stronger than my sex

Being so fathered and so husbanded?

The strength about which Portia speak here is of mental meaning, it is the steadfastness of will. She has biased view that the women are all in all vulnerable. It is a public view in the drama, too. So Caesar’s French word “brute” means barbarousness which comes from injudiciousness rather than from violence. Thus the first meaning of “*Et tu, Brute?*” is “And you injudicious (like an

injudicious woman)?". This is the remark, full of sarcasm, to Brutus who is embroiled in the intrigue. "And you violent?" is the second meaning. The accusation against the violence is not the first but the second. So this French phrase is lofty, and appropriate for the last of the emperor.

Surely the author had known this dual nationality of the phrase. Which language should be chosen at Caesar's speech. If you adhere to the viewpoint of the reader of the drama, you can never see the truth. To solve this enigma, you must become an actor. You must perform the part of Caesar. To achieve moderate success in this play, which language shall you use? The author requires you to take full advantage of the function of the words. You must exploit the dual nationality mentioned above. We have found the dual nationality not by our ears, but by our eyes. However the actor *speaks* his speech, and never *shows* it. At very this point, the difficulty arises. You may wish you could speak by hand. Looking into the script, you must be surprised. In the script there is the phrase you speak right now! We will refer to [D98].

(4 - 7)

CINNA

O Caesar -

CAESAR Hence ! Wilt thou lift up Olympus?

DECIUS Great Caesar -

CAESAR Doth not Brutus bootless kneel?

CASKA Speak hands for me! *They stab Caesar.*

CAESAR *Et tu,Brute?* Then fall, Caesar. *Dies.*

"Speak hands for me!" is almost the phrase you have spoken. Strictly, your phrase should be "Speak my hand for me!" because your hand must be the singular form. But the plural form makes a skilful coincidence in the following reason. These hands belong not to you but to the audience. The audience consists of people from various levels of society. Let us imagine both cases.

(4 - 8)

(1) Conversation between two intellectuals, on their way home from the theater,
where "*Julius Caesar*" have performed with Latin "*Et tu,Brute?*".

"As was expected, Shakespeare's play is wonderful."

"Come to think of it, why only the phrase "*Et tu,Brute?*" must be in Latin?"

"Of course the reason is that the play is based on an event in Roman times.

"It may be a French phrase, too."

"So what? Latin and French often have same spellings.

It's just an accident. In the first place, there is no reason why we must interpret it in French."

"You may have a point there."

(2) Conversation between two intellectuals, on their way home from the theater,

where "*Julius Caesar*" have performed with French "*Et tu, Brute?*".

"As was expected, Shakespeare's play is wonderful."

"Come to my think of it, why only the phrase "*Et tu, Brute?*" must be in French?"

"Do you think so, too?"

"That 'brute' is a pun of the name Brutus, right?"

"Of course."

"So the word "brute" may begin with the capital letter.....Ah, that may be read in Latin!"

"Of course.....! That has both readings."

"Yes, it must be so, because that is an event in Roman times. Latin is hiding there."

"Then its preceding "Speak hands for me!" is"

"That's a speech by the author. Shakespeare used our hands to tell us the Latin speech!"

"Great! That's incredible."

As you can see this "*Et tu, Brute ?*" is a French phrase. There is another reason why that never be a Latin phrase. In Caesar's speech at (4 - 7), we meet a metaphor "lift up Olympus", a pun "bootless kneel", and "*Et tu, Brute ?*" in this order. The metaphor and the pun show Caesar's allowance. To the contrary, sudden Latin speech is too rustic. So the Latin phrase produces cheap Caesar being frantic with the assassins. The Latin phrase must be shouted. But if Caesar shouted, he would impair his own dignity, and he would be equal to shouting Caska. Caesar must be much deeper than Caska. Latin shouting Caesar is nowhere near French cold Caesar. The latter measures up to the spiritual character, which pushes around Brutus, even after own death.

Now we'll back to (4 - 4). French "*Et tu, Brute ?*" coincides with the arrangement

(4 - 4)

R o m e o a n d

I u l i u s e t

Here Iuliet morphs into Caesar. According to (4 - 5) we will add Brutus and Brute to (4 - 4).

(4 - 9)

R o m e o a n d

I u l i u s e t

B r u t u s e

It is noteworthy that the changes of sex in second and third lines coincide with each other.

From male Iulius to female Iuliet, and from male Brutus to feminine French word Brute. Moreover Iuliet is injudicious in public estimate.

In the right column “and”, “et” (French *and*), and “e” (Ital. *and*) appear in this order. Three conjunctions foretell us the appearance of the fourth person. The order of nationalities of these conjunctions coincides with the order of nationalities appeared in running back the genealogy of the Romeo story. (See (1 - 3).)

Brooke Boaistuau Bandello Da Porto.

From Da Porto there are two ways we can go further, to Ovidius, and to Masuccio. Since “*Pyramus and Thisbe*” is used in “*Midsummer Night’s Dream*”, we will take the way to Ovidius.

Brooke Boaistuau Bandello Da Porto Ovidius

So we add the new row of Pyramus and Pyramis to (4 - 9). We will face with the tremendous coincidences caused by this operation. Before show this, we must read a complex sentence (4 - 9)

(4 - 10)

Romeo and Iulius et Brutus e
(Eng. *Romeo and Iulius and Brutus and*)

If we add one more person to the arrangement (4 - 9), not over three conjunctions are needed. In (4 - 9) the conjunctions is already sufficient. But we need a Latin word which has same meaning as the English word “and”, in the sense of coincidence with Brooke Boaistuau Bandello Da Porto Ovidius. Recall that “*Et tu Brute?*” is a French phrase in the first meaning, and a Latin phrase in the second.

So “et” in (4 - 9) has dual nationality. Now we add the new row of Pyramus and Pyramis to (4 - 9) as follows.

(4 - 11)

R o m e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

Everyone might say this arrangement is false immediately. Everyone might say “at least, the last word ‘*is*’ should be changed to ‘*are*’”. We tend to regard “*is*” as an English word here. Recall that

we must seek a Latin conjunction. Last “*is*” is expected to be a Latin word. In deed this “*is*” can be read as a Latin word

is (Latin *it*, or *this*)

So we have two words having dual nationality, “*et*” and “*is*”. This distinctive feature makes us find the Latin phrase “*et is*”

(4 - 12)

et is... (Latin *and ... too*, or *and ... in fact*)

Using this phrase, we get a pair of sentences very fit for this aspect.

(4 - 13)

(ETIS-) : “*et*” is a French word, “*et*” is a Latin Word.

(ETIS-) : “*et*” is a French word, *et is* a Latin Word.

(“*et*” is a French word, and a Latin Word too)

(ETIS-) is the most simple English sentence explaining the dual nationality of “*et*”. Though (ETIS-) and (ETIS-) are the same sequence of alphabet, (ETIS-) is a complex of English and Latin, with expression different from (ETIS-), and with the same meaning as (ETIS-). The Latin phrase “*et is*” shows us the solution. (4 - 11) should be revised to

(4 - 14)

R o m e o a n d
I u l i u s e
B r u t u s e t i s
P y r a m u s

We can read this as

(4 - 15)

Romeo and Iulius e Brutus et is Pyramus

(*Romeo and Iulius and Brutus, and Pyramus too*)

We will write down the words in the right column of (4 - 11) with each nationality, in the lights of (ETIS-) and (4 - 14).

(4 - 16)

and (Eng.), et (French Latin), e (Ital.), is (Eng. Latin)

Next we will trace the growth of the word “Mountague” in § § 2 and 3. Resetting “monta” to its proper position, we trace as follows:

(4 - 17)

Mountague Mount ague(Eng.) Montagne(French)
montana(Latin) [monta(Ital.)] Thus be(Eng.)
Pyramis(Latin)

provided that for Thus be(Eng.) Pyramis(Latin), we follow (2 - 20), rather than the order of appearance of the words.

(2 - 20)

Th u s b e
P y r a m i s

The orders of nationalities appeared in (4 - 16) and (4 - 17) coincide with each other. In § 2, we revised (2 - 20) to (2 - 21) immediately.

(2 - 21)

P y r a m i s
T h u s b e

The positional relation of “is” and “be” in (2 - 21) coincides with the positional relation of “is” in (4 - 11) and (4 - 14).

(4 - 11)

R o m e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

(4 - 14)

R o m e o a n d
I u l i u s e
B r u t u s e t i s
P y r a m u s

In (4 - 11) we regard “is” as an English word at first. In (4 - 14) “is” is a part of a Latin phrase. These nationalities coincide with that of “is” and “be” in (2 - 21), where “be” is an English word, and “is” is a part of a Latin word. These ingenious coincidences guarantee our interpretation so far. Pyramus Problem has been solved.

In (4 - 11) we made the column consists of "o" and "us", where three "us" form in an orderly line under the leadership of "o". We can explain this as "o" looked out for "us". In Latin we say this as

(4 - 18)

"o" vidi "us"

Here we should recall Caesar's "Veni, vidi, vici". In this way we find the name Ovidius. "*Pyramus and Thisbe*" is a story in his "*metamorphoses*". Now we find out three metamorphoses in (4 - 11), Iuliet Iulius, Brute Brutus, and Pyramis Pyramus. In "Midsummer Night's Dream", the role of Pyramus is played by Bottom. In (4 - 11), Pyramus is seated in the bottom.

Now §§ 2-4 end with the consistency. Our raw material excerpted from Shakespeare's Plays are (4 - 6), (4 - 7), Verona, Romeo Mountague, Iuliet Capulet, Pyramus, Thisbe, Iulius Caesar, Brutus, and Bottom. These cannot be made by any falsification. This is undoubtedly the ciphers made by author. The skill tells us these must be a work made by some authority of the cipher.

§ 5 William Shakespeare and Francis Bacon

The results and techniques emerged in §§ 2-4 will be used in This section. We start with the names of two geniuses, William Shakespeare and his contemporary authority of the cipher, Francis Bacon.

(5 - 1)

W i l l i a m S h a k e s p e a r e
F r a n c i s B a c o n

In this arrangement, we will focus our attention to the following frame.

(5 - 2)

W i l l i

a	m
---	---

S	h	a	k	e
---	---	---	---	---

 s p e a r e
F r a n c

i	s
---	---

B	a	c	o	n
---	---	---	---	---

We regard these “am” and “is” as English verb “be”, and identify them.

(5 - 3)

a m = b e = i s

The left part can be read as

(5 - 4)

s h a k e B a c o n (Eng. *cut off Bacon*)

Here “Bacon” can be interpret both as a name of a person and salted meat. We take the meaning “cut off” of “shake” which usually be taken when we regard “Bacon” as salted meat.

Then in consideration of “Bacon” as a name of a person, we will cut off names of two geniuses. In (5 - 2), we shaked after five letters. We apply same operation to “speare” and get “spear e”. Since this can be regarded as the separation of the last letter, we separate the last letter from “Willi” and get “Will i”.

(5 - 5)

W i l l i a m S h a k e s p e a r e

Trying to read this from left to right, we make a trip after “Will i”. Without loosing the meaning , we trace (5 - 5) from left to right as possible, or right to left if we cannot do so. Since

we don't have a question mark in (5 - 5), we should make this an affirmative sentence as possible. Then we trace the words in (5 - 5) in the order of following numbers.

(5 - 6)

W i l l i a m S h a k e s p e a r e I will shake am. spear e.
 2 1 4 3 5 6

In (5 - 6), only 5 6 is in ordinary direction, from left to right. Indeclinable word "spear" tells us "e spear" cannot hold as a sentence. So 5 6 is unavoidable. 1 2 and 3 4 back, and 5 6 goes ahead. So we regard 5 6 as a phrase parted from its body.

Using "shake" and "spear" as the hints, we will regard (5 - 6) as the pruning.

(5 - 3) and "shake am" in (5 - 6) yield the following:

(5 - 7)

F r a n c i s B a c o n F r a n c i s B a c o n

We regard this as cutting "is", the edge of the branch "Francis". To cut the edge of branches, we must know the style of bearing the fruits, and so the species of the tree. To see the species we back to (5 - 6). Then we have

(5 - 8)

s p e a r e s p e a r e

here we set off in four letters following "Willi" "Will i". In (5 - 8), the spear "e" has grown to pear fruit "e" before we know. At the head of the fruit we find "s", which must be the stalk end. Recall the position of cutting in real pruning of a pear tree. Backing to (5 - 7) we can find out the picture of the branch with the fruit "e". The cut branch "Franc" must dangle the fruit "e" under "c" through the stalk end "s".

(5 - 9)

F r a n c i s B a c o n F r a n c i s B a c o n
 s
 e

Wresting away the fruit "e", we take "e" with a piece of the stalk end "s".

(5 - 10)

F r a n c i s B a c o n

s

e

F r a n c i s B a c o n

s



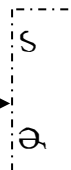
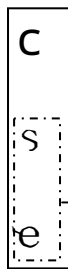
the fruit with a piece of the stalk end ʼe

Note that “ʼe a” and “ S cedilla” come and go by half rotations. “ S ” looks alike the small letter of Greek sigma different from . And “ ” is the ancestor of Latin character “s”. [Note that real cedilla comes from Greek zeta.]

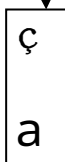
By the half rotation, “ S ” and “ʼe ” become cedilla and “a” respectively as follows:

(5 - 11)

F r a n c i s B a c o n



F r a n ç i s B a c o n



If we back this pear fruit “a” to the pear tree, we get

(5 - 12)

F r a n ç i s B a c o n
a

F r a n ç a i s B a c o n

Note that in this “F r a n ç a i s”, cedilla and the pear fruit appear in the order of ç à , i.e. the order of S Æ. This order offsets the lack of back at 5 6 in (5 - 6) in the following sense:

(5 - 13)

s p e a r e → s p e a r e → s e → S 'e → ← Æ S

Here we will give a brief comment on (5 - 13). By the equality “p e a r = e”, we have

s p e a r e s e

And our wresting yields “s e S 'e”. We regard the half rotation of “S 'e” to be done with the arrow. Then in spite of the order “S Æ”, we get the left-pointing arrow, which offsets the lack of back at 5 6 in (5 - 6). If we back in the result of (5 - 12) further, we get

(5 - 14)

F r a n ç a i s B a c o n

b a c o n F r a n ç a i s

(French bacon)

What is the French bacon. We consider this by back in time. The origin of the word bacon (as meat) is old French word bacon which means English back.

(5 - 15)

B a c o n F r a n ç a i s = (E n g l i s h) b a c k

As observed so far, the operations in(5 - 6) ~ (5 - 15) are dominated by “back”, with only one exception to which we will refer now.

(5 - 8)

s p e a r e s p e a r e

is an natural growth from the spear to the fruit. But

(5 - 12)

F r a n ç i s B a c o n

a

F r a n ç a i s B a c o n

is not the back of (5 - 8). Making (5 - 12) follow (5 - 8), we get an alteration from the spear to the fruit embedded in the tree. We should find out the back of this combination instead of the back of (5 - 8). To find an alteration from the fruit embedded in the tree to the spear, we will back to (5 - 2). In the sequel we consider the embedding at (5 - 12) to have been done even if we put ourselves in the setting earlier than (5 - 12), since we need “back” as our keyword, which has been gotten through (5 - 12).

Recall the operation in (2 - 9) (2 - 10) and (4 - 2) (4 - 3). Applying this operation to (5 - 2), we have

(5 - 16)

W i l l i

a	m
---	---

S	h	a	k	e
---	---	---	---	---

 s p e a r e
F r a n c

i	s
---	---

B	a	c	o	n
---	---	---	---	---

We get an alteration from the fruit embedded in the tree to the spear from (5 - 16) as we shall see in the following. In (5 - 16) we get “back” as “Bac” of Bacon and “k” of Shake.

(5 - 17)

W i l l i

a	m
---	---

S	h	a	k	e
---	---	---	---	---

 s p e a r e
F r a n c

i	s
---	---

B	a	c	o	n
---	---	---	---	---

“on” beneath this “k” makes us use the technique of “monta” mentioned in § 3.

(5 - 18)

W i l l i am S h a o n s p e a r e
F r a n c is B a c k e

Though we see

Backe Back e

Shaon is meaningless if nothing is done. We must treat “Shaon” with “Backe”. “Bac” of Bacon now tells us the order in which three letters “S, h, a” should line up.

(5 - 19)

S h a o n h s a o n
B a c k e
2 1 3

Tracing this “hsaon” from the right, we get

(5 - 20)

h s a o n n o a s h n o a s h

Hence we get a mission in English

(5 - 21)

n o a s h , B a c k e !

This phrase makes us back to § 2, where our “ash” meant not only æ but also the ash of pyra and a dead body which we did not know who was it. Applying “Shaon hsaon” to (5 - 18), we get

(5 - 22)

W i l l i am h s a o n s p e a r e
F r a n c is B a c k e

Recall that “hsaon” was traced from right to left, whereas “spear” was read from left to right. These two tend to be symmetric. To make it thorough, we apply the operation of “Bac” to “spear”.

(5 - 23)

s h a o n s p e a r h s a o n s p e r a

Now we put this result in the arrangement:

(5 - 24)

W i l l i a m h s a o n s p e r a e
F r a n c i s B a c k e

(5 - 24) tells us the mission “back e” means that

(5 - 25)

s p e r a e s p e r a e

where spera=sphaera (Latin *sphere*). “sperae” is the genitive of “spera”. This is same as the case of “pyrae”.

“no ash” in (5 - 21) has two meaning. First, the dead body in §2 has cremated, the soul has risen to heaven, and no ash can be found there. Ovidius says in his *Metamorphoses* [] that Caesar has become a flaming comet in the sky after his death. The man who died in our deciphering so far, is Caesar. Applying (5 - 25) to (5 - 24), we get

(5 - 26)

” n o a s h , B a c k e ! ” s p e r a e (*“no ash, back e!” of the sky.*)

Now we perceive that “Back e!” is the mission from Caesar. (5 - 24) is a speech which should be spoken by the ghost of Caesar at the back-channel.

Second, ash = æ is derived at § 5 by the operation e → æ. Now our wrested pear fruit is not “e” but “æ”, which alters to “a” by the half rotation. So we do not have to use æ. That is to say, the phrase “no ash” evokes us the shape of the wrested pear fruit “æ” obtained at (5 - 10). If we back to

(5 - 25)

s p e r a e s p e r a e

again , we perceive that “a” of “spera” must be gained by half rotation of the wrested pear fruit “æ”. Why does the fruit appear again? A pear tree remains in living even if we wrest its fruits. Even after the harvest, the tree has enough nutrients. So the fruit which we has embedded in the tree at (5 - 12) is superfluous. Now we get it as a fruit “a” of “spera”. In other words, “a” of “spera”

is a fruit “e” dangle from the branch in its origin. So we perform the mission to “a” of “spera” too. The mission from Caesar must be performed perfectly and quickly. Since we back the fruit in a mad rush, we have no time to make the arrangement like (5 - 9). So the operation a e must be done in the arrangement “spera”.

(5 - 27)

s p e r a e s p e r e e

spere = spier, in the meaning of a convolution or a spiral. But the word spier has another meaning, i.e. a green shoot. So the word “spere” at (5 - 27) leads us to a green shoot. In this sense (5 - 27) shows that the fruit “a” of “spera” does not back to the fruit “e” dangling from the branch, but it backs to a more earlier green shoot . In this way the mission from Caesar is performed, much more than he had required. Now we have gotten the back of the combination of (5 - 8) and (5 - 12).

Here we will sum up the argument so far. Conspicuous uniqueness of these ciphers is supported by “Shake” operation, the pear fruit emerged in its sequel, and cedilla. “Shake” operation will be used in § 6, too. It gain the sufficient coincidences in § 8. These coincidences will appear in its full view in § 12. Cedilla will gain the sufficient coincidences in the next section. So this uniqueness is not a product of our bias. Except for the these three imperfections, “back” ensures the consistency in this section. So we can say the arrangement

(5 - 1)

W i l l i a m S h a k e s p e a r e
F r a n c i s B a c o n

is valid if we get sufficient coincidences with respect to the three imperfections.

Here we will write down the process from (5 - 16) to (5 - 27) in the form of two lines which were derived from names of two geniuses.

(5 - 28)

W i l l i a m S h a k e s p e a r e
F r a n c i s B a c o n

W i l l i a m S h a k e s p e a r e
F r a n c i s B a c o n

W i l l i a m S h a o n s p e a r e
F r a n c i s B a c k e
(B a c k e)

W i l l i a m h s a o n s p e a r e
F r a n c i s B a c k e

W i l l i a m h s a o n s p e r a e (s p e r a e s p e r a e)
F r a n c i s B a c k e (s p e r a s p e r e)

W i l l i a m h s a o n s p e r e e
F r a n c i s B a c k e

Now we will investigate the embedding of the pear fruit further.

(5 - 12)

F r a n ç i s B a c o n

a

F r a n ç a i s B a c o n

We will reproduce the process from (5 - 2) to (5 - 12) in the form of two lines which were derived from names of two geniuses.

(5 - 29)

Will i am Shake s p e a r e
Fran c is Bacon

Will i am Shake s p e a r e
Fran c is Bacon

Will i am Shake s p e a r e
Fran c is Bacon

Will i am Shake
Fran c is Bacon
s
e

Will i am Shake
Fran c is Bacon
s
e

Will i am Shake
Fran c is Bacon
s
a

Will i am Shake
Fran ç is Bacon
a

Will i am Shake
Fran ç a is Bacon

The pear fruit “a” beneath “am” is a part of the pear tree. Note that

pyrum (Latin *pear fruit*)

pyrus (Latin *pear tree*)

From this we may say the operation at (5 - 12) means that “pyrum” becomes “pyrus” beneath “am”.

(5 - 30)

W i l l i a m S h a k e W i l l i a m S h a k e
F r a n ç i s B a c o n F r a n ç p y r u s i s B a c o n
pyrum

The same arrangement as this “pyrus is” can be obtained by the ascent of “am” from the lowest line of (4 - 11).

(5 - 31)

P y r a m u s i s p y r a m u s i s

In §§ 6-10, we will acquire more coincidences with respect to (5 - 30) and (5 - 31). The operation used in this section such as the technique of “monta”, the determination of identity of the dead body, &c. have close relation to the contents of §§ 2-4.

§ 6 Supplement to The Deciphering of § 5

We will back to (5 - 16) again.

(5 - 16)

W i l l i a m S h a k e s p e a r e
F r a n c i s B a c o n

Pursuing the operation at (5 - 8) further, we come to separation of the initial letters from their first names.

(6 - 1)

W i l l i a m S h a k e s p e a r e
F r a n c i s B a c o n

After the fashion of (5 - 6), we will trace this as follows:

(6 - 2)

W i l l i a m S h a k e s p e a r e
2 1 3

F r a n c i s B a c o n
4 6 5

Note that we must not back at “iF”, since these two letters belong to different lines.

Tracing at (6 - 2) gives

(6 - 3)

i l l W i f c r a n (*ill “W” if “c” ran.*)

This “ill W” can be considered as the letter W of prone posture, i.e. the letter “M”. So “ill W” can be regarded as an assignment of the *half rotation* W M.

(6 - 4)

i l l W i f c r a n M i f c r a n

Next we will trace “am” and “is” in (5 - 16) as follows:

(6 - 5)

a m A m I s ?
i s

Why does the phrase “Am I s?” appear? Our cedilla was obtained by half rotation from “ S ” which looks alike the small letter of Greek sigma different from . And sigma is the ancestor of Latin character “s”. So “I” of “Am I s?” is regarded as cedilla. In the left arrangement of (5 - 30), the be-verb containing “s” is “is”, which lies beneath “am”, where “m” is altered to “s” in the sense of

p y r u m p y r u s

So the function of this place on “m” corresponds to the function of cedilla on “c”. It should be noted that (6 - 5) is unfair, where we regard only “am” as a two letters word.

(6 - 6)

1 1
a m
i s
2 3

This makes us treat “a ”and “m” separately. Then we perceive that this “s” is beneath “m” of “am”. So this position of “s” relative to “m” coincides with the position of cedilla relative to the letter “c”. As mentioned above this position of “s” have the function “m s”. Therefore “s” in (6 - 6) correspondes to cedilla with respect to its shape and position and the function. So this “s” is so to speak *cedilla of “m”*. What shall we call this “s”. Cedilla is beneath “c”. So our “s” should be calld “medilla”. We write this as

(6 - 7)

c e d i l l a m e d i l l a

which coincides with “ill W if c ran”=“M if c ran”. We got cedilla by half rotation of “ S ”. As was to be shown in (5 - 13), this half rotation can be regarded as the application of “back”.In this sense, our cedilla is obtained from “ S ” by “back”. Now we will check the spelling which predecessor of “medilla” should have.

(6 - 8)

medilla allidem allidem

Note that idem (Latin, Eng., *same author*). So “all idem” means “all books have written by same author”. By the way we have left the two letters. Except for “m” and “s”, two letters in (6 - 6) can be read as

ai (Latin. *Ah*)

This must be an exclamation by the secret author. Note that we do not answer the following question yet:

(6 - 5)

am Am I s?
is

We had two ramuses at (5 - 16) in our successive augument in §§5-6. At one ramus we got

(5 - 24)

Will i am hsaon sperae
Franc is Backe

and at another we got

(6 - 2)

Will i am Shake spear e
2 1 3

Franc is Bacon
4 6 5

If we shake (5 - 24) into the same form as (6 - 2), we get

(6 - 9)

W i l l i a m h s a o n s p e r a e
2 1 3

F r a n c i s B a c k e
4 6 5

Note that

pera (Latin *bag, wallet*)

Following the mission

(5 - 21)

n o a s h , B a c k e !

in (6 - 9), we get “perae” which is the genitive of “pera”.

(6 - 10)

s p e r a e s p e r a e (Latin *s of bag*)

(6 - 11)

W i l l i a m h s a o n s p e r a e
2 1 3

F r a n c i s B a c k e
4 6 5

What is “s of bag”? Tracing at (6 - 11)

(5 - 21)

n o a s h , B a c k e !

(6 - 4)

i l l W i f c r a n M i f c r a n

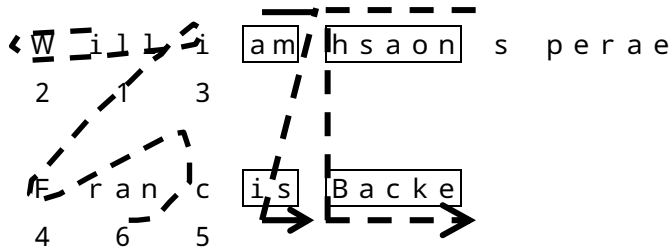
and

(6 - 5)

a m A m I s ?
i s

we have

(6 - 12)



At (6 - 12), we find that (5 - 21) which is the speech by the ghost of Caesar, lies in the shape of the letter “C”, the initial letter of Caesar. This shape can be regarded as a bag. (6 - 5) in (6 - 12) takes the shape of the letter “Z”. Recall the following four facts mentioned in § 5, which have a fine coincidence with the “Z” shaped “am i s?” ;

“ S cedilla” come and go by half rotations,

“ S ” looks alike the small letter “ς” of Greek sigma different from ,

“ ” is the ancestor of Latin character “s”,

cedilla is derived from Greek zeta, which is the ancestor of Latin character “z”.

We must perceive that “s of bag” means “s of the letter C”, which evoke us cedilla by the chain

cedilla S ς s

But real cedilla comes from Greek zeta, the ancestor of “z”. Briefly cedilla is not “s” but “z”. “Z” - shaped “am i s?” coincides thoroughly with this.

In (6 - 12), we find from the right, “s of bag”, “the shape of the letter c whici looks alike a bag”, and “Z” shaped “am i s?”, in that order. Clearly these three are references to cedilla. And the remain is

(6 - 4)

i l l W i f c r a n M i f c r a n

which we trace with the course of small Greek zeta “ζ”. Now it is sure that “M if c ran” means

c e d i l l a m e d i l l a a l l i d e m

This “all idem” is of course a reference to two geniuses appeared in our basic pattern

(5 - 1)

W i l l i a m S h a k e s p e a r e

F r a n c i s B a c o n

§ 7 First Deciphering of (4 - 11)

Recall that in § 4 we have thorough coincidences with respect to (4 - 11). This arrangement will play a very important role in the sequel. We will start this section with “*Romeo and Juliet*” act 2 scene 2, referring to [Gi80]:

(7 - 1)

Juliet . What’s Montague? It is nor hand nor foot
Nor arm nor face nor any other part
Belonging to a man. O be some other name.
What’s in a name? That which we call a rose
By any other word would smell as sweet;
So Romeo would, were he not Romeo call’d,

We will divide this into the following two:

(7 - 2)

Juliet . What’s Montague? It is nor hand nor foot
Nor arm nor face nor any other part
Belonging to a man. O be some other name.

(7 - 3)

Juliet . What’s in a name? That which we call a rose
By any other word would smell as sweet;
So Romeo would, were he not Romeo call’d,

(7 - 2) evokes us

(4 - 17)

Mountague Mount ague(Eng.) Montagne(French)
montana(Latin) [monta(Ital.)] Thus be(Eng.)
Pyramis(Latin)

This evoking makes us forefeel the existence of a hint in (7 - 3). (7 - 3) makes us perceive the difference between two spellings rose and Romeo, which leads us to the hint.

In the arrangement (4 - 9)

(4 - 9)

R o m e o a n d
I u l i u s e t
B r u t u s e

we can trace as follows

(7 - 4)

R o m e o a n d
I u l i u s e t
B r u t u s e

So we have

(7 - 5)

o u r t i e

(7 - 4) and (4 - 11) yield

(7 - 6)

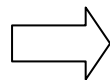
R o m e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

here the column “o,u,r,y” consists of the second letters, and column “e,i,t,m” consists of the letters to the left of “o,us,us,us”. Recall the alteration (4 - 11) (4 - 14).

(4 - 11)

R o m e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

(4 - 14)



R o m e o a n d
I u l i u s e
B r u t u s e t i s
P y r a m u s

By this alteration, the order of the members of the right column becomes

(7 - 7)

a n d e t e i s a n d e e t i s

By the corresponding alteration, “e,i,t,m” becomes

(7 - 8)

a n d e t e i s a n d e e t i s
e i t m e t i m

Starting with “o,u,r,y” and “e,t,i,m”, instead of “o,u,r,y” and “e,i,t,m”, we get a pair of alterations

(7 - 9)

□ o u r □ y o u r □ e t i m □ t i m e

The symmetricity in (7 - 9) coincides with the symmetricity in

(7 - 10)

o e
u i
r t

So we have the following phrase

(7 - 11)

o u r t i e , y o u r t i m e

Now we will use the alteration Rome Rose as above. By this alteration

(4 - 11)

R o m e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

becomes

(7 - 12)

R o s e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

Note that we only have altered “m” to “s”. It is same as the function of medilla. Tracing the row and the column containing new “s”, we have imperfect shape of the leter “T”, which can be read as “Rose, slur”.

(7 - 13)

R o s e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

By similar opearation as (7 - 9), “i,t,am” in the lower right of “T” can be altered to “t,i,am”:

(7 - 14)

e t e i s e e t i s
i t a m t i a m

We may regard this “t,i,am” as “T I am”, where “T” means Rose and slur. Summing up the results, we get

(7 - 15)

our tie, your time. Rose, slur, T I am.

At the days of Francis Bacon, there were two comon meanings of rose; Court of England and Rosicrucian. His father Nicolas Bacon and William Cecil who is an uncle on his mother side, were pillars of Council of Queen Elizabeth . So Francis Bacon had strong ties with Elizabethan Court from his birth. It was a famous rumour that Francis Bacon was a Rosicrucian. For Rosicrucian we refer to “*Rosicrucians*” in “*The Columbia Encyclopedia, Sixth Edition. 2001*”:

(7 - 16)

members of an esoteric society or group of societies, who claim that their order has been in existence since the days of ancient Egypt and has over the course of time included many of

the world's sages. Their secret learning deals with occult symbols—notably the rose and the cross, the swastika, and the pyramid—and with mystical writings containing kabbalistic, Hermetic, and other doctrines. The first mention of a Rosicrucian group appeared in *Fama fraternitatis* (1614), possibly written by Johan Valentin Andreä (1586–1654), and the *Confessio rosae crucis* (1615), probably authored by the same person. These works described the travels of Christian Rosenkreuz and the development of the Rosicrucian society, mainly from Eastern and Arab origins. Some scholars believe that the name was used by Andreä in the hope that his writings would create a movement dedicated to social reform and esotericism, and that the description of the society was a work of imagination having symbolic or satiric intent. The society was variously called Brothers of the Rosy Cross, Rosy-Cross Knights, and Rosy-Cross Philosophers; its adepts are called Illuminati. There was much diffusion of ideas between the Rosy Cross and Freemasonry in England during the 18th cent.....

In “*Fama fraternitatis* (1614)”, we can find the six articles for Rosicrucians. We will refer to [JVA02] page 196, with translation by M.Harada.

(7 - 17)

1. None of them should enter any employment except for cureing the sick at no charge.
2. None of them should be constrained to wear a specific uniform, and they should rather wear folk costume of the Country.
3. Copemates should have meeting every year on the day of C, at the house of spirit, or write the cause of own absence.
4. Copemates should find out an adequate person as own heritor for own eventuality.
5. The word R. C. should be copemates' bulla, test word, and sign.
6. The fraternity should remain secret one hundred years.

The sixth article means the anonymity for one hundred years, which coincides with “slur” in (7 - 15).

(6 - 8)

m e d i l l a a l l i d e m a l l i d e m

implies that the author acts contrary to the sixth article. We see here that the author had believed the deciphering would be done in a century after him. Now we have the coincidence between (4 - 11), medilla, (7 - 15), rosicrucian, and (6 - 8).

§ 8 Shake-Operation and Triumphant Grave

Even though their preciousness as the literatures is excluded, Shakespeare’s dramas contain some special features. First of them is the pun. In “*Romeo and Juliet*” we see many bawdy puns. These are mainly spoken by Nurse and Mercutio. Among them, Mercutio’s speech at act 2 scene 1 is most scabrous. Because it is monologue, we feel it an anomalous speech which is merely scabrous, different from other dialogues containing bawdy pans which make the dialogues rhythmic. So this speech stands out in the drama. We refer to [Gi80] page 126:

(8 - 1)

M e r . If love be blind, love cannot hit the mark.
Now will he sit under a medlar tree
And wish his mistress were that kind of fruit
As maids call medlars when they laugh alone.
O Romeo, that she were, O that she were
An open-arse and thou a poperin pear!

These medlar and pear evoke us medilla and “pyrum pyrus” in § 6. In this way Mercutio and our pear make a relation in our consciousness. This new relation leads us to the discovery of the coincidence with respect to the line of Shake-operations:

(8 - 2)

W i l l i a m W i l l i a m [(5 - 2)]
(heredity of setting off in five letters)
s p e a r e s p e a r e [operation preceding to (5 - 5)]
(heredity of cutting off the last letter)
W i l l i W i l l i [operation preceding to (5 - 5)]
(heredity of setting off in four letters)
s p e a r s p e a r [(5 - 8)]
(heredity of cutting off the head)
W i l l W i l l [(6 - 1)]

We can follow this line with

(8 - 3)

p e a r p e a r

as . “p ear” evokes us the shape of an ear of a cup, i.e. a handle of a cup, which shape is

(8 - 7)

William William [(5 - 2)]
(heredity of setting off in five letters)
s p e a r e s p e a r e [operation preceding to (5 - 5)]
(heredity of cutting off the last letter)
Willi Willi [operation preceding to (5 - 5)]
(heredity of setting off in four letters)
s p e a r s p e a r [(5 - 8)]
(heredity of cutting off the head)
Will Will [(6 - 1)]
(heredity of cutting off the head)
p e a r p e a r [(6 - 1)]

In (8 - 7), regarding as Mercutio, we perceive that “W ill” in can be taken as “occurring one unfortune after another” that coincides with the death of Tybalt following to Mercutio’s death. Recall Prince’s speech at act 1 scene 1 in *“Romeo and Juliet”*. We will refer to [Gi80] page 86:

Prince . Three civil brawls bred of an airy word
By thee, old Capulet, and Montague,

So there had happened the brawls between two families in three times. These past three corresponds to , where the separation of each ending coincides with that these three are past affairs. In this drama, five persons die, i.e. Mercutio, Tybalt, Paris, Romeo, and Juliet in this order. denote past three brawls, denotes Mercutio’s death, denotes Tybalt’ death. Hence must denotes Paris’ death. In fact, the separated letter in , is the same as the initial of Paris. In separations are done at heads of words, as contrasted to . These give us the sufficient coincidences with respect to (8 - 7).

We will discuss on “P ear” further. We will check Romeo’s speech after killing Paris at act 5 scene 3 in *“Romeo and Juliet”*. We refer to [Gi80] page 226.

(8 - 8)

Romeo . One writ with me in sour misfortune’s book.
I’ll bury thee in a triumphant grave.

This phrase coincides with our “P ear” and “(4 - 11) (8 - 6)”. (4 - 11) is notiong but a misfortune’s book. Since Pyramus must be “Bottom”, we cannot write Paris’ name under Pyramus. So we have no alternative but to make (8 - 6). Then what is a triumphant grave?

We will decipher Pyearp as follows:

(8 - 9)

p y e a r p p y e a r p

In our deciphering so far, “years” appeared only as hundred years of Rosicrucian’s anonymity. On the other hand “P” is the 16th English letter. So we have

(8 - 10)

pyearp p year p 16 100 16 $16 \times 100 + 16 = 1616$.

It is said that Shakespeare died in 1616. His farewell note is dated March, 25, 1616. Next we will find these month and day.

(4 - 11)

R o m e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

In (4 - 11), only Brutus is inscribed by surname. His full name is Marcus Junius Brutus. So he has three “us” in his name. In Shakespeare’s *“Julius Caesar”*, Marcus Junius Brutus is a descendant of Lucius Junius Brutus. By which we can distinguish Brutus from this ancestor is only his first name Marcus. We will correct Brutus in (8 - 6) to Marcus, and inscribe it with March.

(8 - 11)

R o m e o a n d
I u l i u s e t
M a r c u s h
~~B r u t u s~~ e
p y e a r p i s

(8 - 11) contains March and 1616. For the day 25, we obtain it by addition, regarding Julius as 7 since his name implies 7th month in a year, and regarding R as 18 since it is 18th letter in the alphabet. Coincidence with intentional adoption of the word March is rather artful as follows: writing down the right column in (8 - 11) from the top, we get

(8 - 12)

a n d e t h e i s a n d e t h e i s

Deleting "Iulius" we have

(8 - 18)

R o m e o a n d
~~I u l i u s~~ e t
B r u t u s e
M a r c u s h
p y e a r p i s

We now have 18th day of March mentioned above. We will use "a" as adminicular one day.

(8 - 19)

a R o m e o n d
~~I u l i u s~~ e t
B r u t u s e
M a r c u s h
p y e a r p i s

Here we regard

$$a R = 1 + 18 = 19$$

So we get the month and the day. Coinciding with these, we can see Brook's name, at heads of first and third lines. Recall that "Ar.Br." had been appeared in the title of *Romeus* in 1562.

(8 - 20)

$$a R , B r = A r . B r . = A r t h u r B r o o k e$$

Checking the place in (8 - 19) where we got "O me? O us!" in (8 - 11) just now, we find

(8 - 21)

o m e o
O,me? Out "us"!
u t u s

Out "us" means that "Out "us" from the phrase in (8 - 16)". This can be considered as a speech by Brooke, who wants to deny belonging to "us" in (8 - 16). Following this require we have

(8 - 22)

a R o m e o n d
~~I u l i u s~~ e t
B r u t e
M a r c h
p y e a r p i s

In (8 - 22) we can find the column which can be read as

(8 - 23)

a c t e a c t e

from its bottom. Following this, we will raise “e” from the right edge of third line. Hence

(8 - 24)

a R o m e o e n d
~~I u l i u s~~ e t
B r u t
M a r c h
p y e a r p i s

Except for “et”, the right column can be read as

(8 - 25)

h i s e n d

which coincides with Brooke’s death. Next we will find the year 1563. To do this we must find out the meaning of “act e”. Recall the arrangement (4 - 11) which is the prototype of (8 - 22) and (8 - 24).

(4 - 11)

R o m e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

We see an average person Pyramus (although Ovid did not write so, this is natural consequence from the story) in the bottom, above him an aristocrat Brutus lies, the emperor Caesar upon

Brutus, and the top is Rome the nation itself. So we can see the social hierarchy in (4 - 11). Returning to (8 - 22) and (8 - 24), we perceive that the action of “e” is an advancement of “e” from aristocrat to the nation. So this “e” must be Elizabeth Tudor, who advanced from aristocrat to Queen who married with her nation. She ascended in 1558, 5 years before Brooke’s death. This absence can be recovered by “et” in the 2nd line of (8 - 24) which we do not use yet. We can regard this as

(8 - 26)
 e t e + 5 +

So we get 1563 as follows:

(8 - 27)
 “et” & “action of e”
 = “e +” & “accedence of Elizabeth Tudor”
 = 5 + 1 5 5 8
 = 1 5 6 3

[Note that the use of + as the sign of addition can be seen in Robert Recorde’s *“The Grounde of Artes”* (1540).]

The top line where Elizabeth Tudor arrived, should be not “Rome”, but “Rose”. So we alter Rome to Rose again. Then

(8 - 28)
 a R o s e o e n d
~~J u l i u s~~ e t
 B r u t
 M a r c h
 p y e a r p i s

we get “arose sure” which coincides with that Elizabeth Tudor arose surely. Note that the date of Brooke’s death and “pyearp” are present together in this arrangement.

Altering Romeo to Romeus (Brooke's Romeo) in (4 - 11), we get perfect column.

(9 - 1)

R o m e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

(R o m e o R o m e u s)

R o m e u s a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

This coincidence together with (8 - 28) leads us to the works earlier than Shakespeare. We will begin with Arthur Brooke. In his "*Romeus* (1597)", the spelling of the family name and surname of Romeus changes at a bewildering pace. Referring to [Bu66], we will check this aspect. Since *Romeus* is a poem with 3020 verses, each word can be indicated by the numbers of the line and the word. Now we list all the family names and surname of Romeus, without avoiding the duplication, in the order of appearances.

(9 - 2)

line	word
3 0	8 Montagew
5 3	8 Montague
1 6 5	4 Montagew
3 5 3	6 Montegewe
3 5 5	4 Montegew
5 8 2	8 Montegue
9 6 2	10 Montagewes
9 7 5	4 Montagewes
9 7 8	6 Montagewes
1 0 3 8	5 Mountagewes
1 0 4 3	2 Montagewes
2 9 3 0	2 Montagewes
3 0 0 6	2 Montagewes

At the ends of the words to , “w” and “e” appear alternatively. On the other hand all the ends of the words to are “es” which denotes of course plural for family name. This difference divide these 13 words into two groups, to , and to .

Within to , the middle is longer than others. Bargaining that same property can be found within to , we deduce that should be given special treatment. The reverse of can be read as

(9 - 3)

Montagew we gat no M

here “gat” is the past form of an old English word “get”. Next we will pick up such letter from each word, that the letter has same turn in the word as the turn of the word in its line. We will perform this operation for all the words to .

Development of the Greek alphabet (1)

Phenicia			Archaic		Eastern Alphabet			Western Alphabet			Classic ^{a)}			Modern	
letter	phone	value	letter	phone	letter			letter			letter	phone	value		
					Athens	Miletos	Corinth	Boeotia	Laconia	Arkadia					
𐤀	·	1	ΔΔ	a	𐤀 Δ	ΔΔ	Δ Δ	a	ΔΔ	ΔΔ	ΔΔ	A	a	1	A α
𐤁	b	2	𐤁𐤂𐤃	b	𐤁 𐤂	𐤁	𐤁𐤂	b	𐤁𐤂	𐤁	𐤁𐤂	B	b	2	B β
𐤄	g	3	𐤄𐤅	g	𐤄 𐤅	𐤄	𐤄𐤅	g	𐤄𐤅	𐤄	𐤄𐤅	Γ	g	3	Γ γ
𐤆	d	4	Δ	d	Δ D	Δ	Δ D	d	Δ D	Δ D	Δ D	Δ	d	4	Δ δ
𐤇	h	5	𐤇 E	e	𐤇 E	𐤇	𐤇 E	e	𐤇 E	𐤇 E	𐤇 E	E	ē	5	E ε
𐤈	w	6	𐤈 V	u			𐤈 V ¹⁾	w	𐤈 V	𐤈	𐤈 V ¹⁾	W		6	
𐤉	z	7	𐤉	zd (dz)	I	I	𐤉	z	I		𐤉	Z	z	7	Z ζ
𐤊	h	8	𐤊 H	h	𐤊 H	𐤊 H	𐤊	h	𐤊 H	𐤊	𐤊	H	ē ⁹⁾	8	H η
𐤋	θ	9	𐤋	th	𐤋	𐤋	𐤋	th	𐤋	𐤋	𐤋	Θ	th	9	Θ θ
𐤌	j	10	𐤌	i	𐤌	𐤌	𐤌	i	𐤌	𐤌	𐤌	I	i	10	I ι
𐤍	k	20	𐤍	k	𐤍	𐤍	𐤍	k	𐤍	𐤍	𐤍	K	k	20	K κ
𐤎	l	30	𐤎	l	𐤎	𐤎	𐤎	l	𐤎	𐤎	𐤎	Λ	l	30	Λ λ
𐤏	m	40	𐤏	m	𐤏	𐤏	𐤏	m	𐤏	𐤏	𐤏	M	m	40	M μ
𐤐	n	50	𐤐	n	𐤐	𐤐	𐤐	n	𐤐	𐤐	𐤐	N	n	50	N ν
𐤑	s	60	𐤑	s	𐤑	𐤑	𐤑	ks	𐤑	𐤑	𐤑	Ξ	ks	60	Ξ ξ
𐤒	·	70	𐤒 C	o	𐤒	𐤒	𐤒	o	𐤒	𐤒	𐤒	Ο	ō	70	Ο ο
𐤓	p	80	𐤓	p	𐤓	𐤓	𐤓	p	𐤓	𐤓	𐤓	Π	p	80	Π π
𐤔	s	90	𐤔	s			𐤔	s						90	
𐤕	q	100	𐤕	q	𐤕	𐤕	𐤕	q			𐤕	Ϟ	q	100	Ϟ Ϟ
𐤖	r	200	𐤖	r	𐤖	𐤖	𐤖	r	𐤖	𐤖	𐤖	Ρ	r	100	Ρ ρ
𐤗	s	300		s	𐤗	𐤗	𐤗	s	𐤗	𐤗	𐤗	Σ	s	200	Σ σ,ς
𐤘	t	400	𐤘	t	𐤘	𐤘	𐤘	t	𐤘	𐤘	𐤘	Τ	t	300	Τ τ
𐤙	w		𐤙	u	𐤙	𐤙	𐤙	u	𐤙	𐤙	𐤙	Υ	ū	400	Υ υ
				ph	𐤚	𐤚	𐤚	ph	𐤚	𐤚	𐤚	Φ	ph	500	Φ φ
			↓	ks	𐤛	𐤛	𐤛	kh	𐤛	𐤛	𐤛	Χ	kh	600	Χ χ
			⊙	ū	𐤜	𐤜	𐤜	ps	𐤜	𐤜	𐤜	Ψ	ps	700	Ψ ψ
					Ω	Ω	Ω	ō			Ω	ō ¹⁰⁾		800	Ω ω

By this chart, we perceive that all [1] [2] [3] are ancestors of English “S”. This coincides with “WE S”. So they are also ancestors of Greek sigma ς, which is regarded as the prototype of our cedilla, and hence as the prototype of medilla. The foot note of this chart says that in each area people used “M”-shaped letter, or both of [1] and [2], and “M”-shaped letter vanished later. This vanishing is nothing but “we gat no M”. Among [1] [2] [3], the oldest one is the Phoenician letter [3]. Similarly, in the required order mentioned above, [3] was the oldest one. The chart shows us that the areas where people used [1] and [2] are Athens and Boeotia. For contemporaries of Shakespeare, the anchorage of this kind was Herodotus’ *“The Histories”*. This can be known by the presence of the book [He1584]. We will refer [He96] BOOK FIVE pp.299-300.

(9 - 6)

The Gephyraei, to whom the two men who killed Hipparchus belonged, came, by their own account, originally from Eretria; but I have myself looked into the matter and find that they were really Phoenicians, descendants of those who came with Cadmus to what is now Boeotia where they were allotted the district of Tanagra to make their homes in.

After the expulsion of the Cadmeans by the Argiva, the Gephyraei were expelled by the Boeotians and took refuge in Athens, where they were received into the community on certain stated terms, which excluded them from a few privileges not worth mentioning here. The Phoenicians who came with Cadmus - amongst whom were the Gephyraei - introduced into Greece, after their settlement in the country, a number of accomplishments, of which the most important was writing, an art till then, I think, unknown to the Greeks. At first they used the same characters as all the other Phoenicians, but as time went on, and they changed their language, they also changed the shape of their letters. At that period most of the Greeks in the neighbourhood were Ionians; they were taught these letters by the Phoenicians and adopted them, with a few alterations, for their own use, continuing to refer to them as the Phoenician characters - as was only right, as the Phoenicians had introduced them.

Apart from the believability, by this book, contemporaries of Shakespeare must have believed that Poenician characters ware first implemented into Boeotia, and they became the origin of Greek characters. In (9 - 6) the career of Gephyraei is

Phoenicia Athens Boeotia

which coincides with

(9 - 7)

3	1	2
Phoenicia	Boeotia	
	Athens	

In (9 - 4), we found triple “we” of the ends of the words. These coincide with triple “us” in (4 - 11). And by this coincidence we forefeel the appearance of more two “our tie” which correspond to “our tie” in (7 - 15). Here we will refer to the end of act 2 scene 4 in *“Romeo and Juliet”*. We will refer to [Gi80] pp.152-153.

(9 - 8)

Nurse. Doth not rosemary and Romeo begin both with a letter?

Romeo. Ay, Nurse, what of that? Both with an ‘R’.

Nurse. Ah, mocker! That's the dog's name, 'R' is for the
No, I know it begins with some other letter;

For the explanation of this 'R' which is bizarre at first glance, many researchers refer to Ben Jonson's *English Grammer* published about 1600. It says that 'R' sounds like dog's growl. It seems to be appropriate. But at our first reading without any explanation as this, Nurse's speech is interpreted as her mistake of "R" and "D", and self correction of it without interruption. Note that the row of " " (it is of course the row of "r") lies above the row of " " in (9 - 5). This is of course the row of "r". "r" took the shapes look alike modern "R" and "D" in Athens, when [1] and [2] were used. This "look alike" coincides with Nurse's "Ah, mocker!". We, who evoked modern "D" by this ancestor of modern 'r' is very a mocker. Our [1] and [2] lie beneath these 'R' and 'D'. So this Nurse's difficult (and hence conspicuous in first reading) speech coincides with [1] and [2] as two old sigma in Athens.

That Poenician ancestor of modern 's' (i.e. our [3]) looks like modern 'W', yields that the function of our medilla "m s" can be represented as "M W" which coincides with the half rotation by "Vero".

(9 - 9)
M W S

Cedilla alters the pronunciation of 'c' to [s], whereas medilla alters the shape of 'm' to 's'. That the function of medilla can be regarded as *the half rotation* coincides with the fact that the Greek ancestor 'ς' of 's' which is the result of medilla, is obtained by *the half rotation* of cedilla 'ç'. The operation "M W", by which the function of medilla can be regarded as half rotation, coincides with "ill W"='M' in (6 - 4). That 'W' in "M W" is originally [3], which, together with [2] can be considered as *the initial of William Shakespeare*, coincides with that 'W' in "ill W"='M' is originally obtained from *the initial part of the name William Shakespeare*. That 'W' in "M W" is originally [3], coincides with that "we gat no M" became easy to read when [3] was born. Moreover that shapes of three letters are related to the transition of the Greek letter 'ς' coincides with that our process of obtaining medilla " s cedilla medilla" started with the shape 'ς'.

We can consider medilla as

(9 - 10)
medilla med.ill a medical ill a

"medical ill" means disease. It is same as ill of "ill W". So we may use similar operation as "ill W",

(9 - 11)

medilla med.ill a medical ill a e

Following the second meaning “e a” of “no ash” in § 5, we can say “e” at (9 - 11) is the pear fruit obtained at (5 - 10). The operation (5 - 30), which is the prototype of medilla, is obtained by joining (5 - 12) to (5 - 11). In (5 - 11) we applied the half operation to “e”. So we see *that* (9 - 11), *and* the second meaning “e a” of “no ash”, *and* medilla “m s” can be represented as half rotation “M W” *are mutually coincide*.

In this way we get thorough coincidences with respect to medilla. Our acceptance of medilla means the acceptance of the arrangement

(5 - 1)

W i l l i a m S h a k e s p e a r e
F r a n c i s B a c o n

and also means the acceptance of

(6 - 8)

m e d i l l a a l l i d e m a l l i d e m

of these two geniuses. These, however, form just a part of the whole network of coincidences.

§ 1 0 Second Deciphering of (4 - 11) [On Transition of Alphabet]

As “WE S” shows, [1] [2] [3] of (9 - 5) as characters in Athens, Boeotia, Phoenicia form a family of “S”. In this family, [3] and [2] are the initials of William Shakespeare i.e. Francis Bacon. So we may consider this family denotes the real family to which Francis Bacon belongs. “R” and “D” lie directly above [3] and [2]. What do these “R” and “D” mean for the family of Francis Bacon? Following Nurse’s speech, we should consider “R” and “D” as initials of someone, who is closely connected to Francis Bacon, and stands directly above Francis Bacon. It is natural that we consider this person to be Robert Devereux, Earl of Essex. By the decomposition

Essex ES + sex

we perceive that this “ES” correspondes to [1] [2], and “sex” correspondes to

Man=‘M’ of “we gat no M”

and

Woman=‘W’ of [3].

Then it follows that

“we gat no M” “we gat no Man”

Among all matters appeared so far, the matter most suitable to “we gat no Man”, is the accedence of Elizabeth Tudor. In that case, “we” means the royal family. This evokes us “royal we”, and makes us consider

“we” = Queen Elizabeth

Indeed we have

“W” of [3]=Woman

and “E” is same as the initial of the name Elizabeth. Moreover [3] is a Phoenician word, and the name Phoenicia comes from that their ancestors had worshiped phoenix. Further, Queen Elizabeth earned herself the nickname of phoenix at her days. Note that now we have

1="E" , 1 implies Elizabeth Tudor

2="S" , 2 implies William Shakespeare (i.e. Francis Bacon)

3="W", 3 implies both William Shakespeare (i.e. Francis Bacon) and Elizabeth Tudor

So the family of "S" means the family of Elizabeth Tudor.

The family of "r" to which Robert Devereux belongs, lies next to the family of "S". Corresponding to this, we see in [I19] page 109 that Elizabeth Tudor and the mother of Robert Devereux have common lineage. On the other hand Francis Bacon who denoted by 3 and 2, lies in the family of "S". This yields that

Francis Bacon is in direct line from Elizabeth Tudor.

Considering their difference in age, this means

Francis Bacon is a son of Elizabeth Tudor.

Here Francis Bacon reveals the secret of his birth. By this reveal and "arose sure" at the end of § 11, Francis Bacon intimates that

Francis Bacon should ascend the throne next.

At (8 - 22) (8 - 24) we saw the accedence of Elizabeth Tudor denoted by the rising "e". We will seek the similar rising letter which denotes Bacon's ardent wish, i.e. denotes the accedence of Francis Bacon. By what letter should he be denoted? Among 1 2 3, the letter which can denote Francis Bacon without ambiguity, is "S". So we should seek the rising "s". Recall the alteration which links the function of medilla and half rotation.

(9 - 9)

M W S

Now we can consider this alteration as

"absent of man" "the accedence of Elizabeth Tudor" "the accedence of Francis Bacon"

So (9 - 9) denotes not only the function of medilla, but also the ardent wish of Francis Bacon. We should seek the rising "s" which has been obtained by the operation of medilla. Recall that by Juliet's speech (7 - 1), we got the alteration "Rome Rose", which is same as the function of

(10 - 3)

R o s e o a n d
I u l i u s e t
B r u t u s e
P y r a s u s i s

Then we perceive that the area of “t i am” can be traced as “it as”. Raising “s” we get

(10 - 4)

R o s e s o a n d
I u l i u s e t
B r u t u s e
P y r a u s i s

Then our “Rose, slur” becomes “Roses slur”, which can be considered as “subject + verb”.

And the shape of our “T” becomes perfect.

(10 - 5)

R o s e s o a n d
I u l i u s e t
B r u t u s e
P y r a u s i s

Here we want to find the way to joint “it as” to “Roses slur”. But “it as” have altered to “it a”. So we must find the way to compensate “s” without adding any letter. This is possible, if we lift “it a” as follows:

(10 - 6)

i
t
a
R o s e s o a n d
I u l u s e t
B r u u s e
P y r u s i s

Now we get the *Rose cross*. Note that the bottom of (10 - 6) coincides with (5 - 30) and (5 - 31). This shows our application of medilla to (7 - 13) is correct. Next we must find the way to extend

In (9 - 5), Elizabeth's [1] lies beneath "R" and "D" which denote Robert Devereux. It is bizarre that the Queen lies beneath Robert Devereux. Elizabeth's another figure [3] seems not to lie beneath "R" and "D". [3] only lies the head of the family of "S". RD took care of [2], who was though a child of [3], not permitted own right to the throne. This would be an uncomfortable thing for [3]. Here we perceive that [1] denotes the bond of the mother and the son. So [1] is the figure denotes both Elizabeth and Bacon. RD might get the wrong idea that [1] is a weakpoint of [3]. Bacon's vexation was based not only on his ambition, but also on his sense of crisis that the disregard of him leads to the disregard of the Queen. In fact we can see Robert's winning of Queen's favor, his rising, and uprising in the history.

Here we may correct the interpretation of [1] [2] [3] as follows:

- [1]='E', [1] implies both William Shakespeare (i.e. Francis Bacon) and Elizabeth Tudor
- [2]='S', [2] implies William Shakespeare (i.e. Francis Bacon)
- [3]='W', [3] implies both William Shakespeare (i.e. Francis Bacon) and Elizabeth Tudor

§ 1 1 Novum Organum

“Four Idoras” are well known keywords in the philosophy of Francis Bacon. As the perfect suit, these four appeared first in “*Novum Organum*” (1620) written in Latin. This is alike to “the four causes of error” stated by Roger Bacon in his “*Opus Majus*”. We will refer to [Bac00] page 40 XXXIX.

(11 - 1)

([Bac00] page 40 XXXIX)

There are four kinds of illusions which block men’s minds. For instruction’s sake, we have given them the following names: the first kind are called *idols of the tribe*; the second *idols of the cave*; the third *idols of the marketplace*; the fourth *idols of the theatre*.

Note that in Latin, the first is called “*idola tribus*”, the second is “*idola specus*”, the third is “*idola fori*”, and the fourth is “*idola theatri*”. With respect to the first “*idola tribus*”, we will refer to [Bac00] page 41 XLI, and [Bac00] page 42 XLV with underlining by M. Harada.

(11 - 2)

([Bac00] page 41 XLI)

The *idols of the tribe* are founded in human nature itself and in the very tribe or race of mankind. The assertion that the human senses are the measure of things is false; to the contrary, all perceptions, both of sense and mind, are relative to man, not to the universe. The human understanding is like an uneven mirror receiving rays from things and merging its own nature with the nature of things, which thus distorts and corrupts it.

(11 - 3)

([Bac00] page 42 XLV)

The human understanding from its own peculiar nature willingly supposes a greater order and regularity in things than it finds, and though there are many things in nature which are unique and full of disparities, it invents parallels and correspondences and non-existent connections. Hence those false notions that *in the heavens all things move in perfect circles* and the total rejection of spiral lines and dragons (except in name). Hence the element of fire and its orbit have been introduced to make a quaternion with the other three elements, which are accessible to the senses. Also a ratio of ten to one is arbitrarily imposed on the elements (as they call them), which is the ratio of their respective rarities; and other such nonsense. This vanity prevails not only in dogmas but also in simple notions.

With respect to the second “*idola specus*”, we will refer to [Bac00] page 41 XLII, and [Bac00] page 47 LVI with underlining by M. Harada.

(11 - 4)

([Bac00] page 41 XLII)

The *idols of the cave* are the illusions of the individual man. For (apart from the aberrations of human nature in general) each man has a kind of individual cave or cavern which fragments and distorts the light of nature. This may happen either because of the unique and particular nature of each man; or because of his upbringing and the company he keeps; or because of his reading of books and the authority of those whom he respects and admires; or because of the different impressions things make on different minds, preoccupied and prejudiced perhaps, or calm and detached, and so on. The evident consequence is that the human spirit (in its different dispositions in different men) is a variable thing, quite irregular, almost haphazard. Heraclitus well said that men seek knowledge in lesser, private worlds, not in the great or common world.

(11 - 5)

([Bac00] page 47 LVI)

There are some minds which are devoted to admiration for antiquity, others to the love and embrace of novelty, and few have the temperament to keep to the mean without criticizing the true achievements of the ancients or despising the real contributions of the moderns. This is a great loss to the sciences and to philosophy, since these are not judgements but enthusiasm for antiquity or modernity; and truth is not to be sought from the felicity of a particular time, which is a variable thing, but from the light of nature, which is eternal. We must reject these enthusiasms, and ensure that the understanding is not diverted into compliance with them.

With respect to the third “idola fori”, we will refer to [Bac00] pages 41-42 XLIII, and [Bac00] pages 48-49 LX with underlining by M. Harada.

(11 - 6)

([Bac00] pp.41-42 XLIII)

There are also *illusions* which seem to arise by agreement and from men’s association with each other, which we call *idols of the marketplace*; we take the name from human exchange and community. Men associate through talk; and words are chosen to suit the understanding of the common people. And thus a poor and unskillful code of words incredibly obstructs the understanding. The definitions and explanations with which learned men have been accustomed to protect and in some way liberate themselves, do not restore the situation at all. Plainly words do violence to the understanding, and confuse everything; and betray men into countless empty disputes and fictions.

(11 - 7)

([Bac00] pp 48-49. LX)

The *illusions* which are imposed on the understanding by words are of two kinds. They are either names of things that do not exist (for as there are things that lack names because they have not been observed, so there are also names that lack things because they have been imaginatively assumed), or they are the names of things which exist but are confused and badly defined, being abstracted from things rashly and unevenly. Of the former sort are fortune, the first mover, the orbs of the planets, the element of fire and fictions of that kind, which owe their origin to false and groundless theories. *Idols* of this kind are easily got rid of; they can be eradicated by constantly rejecting and outdating the theories.

With respect to the fourth “*idola theatri*”, we will refer to [Bac00] page 42 XLIV, and [Bac00] page 52 LXIV with underlining by M. Harada.

(11 - 8)

([Bac00] page 42 XLIV)

Finally there are the *illusions* which have made their homes in men’s minds from the various dogmas of different philosophies, and even from mistaken rules of demonstration. These I call *idols of the theatre*, for all the philosophies that men have learned or devised are, in our opinion, so many plays produced and performed which have created false and fictitious worlds. We are not speaking only of the philosophies and sects now in vogue or even of the ancient ones; many other such plays could be composed and concocted, seeing that the causes of their very different errors have a great deal in common. And we do not mean this only of the universal philosophies, but also of many principles and axioms of the sciences which have grown strong from tradition, belief and inertia. But we must speak at greater length and separately of each different kind of *idol*, to give warning to the human understanding.

(11 - 9)

([Bac00] page 52 LXIV)

The *empirical* brand of philosophy generates more deformed and freakish dogmas than the *sophistic* or rational kind, because it is not founded on the light of common notions (which though weak and superficial, is somehow universal and relevant to many things) but on the narrow and unilluminating basis of a handful of experiments. Such a philosophy seems probable and almost certain to those who are engaged every day in experiments of this kind and have corrupted their imagination with them; to others it seems unbelievable and empty. There is a notable example of this among the chemists and their dogmas; otherwise it scarcely exists at this time, except perhaps in the philosophy of Gilbert. However, we should

not fail to give a warning about such philosophies. We already conceive and foresee that, if ever men take heed of our advice and seriously devote themselves to experience (having said goodbye to the sophistic doctrines), then this philosophy will at last be genuinely dangerous, because of the mind's premature and precipitate haste, and its leaping or flying to general statements and the principles of things; even now we should be facing this problem.

Now we must fight the most formidable opponents.

The first, the second, and the fourth idols attack us with each underlined parts in (11 - 3), (11 - 5), and (11 - 9) respectively. However, only the third idol backs us up; in (11 - 7), the phrase

there are things that lack names because they have not been observed

evokes us medilla, and two phrases which follow this

there are also names that lack things because they have been imaginatively assumed

or they are the names of things which exist but are confused and badly defined, being abstracted from things rashly and unevenly

evoke us William Shakespeare.

At any rate, these idols hang about our decipherings. Just as (4 - 11) these make a 4th-tuple. So we will write these in Latin as follows:

(11 - 10)

t r i b u s
s p e c u s
f o r i
t h e a t r i

After the fashion of (7 - 13), we will separate "us" or "tri" from the left four letters of each word. Since "tri - " means three, "us us tri" can be regarded as "us us us".

(11 - 11)

t r i b u s u s
s p e c u s u s
f o r i
t h e a t r i u s

In (11 - 11) only the third line lacks its tail. This difference coincides with that only the third

idoras back us up. Since tribus (Latin. *tribe*) is an ancestor of the word tribe, the spelling “spec” beneath “trib”, and the meaning of tribe, evoke us the word “species”. The ancestor of the word species is

specere (Latin *observation*)

Indeed we can find “T”-figured “specere” in (11 - 11). Just like “rose slur” in (7 - 13), the “T”-figure in (11 - 11) is imperfect. However the “T”-figure of (11 - 11) is smaller than that of (7 - 13).

(11 - 12)

t r i b u s
s p e c u s
 f o r i
 t h e a t r i

Removing “T” in (11 - 12), we see in the bottom that

(11 - 13)

thea th a aht ah, T!

Here we will apply *the metamorphoses of words* to (11 - 12), in other words, we will transform words as follows

t r i b u s t r i b e u s
 s p e c u s s p e c i e s u s

(11 - 14)

t r i b e u s
s p e c i e s u s
 f o r i
 t h e a t r i

At the first line we have

(11 - 15)

“tribe us” “tri be us” “tri = us”

which coincides with (11 - 11). By the comparison between (7 - 13) and (11 - 14), with the aid of

“tri = us”, we find that the third line of (11 - 14) needs “o”. With parentheses we will introduce “o” to (11 - 14) temporarily.

(11 - 16)

t	r	i	b	e	u	s		
s	p	e	c	i	e	s	u	s
f	o	r	i	(o)				
t	h	e	a	t	r	i		

Recall that “T” of (11 - 11) is smaller than “T” of (7 - 13). Following the interpretation of the figure “T” in § 10, we perceive that this atrophica means the atrophy of Tudor, which coincides with the fact that Tudor dynasty had ended by 1620. That the imperfection of “T” in (11 - 11) coincides with the fact that the event relevant to the ascent of “s” to the first line of (10 - 4) had not occurred, in other words, that the accedence of Francis Bacon had not occurred. In (8 - 28) we considered the ascent of “e” as the accedence of Elizabeth Tudor. In (11 - 16), we can see “e” at the first line, and at the cross-point of “T”. The latter means the post and the success of her. But she had passed in 1620. So these two “e” are mere illusions. Note that

spectri (Latin *illusion*)

Therefore Francis Bacon was the last of Tudor at 1620. He was faced with the atrophy of Tudor at 1620. So he wanted to cry

“Respect Tudor!”

But this is an unreasonable demand for the world of the day. By these arguments we perceive that we should insert “tri” forcibly into the second line of (11 - 16) as follows;

(11 - 17)

t	r	i	b	e	u	s					
s	p	e	c	t	r	i	i	e	s	u	s
f	o	r	i	(o)							
t	h	e	a	t	r	i					

here we get “respc” along “T”, and “spectri” in the second line. By this new “tri”, we get a coincidence about 3, i.e. three lines except for the third contain “tri”.

Illusion of Elizabeth Tudor lives in Francis Bacon’s memory. We will try to bring Queen into the bottom line where “s” of Francis Bacon was seated when (10 - 3), and where the word

theatri (Latin *of theatre*)

intimates

specere theatri (Latin *observation of theatre*)

Though “s” could descend directly in (10 - 4), “e” in (11 - 17) cannot so. Even Queen, it is forbidden to go across

(11 - 18)

i e s u s = J e s u s

So this “e” abandons going down directly, and crowds right “us” out, and then descends directly. In this way “e” falls to the right of “tri” in the fourth line.

(11 - 19)

t r i b ————— u s
s p e c t r i i e s u s
f o i (o)
t h a t r i e

The accedence of Francis Bacon was merely his wish, whereas that of Elizabeth Tudor was a fact. So we trace the course in (11 - 19) relevant to the course of “rules” in (10 - 7), without avoiding the cross-point. Then we get

(11 - 20)

e r e c t r i

which must be corrected to

electri (Latin *of alloy*)

Now we will rewrite “erectri” to “electri” by force. However for this operation “r l” we will get a coincidence later.

(11 - 21)

e r e c t r i e l e c t r i

This intimates

specere electri (Latin *observation of alloy*)

which evokes us the Rosicrucian order.

By (11 - 21), (11 - 19) comes to

(11 - 22)

```
t r i b                u s
s p e c t r i i e s u s
f o l i                (o)
t h e a                t r i e
```

We can see the word “folio” in the third line. Note that “*first folio*” by Shakespeare was published in 1623 whereas the suit of four idolas appeared in 1620 for the first time. Aside from this Francis Bacon gets very angry at being sullied the respect which has been altered to “lespect”. Now he must take his mother’s position to overcome this crisis. In this way he comes to appearing at the first line. But where has he been so far? The last of Tudor must be “e” at the bottom of “T”. (Recall that $\boxed{1}$ =’E’, and $\boxed{1}$ implies both William Shakespeare (i.e. Francis Bacon) and Elizabeth Tudor in § 11.) He is a part of “theatri” which intimates his “specere theatri”. We bring this “e” to the first line. Now “e”, which denotes arisen FrancisBacon, goes up beyond all obstructions. So we have

(11 - 23)

```
t r i b e                u s
s p e c t r i i e s u s
f o l i                (o)
t h a                t r i e
```

(11 - 23) can be traced except for one letter, following partition line as follows;

(11 - 24)

```
t r i b e                u s
s p e c t r i i e s u s
f o l i                (o)
t h a                t r i e
```


(9 - 1)

R o m e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

(R o m e o R o m e u s)

R o m e u s a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

(9 - 1) shows that if we make the perfect column of “us”, we will be faced with the shortage of “us” and the excess of “o”.

Since we get (11 - 26) with the aid of (7 - 13), we will make the perfect column of “us” in (7 - 13).

(7 - 13)

R o s e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

Letting “r l” in the first line of (7 - 13), we get “lose o”.

(11 - 28)

l o s e o a n d
I u l i u s e t
B r u t u s e
P y r a m u s i s

Here we perceive that the interchange of “o” and “us” in (7 - 13) and (11 - 26) coincides with the operation “r l”. By this operation (7 - 13) becomes

Note that "spectri" is the genitive of the Latin word "spectrum". And "spectrum" is an equivalent term to "idolum" which is *the singular form of "idora"*.

"that" of "that lie" in (11 - 27) means "3" of "1623" which is the year printed on the inner cover of Shakespeare's *"first folio"*. That this "3" is an illusion yields that Shakespeare's *"first folio"* should be already finished when *"Novum Organum"* was published for the first time. Substituting "3" for "that" of "that lie", we get

(11 - 32)

t r i b e	
s p e c t r i	i e s u s
f o l i	o
	3 l i e

At [T97] page 1591, we find that in the manuscript copies since 1300, "z" and "3" were mixed up. Following this we will treat "3" in (11 - 32) as "z". Then (11 - 32) becomes

(11 - 33)

3 l i e z l i e

The letter "l" of "zlie", as well as "l" of "foli", comes from the alteration "r l". Regarding "li" as one, we have

(11 - 34)

3 l i e z l i e z l i e e l i z = Elizabeth

Next we will find the coincidences with respect to (11 - 34). First we must recall that "e" of this "eliz" is the letter which denotes Elizabeth. It is the first coincidence. "3lie" at the start point of (11 - 32) is the coalition of "3" and "lie" across the partition line. The right part of (11 - 32) is

(11 - 35)

i e s u s	
o	the figure of the lettr "z"
3 l i e	

(Iesus, o 3 lie!)

This figure "z" coincides with "3 z" in (11 - 34). We will seek "eli" which correspondes to this figure "z".

(11 - 32)

```
t r i b e
s p e c t r i | i e s u s
f o l i       | o
              3 | i e
```

“li e” of the bottom of the figure “z” is a part of “z”. To avoid a repeated use, we cannot adopt this as our “eli”. So we must find the alternate. Recall that both of “l” of “3lie” and “l” of “foli” come from the alteration “r l”. For this reason we use “li” of “foli” as “li” of desired “eli”. Recall that “e” of “li e” in the bottom is the letter which denotes Elizabeth. So we adopt “e” at the cross-point of the figure “T” as “e” of desired “eli”.

(11 - 36)

```
t r i b e
s p [e] c t r i | i e s u s
f o [l] i       | o
              3 | i e
```

These choices lead us to the perfect spelling of the name Elizabeth. To see this we must back to (11 - 30). Rewriting “tri” in the first line of (11 - 30) as follows

tri 3 z

we have

(11 - 37)

```
z b e
s p [e] c t r i | i e s u s
f o [l] i       | o
t h a         t | i e
```

Using “spectri Iesus” (Latin *Jesus of illusion*) as a clue, we will trace the cross as follows

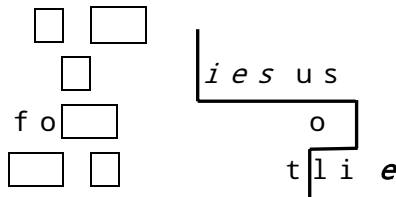
(11 - 38)

```
[z] [b e]
s p [e] c t r i | i e s u s
f o [l] i       | o
[t h] [a]     t | i e
```

Starting with “e” and “li” we get e l i z a b e t h = Elizabeth.

This result coincides with “3=z”, regarding “li” as one, and Elizabeth of (11 - 34). This cross must be Francis’ pray for his mother. But this arrangement is far from the figure of cross. What does this arrangement mean? To resolve this, we must remove idols. So we remove spectri and Elizabeth who had passed away. Note that with this removing, “e” at the first line which denotes arisen Francis Bacon is also removed. We perceive that he does not want to become King here.

(11 - 39)



The left of the remaining can be traced as

(11 - 40)

f o o t f o o t

This word makes us perceive that the remaining frames in (11 - 39) form the figure of “foot”. In the next section we will go to the Italian Peninsura which boot-like figure had been known at 13 century. Italy is the home country of the Romeo story. So we will come to tracing of the roots of the story.

Now recall that the title of Arthur Brooke’s first edition (1562) is

(1 - 2)

THE TRAGICALL HISTORYE OF / ROMEUS AND JULIET

/written in Italian by Bandello, and nowe in / Englishe by Ar. Br.

Here the author ’s name is abbreviated to “Ar.Br.”.Having no reference to Boaistuau, this title seems to assert that Brooke has translated from the version of Bandello directly.

With this clue we will come to travel to Italian Peninsura. So we will ask Mr. Brooke a guide.

(We treat the ciphers in § 11 later again, for the sake of its depth.)

We will shake the sequence of letters which has obtained at (9 - 4).

(12 - 1)

w e t g t e s t g t o o o w e t g , t e s t g t o o , o .

Now we can find the meaning of the phrase “wet g” nowhere. So we will try to find the meaning of “test g too”. The word “too” shows that there is some test which is already done, and now we must run the test for this new “g”. Since this sequence of letters in (12 - 1) comes from deciphering of the surnames and the family names of Romeus, this test may be considered as the deciphering of the name of someone, e.g. Romeus, Capulet, Iuliet. Among these we should take Iuliet. Recall that Brooke’s title seems to assert that he has translated from the version of Bandello directly. At Bandello’s Romeo story, Iuliet is

(12 - 2)

G i u l i e t t a

which we may be regarded as

Giulietta = g+iuliet+ta

In (1 - 3), seeking the authors in whose story the heroines’ first names begin with g, we hark back to Matteo Bandello and Luigi da Porto. In their story, heroine’s name is Giulietta.

Recall that

(2 - 22)

Thus Romeo and Iuliet be Pyramus and Thisbe.

If the source of Shakespeare’s “*Romeo and Juliet*” had been only Brook’s poem, then the sentence would have been as follows:

(12 - 3)

Thus Romeo and Iuliet be Romeus and Iuliet.

So (2 - 22) can be regarded as the words by the author who takes Pyramus and Thisbe in his Romeo story for the first time. And appearance of Siena in (8 - 14) must be based on the story by

Masuccio. By these two, we notice the story by da Porto. By [Mu71]p.xxviii, the full title of his Romeo story is

(12 - 4)

Hystoria Novellamente Ritrovata di Due Nobili Amanti
(story of two noble lovers which has been found and in the news)

This is rather expository writing than the title. The case is similar for Bandello. At the head of his story we can see, referring to [Ban] page 280,

(12 - 5)

La sfortunata morte di dui infelicissimi
amanti che l'uno di veleno e l'altro di dolore morirono, con varii accidenti
(The unfortune death of most unfortune lovers, one by poison and another by dolor, with various accidents)

Now we back to (12 - 1). Following

(12 - 6)

t e s t g t o o , o

we will decipher Giulietta. Based on the versions by Bandello and da Porto, we will 'test' the arrangement of the four persons appeared in (4 - 13). Lovers are Giulietta and Romeo. Using Italian, Julius becomes Giulio, Brutus becomes Bruto, brute (as a French word) becomes bruto, Pyramus becomes Piramo, Pyramis becomes piramide. So our result of this test is

(12 - 7)

G i u l i o e t t a
R o m e o
B r u t o
P i r a m o i d e

framed letters "tooo" form the same arrangement as "tooo" in (9 - 4). So we get another meaning of (12 - 6):

(12 - 8)

t e s t g t o o , o (test g, too, o!)

t e s t g t o o o (test g, tooo)

We get (12 - 7) by “test g”, and find the same “tooo” as before.

Next we will consult on

(12 - 9)

w e t g

The emphasis of “tooo” in (12 - 8) leads to the disregard of the perfect column of “o”. Similar disregard has occurred at (9 - 4). This coincides with “lose o” in (11 - 28). So we regard “o” as

ette (Ital. *thing of practical nought*)

By this we perceive “etta” in (12 - 7) should be altered to “ette”. Before the operation we must perceive that under “etta” we can find “ide”. Since

i d i d.=idem (Eng. *same as above*)

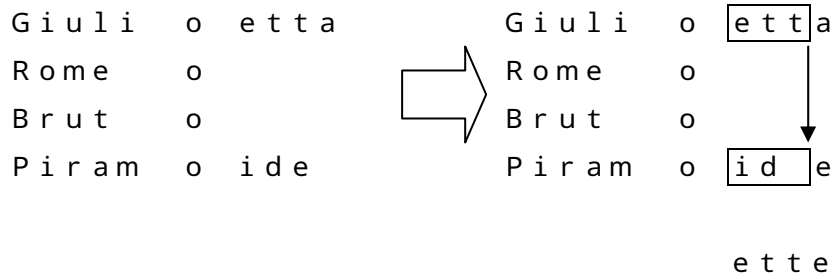
the correction of etta ette can be compensated by

(12 - 10)

i d e i d e m e

so we have

(12 - 11)



This operation tells us the importance of vertical lines in this arrangement. So we must notice prominent “i” and “m” next. These two letters form

im Im I'm I am

Opening "I am", in other words, moving "i" to the left end and "m" to the right end, we have

(12 - 12)

Giulio	etta		iGiulio	etta
Rome	o		Rome	o
Bruto	o	→	Bruto	o
Piramide			Piramide	

Here we can trace idem, matteo and luiGi. Last two are of course Matteo Bandello and Luigi da Porto.

(12 - 13)

iGiulio	etta
Rome	o
Bruto	o
Piramide	

Note that we have the line

(12 - 14)

idem Matteo Bandello Luigi da Porto

Then we will seek the extension of this line. We first return from left edge "i" to "G", and then down to the below. Getting GRB, we expect 'R' as the next letter, i.e. GRBR = Great Britain. But to get 'R' we must round to the left with respect to the direction of movement. Here we perceive the existence of "pirate". Note that our rounding to the left seems rather to go under convoy of pirate than to avoid pirate. In this way we know our course is a sea route.

(12 - 15)

iGiulio	etta
Rome	o
Bruto	o
Piramide	

along 'pirate', we round at u, and then arrive at the port of London.

(12 - 16)

iGiul	o etta
Rome	o
Brut	o
Pira	o id em

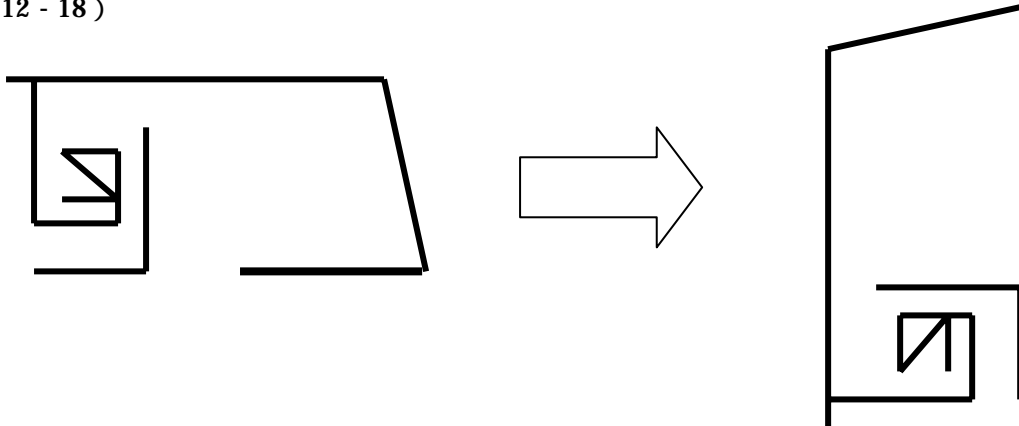
After changing of the direction, our ship touches down. Then we find that the port is full of 'rumour'. The course ends there.

(12 - 17)

iGiul	o etta
Rome	o
Brut	o
Pira	o id em

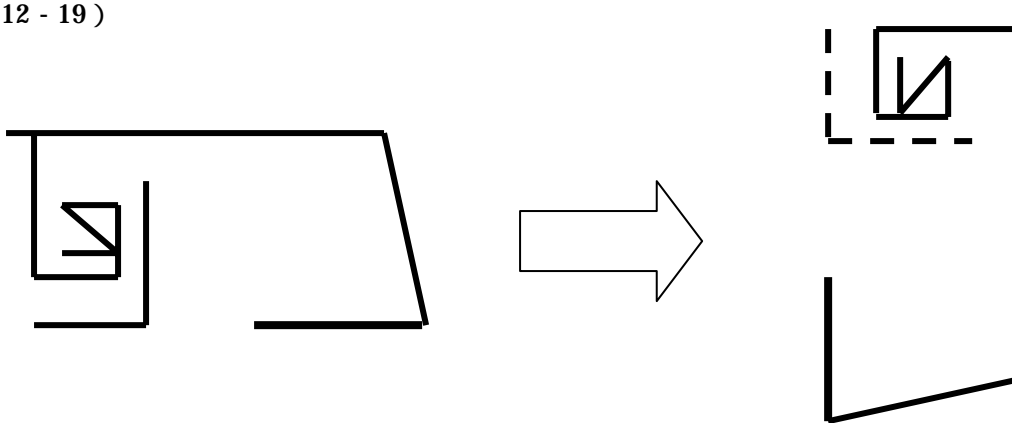
We will turn this course together with the figure of pirate anticlockwise in 90-degree. Then

(12 - 18)



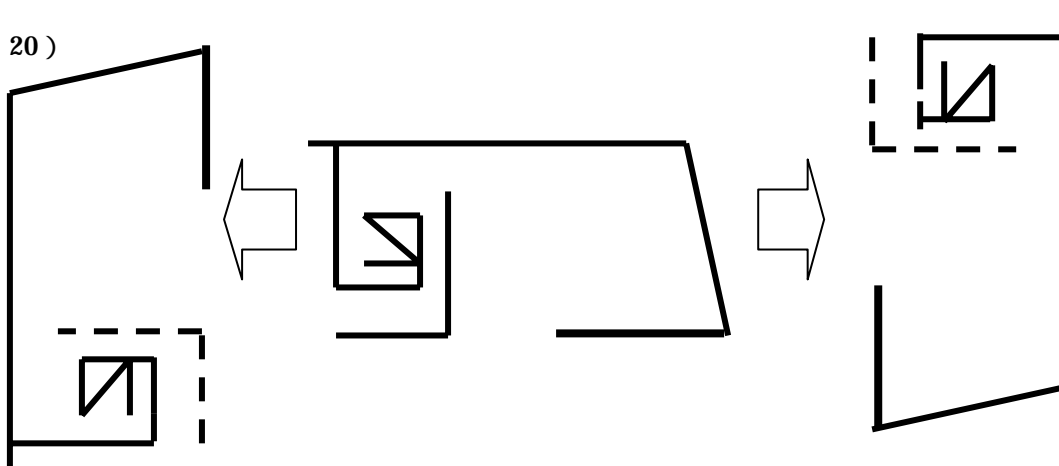
Now we perceive that this course have the figure of the letter 'G'. The area of rumour seems somewhat superfluous. So we then turn original course together with the figure of pirate clockwise in 90-degree. Then

(12 - 19)



The result has the figure of the letter 'g' except for "pirate". As we mentioned in §9, turning anticlockwise can be considered as going back in time, and turning clockwise can be considered as going forward in time (i.e. future). In this sense 'G' is older than 'g'. Indeed, it is known that the letter 'g' comes from the scribed capital 'G'. So our turning and the interpretation of it coincide with this historical fact. On the other hand the exception of "pirate" in (12 - 19) makes us perceive that in (12 - 18) we can make capital 'G' without "pirate".

(12 - 20)



Then what does the figure of "pirate" mean? All peculiar arrangements of spellings so far could be explained with the figures of the letters. Turning the figure of "pirate" anticlockwise in 90-degree, we get the figure of the Greek Capital "Γ" which is an ancestor of English letter "G". So we get another coincidence.

Against the current of the times, we get capital "G" in which we can find "idem - Matteo - Luigi" along the stroke. Following the current of the times, we get minuscule "g" in which we can find "Luigi - Matteo - idem" along the stroke. Indeed Matteo Bandello can be regarded as a heritor of Da Porto. This coincides with above order of three authors. Then who is "idem"? Recall that the cipher under our consideration comes from Brooke's "*Romeus*". Recall also that Brooke's title seems to assert that he has translated from the version of Bandello

directly. So we ensure that this “idem” means Brooke.

We will call the course shown at (12 - 17), with the exception of “pirate”, “G” -figured course. Since this course contains names of Bandello and Da Porto, it can be considered as the one from somewhere in Italy to the port of London. Since this course denotes sea route, it must be wet. This is the meaning of “wet g”. Prominent minucule “i” near Great Britain must be Ireland. Next we will write down the words appeared in “G”-figured course. In the order of the appearance, they are

(12 - 21)

Ma^tt^eo Bandello
Luⁱgⁱ da Porto
Gr^ea^t Britain
rum^our

At above frame, we find “tie” and “our tie”. The latter forms the figure “T” upside down. These coincide with (7 - 4),(7 - 5), and the two figures of “T” we have seen before. To find another “our” we will remove the figure “T” from (12 - 21).

Then

(12 - 22)

Ma^tto Bandello
Luⁱg da Porto
Gr^ea Britain
rum

Now we find the word

matto (Ital. *mad*)

at the upper left which can be considered as the caution that there is some mistake. The right part of (12 - 22) is

(12 - 23)

Bandello da Porto Britain

which should be “Bandella da Porto Britain” by right Italian. So we will exchange “a” of “matto” and “o” of “Bandello”. Then

(12 - 24)

M o t t o B a n d e l l a
L u i g d a P o r t o
G r e a B r i t a i n
r u m

We can see “our tie” in the left part. In the right part we have

(12 - 25)

Bandella da Porto Britain (Ital. *Gang from port Britain*)

The word “Britain” is not an Italian. But it is used in the form following the word “porto” to make proper noun “Porto Britain”. So this usage is allowable as well as “Monte Pyra” in (3 - 4). It is clear that “Porto Britain” means the port of London. So (12 - 25) coincides with “pirate”. At the upper left of (12 - 24), we see

motto (Ital. *pun, or aphorism*)

“pun” coincides with that (12 - 25) coincides with “pirate”, and “*aphorism*” coincides with “our tie”. (12 - 25) comes from “G”-figured course whereas “pirate” is another arrangement which forms “ ”. So the coincidence of these corresponds to that “G” and “ ” belong to same family tree of letters. At the lower left of (12 - 24), we find the word “rum” which pertains to the pirates. Removing “our tie” from (12 - 24), we get

(12 - 26)

M t o B a n d e l l a
L g d a P o r t o
G a B r i t a i n
r u m

We will rearrange (12 - 26) further. The left part of (12 - 26) forms the figure of “C”. With a figure “ ” it forms the figure “G”. Recall that “pirate” in (12 - 17) has the desired figure. And the right part of (12 - 26) means pirate. So we will use “pirate” with its figure “ ”, instead of the right part of (12 - 26). Note that the phrase “Bandella da Porto Britain (Ital. *Gang from port Britain*)” tells us our new pirate must take the form of casting off from the port of London. So we have

(12 - 27)

M	t	o
L	g	
p	i	r a
G	a	t
r	u	e

At the last three lines in (12 - 27) we see

(12 - 28)

pira gat rum e (*"pira" got peculiar "e"*)

where pira(Ital.)=pyra(Latin). So (12 - 28) coincides with the operation at (2 - 12). The difference caused by the translation from Latin word "pyra" to Italian word "pira" is supplemented by the use of "gat" which is the past form of "get" in old English. This use of "gat" correspondes to the use of it in § 9. In this way we get sufficient coincidences with respect to "G"-figured course.

Two "our tie" obtained at (12 - 21) and (12 - 24) are the forecasted matters at the argument follows (9 - 7). We got new two "our tie", and three authors Luigi (da Porto), Matteo (Bandello), idem (Arthur Brooke). So our new "our tie" are less than the number of these persons. The meaning of this lack will become apparent after (12 - 56).

Next we will seek the real areas where we pass on along "G"-figured course.

(12 - 17)

i	G	i	u	l	o	e	t	t	a
R	o	m	e		o				
B	r	u	t		o				
P	i	r	a		o	i	d	e	m

It is clear that the end part of the course is

..... Noth Europe GRBR(the port of London)

We will trace the course in the reverse direction. Recall "to go under convoy of pirate". So we must be pirates. We start at the port of London, crossing the Atlantic Ocean, arrived at somewhere of North Europe. Where is there in real? Recall that our "G"-figured course comes from the phrase "wet g, test g". "g" of "test g" means Giulietta who metamorphsed to Giulio, i.e. Caesar. Our Caesar was rather the character of the play than the real historical person. This aspect is decided by his speech in (4 - 5).

(4 - 5)

Et tu, Brute? Then fall, Caesar.

At act 3 scene 2 of *“Hamlet”*, we see the use of the English word “brute” with the same meanings as the French “Brute” in (4 - 5). We will refer to [J97] pp.293-294, with underlines by M. Harada.

(12 - 29)

Pol. I did enact Julius Caesar. I was killed i`th` Capitol.

Brutus killed me.

Ham. It was a brute part of him to kill so capital a calf
there. Be the players ready?

Ro. Ay, my lord, they stay upon your patience.

Only with the underlined part, the relation between (12 - 29) and (4 - 5) can be recognized sufficiently. These two “brute” has the same meanings. Here we will discuss on the speech of Hamlet in (12 - 29). “so capital a calf” means a specially capital calf. The words capital and Capitol make a pun. A calf to be killed at *the temple of Jupiter Capitolinus* must be a sacrifice. Here Hamlet regards Caesar who is to be killed at the temple, as a calf for sacrifice. This sacrifice is not an ordinary calf but the emperor. So it is certainly “so capital”. The last word “there” in Hamlet’s speech at (12 - 29) is appeared in 2nd Quarto, but it cannot be found in the 1st Quarto. So the word “there” was added when the quarto was revised. By this addition it became more obvious that this calf meant a sacrifice. The idea that Caesar who is to be killed is a sacrifice can be seen in Brutus’ speech in act 2 scene 1 of *“Julius Caesar”* too.

We will refer to [D98] page 208, with underlines by M. Harada.

(12 - 30)

Let`s be sacrificers but not butchers, Caius.

We all stand up against the spirit of Caesar,

And in the spirit of men there is no blood.

O that we then could come by Caesar’s spirit

And not dismember Caesar! But, alas,

Caesar must bleed for it. And, gentle friends,

Let’s kill him boldly, but not wrathfully:

Let’s carve him as a dish fit for the gods,

Not hew him as a carcass fit for hounds.

So the prime meaning of the word “calf” in Hamlet’s speech at (12 - 29) is a sacrifice, which refers to the role of Caesar, and not to Polonius who played the role. This makes us clarify the prime

meaning of the word brute in Hamlet's speech at (12 - 29). The word brute means primary "injudicious", and secondary "violent". Violent is to kill a calf, whether it is capital or not. However to use capital calf as a sacrifice, is nothing but an injudicious dissipation. To regard "violent" as the primary meaning yields, to ignore the emphasis of "capital", that is inadequate. So the meanings of "brute" at (12 - 29) are perfectly same as the meaning of "Brute" in (4 - 5).

Now we return to the discussion about "calf" in (12 - 29). Although Polonius is much older than Hamlet, he does not know the secret burden to pretend to be mad for the revenge. So Polonius cannot see through Hamlet. In this sense Polonius can be called an inexperienced. So the second meaning of "calf" in (12 - 29) is an *inexpert*. But we need more discussion about this. In a common sense, Hamlet is much younger than Polonius, so Hamlet should be less sensible than Polonius. And callowness of Hamlet is not his fault. His personality building is denied by his father's insistent demand, and he must live as device of his dead father. So he sees anything only in the measure of the revenge. The word "calf (inexpert)" in such person's speech is full of his poverty and affliction. This is the core of this play. The callowness of Hamlet makes us perceive that the name Hamlet ends with "let".

So we get the decomposition

(12 - 31)

Hamlet Ham + let

Note that "ham" is an Old English word which means the *hollow in back of knee*. This leads us to the third meaning of "calf" in (12 - 29) which is *a calf of a man*. It is bellied. And above it, a ham is hollowed. Polonius is busy trying to gain the favor of King, whereas Hamlet maintains a distance from King. So Polonius is a bellied calf as contrasted to hollowed Hamlet above it. At the foot note of [J97] page 294 we see the following:

(12 - 32)

It is likely enough that the roles of Caesar and Brutus in "*Julius Caesar*" (first performed 1599) were taken by the same actors as now played Polonius and Hamlet; so that 'Hamlet' would already have killed 'Polonius' in a previous play, and , ironically, is to do the same 'brute part' in this.

In our discussion "ham" of "Hamlet" is a opposite side of knee, which evokes us Brutus' "bootless kneel" in (4 - 7).

Note that the word capital means also majuscule. The partner of this word in the pun is Capitol, which begins with a majuscule. This correspondence coincides with our result

"brute" at (12 - 29) = "Brute" in (4 - 5)

In this way the drama *“Hamlet”* comes into the world of decipherings. But there is another strategic move. Let us recall (8 - 7).

(8 - 7)

W i l l i a m	W i l l i a m	[(5 - 2)]
(heredity of setting off in five letters)		
s p e a r e	s p e a r e	[operation preceding to (5 - 5)]
(heredity of cutting off the last letter)		
W i l l i	W i l l i	[operation preceding to (5 - 5)]
(heredity of setting off in four letters)		
s p e a r	s p e a r	[(5 - 8)]
(heredity of cutting off the head)		
W i l l	W i l l	[(6 - 1)]
(heredity of cutting off the head)		
p e a r	p e a r	[(6 - 1)]

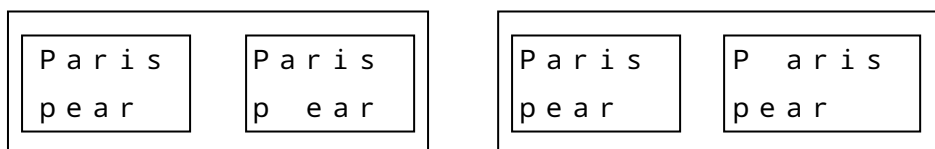
At § 8, we referred to the relation of this and the death of Paris. Now we notice the word “ear”. It is exactly at *“Hamlet”* where the word ear is related to death. In the drama the father of Hamlet is killed by poison running down into his ear. His ghost visits to Hamlet, and makes the son pledge to revenge and to recapture the throne. *“Hamlet”* associates ear with poison. Our “p ear” is obtained by the deleting of

(12 - 33)

oison (French *good-natured person*)

from “poison ear”. The deleting of a French word with the meaning of good-natured person, coincides with the death of Paris who is also a good-natured person, having same name as the capital of France. For Paris and , we will consider its counterpart:

(12 - 34)



Recall that the figure of pear is the letter “e” in (5 - 9). Joining this “e” and “aris”, we get “arise”. For the meaning of arise as an Old English word, [T97] shows the following six:

(12 - 35)

rise in rebellion
get out of bed
come back from the dead.
occur
(sun, moon, &c.) rise
stand up

Among these, and coincide with the story of *“Hamlet”*. This coincidence is strategic one. The proof is the behavior of “e” in § 11, where “e” denotes Elizabeth Tudor who came back from the dead. It denotes also Francis Bacon who has risen in rebellion. So we see that and the death of Paris are mutually related by *“Hamlet”* again.

The following is the letter from Hamlet to Horatio appeared at the end of act 4 scene 6 in *“Hamlet”*. We will refer to [J97] pp.362-363.

(12 - 36)

(reads the letter.) Horatio, when thou shalt have overlooked this, give these fellows some means to the King. They have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour, and in the grapple I boarded them. On the instant they got clear of our ship, so I alone became their prisoner. They have dealt with me like thieves of mercy. But they knew what they did: I am to do a turn for them. Let the King have the letters I have sent, and repair thou to me with as much speed as thou wouldst fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England; of them I have much to tell thee. Farewell.

Hamlet was helped by a pirate. And he said “I am to do a turn for them”. Though this “turn” means emolument officially, we can consider, in the world of ciphers, that we are the pirate who helped Hamlet, and that the word “turn” means also our tracing of “G”-figured course in the reverse direction. So we come to change of our guide for tracing “G”-figured course from Brooke to Hamlet, since this new guide must have more knowledge about North Europe than Brooke. In this way we perceive that we travel from the port of London to Denmark along “G”-figured course.

In (12 - 17) we trace

(12 - 37)

o e t t a m

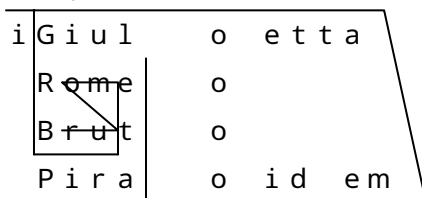
in this order with the guide by Hamlet. Our course is “wet g”. So adjacent “o e t t a” is a sea route, whereas “a m” is a route by land. It is obvious that four “o” lined up denote English Channel, Straits of Dover, and North Sea. So the route “e t t a” is in Baltic Sea. “a m” denotes the coming ashore from Baltic Sea and crossing the land to opposite water’s edge denoted “m”. Since this “m” means also the start point of “Matteo - Luigi”, it should be considered as well known water’s edge in Italy. Having “m e” at further tracing, we get “me” near this water’s edge. This “me” is the word which should be shouted by our guide Hamlet when we arrive at “ham of the leg”, in other words, at Venezia in Italian Peninsula. So “me” should be Venice. After moving down through Continent, we arrive there. In fact

(12 - 38)

Venice Veni + ce (Latin *arriverd + there*)

This veni is one of Caesar’s “Veni, vidi, vici”. With these reason our destination should be Venice. Why Venice? At the day of Francis Bacon, Venice was the center of European book trade. We must perceive that we, arriving at Venice, are to be cursed at with the words “Bandella da Porto Britain”. We have seen the fine ciphers which are built into surname and family name of Romeus. So it is certain that Brooke’s “*Romeus*” is pirated. Hence we are pirate in publishing. This coincides with that our destination is the center of European book trade.

(12 - 17)



The place denoted by “me” becomes clear by “e” following “m”. This coincides with “aris arise”.

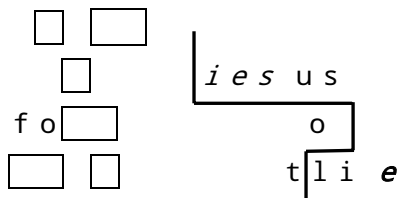
By the map of central Europe dated 1555 (This map is from the Atlas to *Freeman's Historical Geography*, edited by J.B. Bury, Longmans Green and Co. Third Edition 1903 which is in the public domain. It is available at <http://historymedren.about.com/library/atlas/blatmapce1555.htm>), we see that to arrive at Venice, we must pass through the Holy Roman Empire. Of course pirate is never permitted to enter this area. How should we do? Our journey, like as other ciphers so far, consists of, parodies of authors’ names and characters in dramas. For realization of land route “a m”, we must find hint in such area.

Land route “a m” is the route back to Italy, and it is also a part of the name Matteo. In Bandello’s story, Romeo is disguised as “tedesco” (Ital. *German person*) when he return to Verona. Borrowing this, we will be disguised as German persons on our way of “a m”.

In this way we can pass through the Holy Roman Empire on our way of “a m”. To us who travel through many countries, Bandello suggests disguise. He is as close as our member. We will get a coincidence with this at (12 - 56).

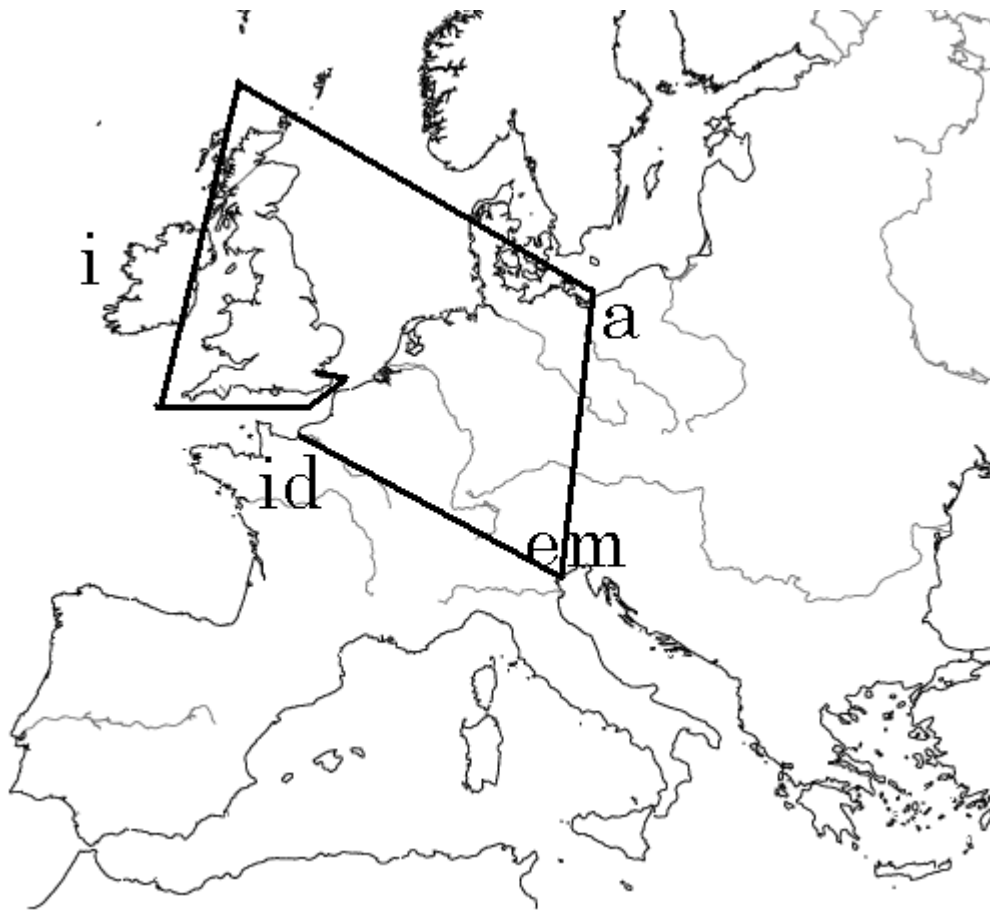
In Bandello’s story, this disguise appears without any account ([Ban] page 309). Since Romeo returns to his hometown from Mantua where he has been cast out, his disguise is natural behavior. But why should it be German? Mantua is opposite to Trient with respect to Verona. Romeo must be in Verona riding a horse early morning. In order to avoid being looked askance, Romeo fakes to come from Trient, a city of the Holy Roman Empire. For this disguise, it is a pilgrim at Masuccio, a peasant at Da Porto, and a German person at Bandello. Pilgrim and peasant are recognized easily. But German person is not. When Francis Bacon read Bandello’s story, he might be muddled up to the word “tedesco” a little. For him, this word may be conspicuous at the first reading. To look back on, the clues as to our journey are the arrangement at (11 - 39) and the word foot remaining there.

(11 - 39)



Our Italian Peninsura comes from the frames of Elizabeth. Now we finish our journey.

(12 - 39)



Though guide by Hamlet is in a story of our world of decipherings, and not in the drama, we know the character in the drama, who cares for the guide by Hamlet because of his youth and inexperience. It is Polonius, who appears in 1st Quarto with name Colambis. In these two names we can see Polonius' prayer.

(12 - 40)

C O R A M B I S

P O L O N I U S

(reverse the spelling CORAMBIS)

S I B M A R O C

P O L O N I U S

(spelling these in same line)

S I B M A R O C P O L O N I U S

(introduce modification OC CO

under the consideration of the similarity

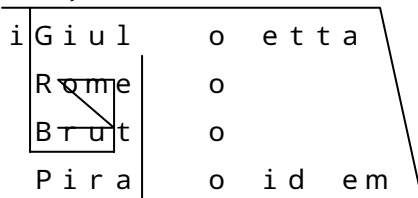
between MAROCPOLO and MARCO POLO)

operations “OC CO” and “US SU” similar to “SIB NI SU BIS IN US”.

We call the boot of Italian Peninsura foot. But it is rather leg than foot. This error correpondes to “Speak hands for me!” in (4 - 6), where we needed rather arms than hands.

Next we will find out the real area which is denoted by “id” in (12 - 17). Separated “id” and “em” tell us that there exists land between them and that “id” is water’s edge. Let us use Britain as a rough standard. Our “G”-figured course turns off at “u” of “Brut”. “id” lies beneath the point (which is the place denotes Calais in real) just opposite to “u” of “Brut” with respect to “o” as Straits of Dover. The place is denoted by two letters as Venice. We should therefore find large port as Venice. So the place denoted by “id” is Le Havre where is the destination of the ship Greyhound. This coincides with that “idem”, which contains this “id”, means Brooke. So we perceive that Brooke is settled at Le Havre in (12 - 17), and it shows our respect for his intention at his end.

(12 - 42)



In “*Hamlet*” we come upon two men having names in which we are interested. They are Rosencrantz and Guildenstern. In first two quartos and first folio, their names are as follows:

(12 - 43)

- Q₁ (1603) : Rossencraft Gilderstone
- Q₂ (1604) : Rosenkraus Guyldensterne
- first folio (1623) : Rosincrance Guildensterne

These evoke us the German name Rosenkreuz and

Gildenstern (German *celebrity of guild*)

We will compare these two with names in 1st Quarto with the use of “long s” following the text. Adding underlines to the place where the spellings differ, we have

(12 - 44)

R o s	□	e n k r e u z	G i l d e n s t e r n
R o f	f	e n c r a f t	G i l d e r f t o □ n e

Note that

(12 - 45)

craft = guild = gild

By (12 - 44) we get

(12 - 46)

f c a f t r o □ e

hence

(12 - 47)

f c a f t r o □ e

where the word caft is unknown. Now we will make an arrangement as follows:

(12 - 48)

R o f f e n c r a f t
G i l d e r r f t o □ n e

By (12 - 45), we have another arrangement

(12 - 49)

c r a f t R o f f e n
G i l d e r r f t o □ n e

Within the letters with underlines at (12 - 49), getting down f we have rose, whereas we have rofe at (12 - 48). This makes us perceive that

(12 - 50)

f = "slashed f" = ~~f~~

So we have

(12 - 51)

r o f e = r o s e

and

(12 - 52)

$$c a f t = c a \cancel{s} t = c a s t$$

Hence

(12 - 53)

$$\begin{aligned} f c a f t r o \square e &= s c a \cancel{s} t r o \square e \\ &= s c a s t r o \square e \\ & r o \square e c a s t s \end{aligned}$$

(12 - 54)

$$r o \square e c a s t s \text{ (ro} \square e \text{ bin off s)}$$

and

(12 - 55)

$$r o \square e c a s t s \text{ (ro} \square e \text{, distribution of posts, s)}$$

(12 - 54) and (12 - 55) coincide with (12 - 51),(7 - 12) (7 - 13),(10 - 2) ~ (10 - 6), and (12 - 50). (7 - 13) was a start of our consideration about Rosicrucian Order. Only for Rosicrucians, Rosenkreuz is a *celebrity of guild*.

“G”-figured course is a route from Britain to Italy without passing through France. This coincides with the order “Da Porto Bandello Idem(Brooke)” which ignores Boaistuau. But there is another meaning in the order “Bandello Brooke”. Recall (8 - 28).

(8 - 28)

a R o s e o e n d
~~I u l i u s~~ e t
B r u t
M a r c h
p y e a r p i s

For the bottom “pyearp”, we got

(8 - 10)

$$p y e a r p \quad p \quad y e a r \quad p \quad 16 \quad 100 \quad 16 \quad 16 \times 100 + 16 = 1616$$

which denotes the year of Shakespeare's death. We have two chains of years of birth and death as follows:

(12 - 56)

(a)

Cristian Rosenkreuz (1 3 7 8 - 1 4 8 4)
 Matteo Bandello (1 4 8 4 - 1 5 6 1)
 Francis Bacon (1 5 6 1 - 1 6 2 6)

(b)

Cristian Rosenkreuz (1 3 7 8 - 1 4 8 4)
 Matteo Bandello (1 4 8 5 - 1 5 6 1)
 Arthur Brooke ("Romeus"published 1 5 6 2)
 (? - 1 5 6 3)
 William Shakespeare (1 5 6 4 - 1 6 1 6)

Note that there are two opinions for the year of Bandello's birth, 1484 and 1485. In both cases we get chain. Further (b) coincides with "pyearp" as follows:

(12 - 57)

1 4 8 5 ~ 1 6 1 6 1 6 + 1 0 0 + 1 6 p y e a r p

At (12 - 56) (a) the years of death and birth are overlapped whereas we only see a succession of years of death and birth at (12 - 56) (b). In other words, three persons are tied at (a), whereas the members are merely lined up and not tied at (b). We may consider these as the alteration from (a) to (b) by adding Brooke. So we may say that in the result of Brooke's taking his place among them as fourth person, tying has broken. Both of (a) and (b) ignore Da Porto. Now we get coincidences as follows: recall that "o,us,us,us" in (4 - 11), "we,we,we" in (9 - 4), and three "our tie" in (7 - 5), (12 - 21), and (12 - 24). At the scene where we got "idem matteo Luigi", only "idem Matteo" overlapped, and we get only two "our tie" there. This coincides with the exception of Da Porto mentioned above. As contrasted to Da Porto, Matteo Bandello appears both in (a) and (b). Welcoming him coincides with his behavior as close as our member mentioned above. At (9 - 1) "o, us, us, us" became "us, us, us, us" by Romeus. The numbers of these "us" coincides with the numbers of the persons at (a) and (b).

At (8 - 21), Brooke hated "us", and bundle it out. At (11 - 31), we get "o, tri, tri, tri" by the interchange caused by Romeus. This can be considered as Brooke won't join them as fourth person. These Brooke's uncooperative attitude coincides with that tying has broken in the result of Brooke's taking his place among them as fourth person. In (12 - 56), we see that Francis Bacon

alters to Shakespeare if Brooke and “Romeus” are added. This means that Francis Bacon’s career as a playwright comes from his encounter with “*Romeus*”. By these sidesplitting jokes, Francis Bacon builds the genealogy from Rosenkreuz to him. Next we will decipher the full title of the first edition(1562) of “*Romeus*”. We refer to [Bu66] p.284 again.

(1 - 2)

THE TRAGICALL HISTORYE OF / ROMEUS AND JULIET
/ written in Italian by Bandello, and nowe in / Englishe by Ar. Br.

First we will find “our tie” like as

(7 - 4)

R^o m^e o a n d
I^u lⁱ u s e t
B^r u^t u s e

Indeed

(12 - 58)

THE
TRAGICALL
HISTORYE OF
ROMEUS AND
IULIET
w r i t t e n i n
I t a l i a n b y
B a n d e l l o , a n d
n o w e i n
E n g l i s h e b y
A r . B r .

Besides “our tie” we get another “tie” at (12 - 58). We can find “ALL” and “YE”(Old Engl. *you* as plural) at the ends of second and third lines. The column which lies in the left hand of these is as follows:

(12 - 59)

THE
TRAGI C ALL
HISTOR Y E OF
R O M E U S AND
I U L I E T
w r i t t e n i n
I t a l i a n b y
B a n d e l l o , a n d
n o w e i n
E n g l i s h e b y
A r . B r .

The top of the column is CR. Recall that at fifth of (7 - 17) we have

(12 - 60)

The word R. C. should be copemates' bulla, test word, and sign.

So the column means

(12 - 61)

“CRSTeal s” “C R steals” “Cristian Rosenkreuz steals”

Letting “ALL YE” follow this

(12 - 62)

“CRSTeal s ALL YE” “Cristian Rosenkreuz steals all. Ye, ”

The next column is

(12 - 63)

“IOUEtie” “I oue tie.” = “I owe tie.”

Here “oue” is a word of Middle English, which means “to have as one’s duty”. Since “oue”=“owe”, we will try to alter “OUE” to “OWE” in (12 - 59). Then

(12 - 64)

THE			
TRAG	I	C	ALL
HISTOR	Y	E	OF
ROME	W	S	AND
IULI	E	T	
writ	t	e	n
Ital	i	a	n
Band	e	l	l
nowe			n
Engl	i	s	h
Ar . Br .			

The new column, starting with "OWE", becomes

(12 - 65)

OWE t i e i r . G
O wet i.e. Ir., G
O wet id est Ireland, G.

This coincides with that our "G"-figured course is wet and contains "I" at its corner as Ireland.

(12 - 17)

i	G	i	u	l	o	e	t	t	a
	R	o	m	e	o				
	B	r	u	t	o				
	P	i	r	a	o	i	d	e	m

Besides (12 - 65) we have also

(12 - 66)

OWE t i e i r . G
O we tie Ir. G
O we tie Ireland, G.

This coincides with our "G"-figured course again. Now we have old-fashioned verse as follows:

(12 - 67)

Cristian Rosenkreuz steals all. Ye ,
I owe tie,
Our tie.

What does this mean? At (12 - 56)(a) Cristian Rosenkreuz and Francis Bacon are tied. And Brooke is not contained in (a).

(12 - 56)

(a)

Cristian Rosenkreuz (1 3 7 8 - 1 4 8 4)
Matteo Bandello (1 4 8 4 - 1 5 6 1)
Francis Bacon (1 5 6 1 - 1 6 2 6)

So (12 - 28) means that Francis Bacon steals all. Indeed we now perceive that Bacon steals not only Romeus' surname but also the title of the book.

Ch.

§ 1 3 Summary of Ch.

The main three results obtained through the previous chapter are

- (A) William Shakespeare = Francis Bacon.
- (B) Francis Bacon is a son of Elizabeth Tudor (in his self-designation).
- (C) Francis Bacon is a Rosicrucian.

First Quarto of Hamlet is dated 1603 whereas the first announcement of Rosicrucian was in "Fama fraternitatis" with the date 1614. Therefore only Rosicrucian could make our cipher.

This proves (C) and

- (D) First Quarto of Hamlet was published under the direction by Francis Bacon.

The arguments in § 11 shows that

- (E) The idea of disguised date 1623 of first folio, or the original text of first folio are finished by the time of first publishing of *Novum Organum*.

This shows Francis Bacon made his cipher at his age 59 still.

- (F) Francis Bacon took the half of his life for making his progressive cipher.
The ciphers are found in "*Romeo and Juliet*", "*Midsummer Night's Dream*", "*Julius Caesar*", "*Hamlet*", "*Novum Organum*", and Brooke's "*Romeus*".

Of course there is a possibility of finding more ciphers in other works of him. As we have shown at (11 - 39), Francis Bacon did not want to become King at 1620. Comparing this with his early cipher such as (10 - 7), we can say Francis Bacon overcame his self-contradiction. His behavior at uprising by Robert Devereux, was natural consequence from his true position. So he has no business to be abused. He had to bear his isolation still after his mother's death.

The following is a part of (1 - 1) ([Gi80] page 33) :

At another level, Shakespeare's interest in the Romeo story may be seen in relation to his deep-seated preoccupation with certain motifs which are treated in five of his plays, *Romeo and Juliet*, *The Merchant of Venice*, *Much Ado*, *All's Well* and *Measure for Measure*, all

based on a group of *novelle* concerned with broken nuptials and their social and rational reconciliation.

For this

(G) "broken nuptials" must be related with Bacon's birth parents had never married (or had never been recognized their marriage). And "social and rational reconciliation" must be related with Bacon's large self-contradiction as the consequence of the broken nuptial, and his heavy trial to overcome it.

Francis Bacon feels much for Brooke. Brooke is entombed Romeo's triumphant grave in the way of (8 - 28). For Brooke's death, the involved place is marked in "G"-figured course.

In Brooke's "*Romeus*", Bacon develops very rich ciphers. It is amazing that they come from only surnames and family names of Romeus. For Richard Tottel who is both printer and publisher of first edition of "*Romeus*" dated 1562, we will refer to

<http://www.sirbacon.org/totellfolio.htm> which is said to be a quoted matter "From Notes p. 49 Baconiana Series III 1943".

Bacon's Connection to the Printing of the 1623 Shakespeare Folio

In the latter part of Bacon's life, the steward of his estates was William Tottel. He is also described as "A Six Clerk in Chancery."

This William Tottel was the son of the famous Elizabethan printer, Richard Totell, master of the Stationers' Company in 1579. He had a patent for the printing of law books, and also published inter alia the famous Tottel's Miscellany, or Songes and Sonnets written by Henry Howard, late Earle of Surrey, and others (1557). He took as apprentice John Jaggard. When Tottel retired, Jaggard took over his shop at the Hand and Star in Fleet Street. William Tottel, in 1591, was acting as "dealer for his father," presumably in the capacity of liquidator, as Richard Tottel had retired. John Jaggard entered into partnership with his brother William, who published Bacon's Essays in 1597. John published the editions of 1612 and 1613. In 1618, Bacon interested himself in a petition which John Jaggard presented, partly on behalf of poor stationers of London, and partly on behalf of himself. It would not be surprising if William Tottel had persuaded Bacon to use his influence.

The Shakespeare Folio of 1623 was "printed by Isaac Jaggard and Edward Blount." Isaac was the eldest son of William. We have thus a connection between the Tottels, the Jaggards, Bacon and Shakespeare. William Jaggard also published *The Passionate Pilgrim* by W. Shakespeare, 1599.

It is sure that Francis Bacon and Richard Tottel acted in league. In the sequel we will call first

edition of "*Romeus*" dated 1562, "*fake Romeus*". Recall

(12 - 67)

Cristian Rosenkreuz steals all. Ye ,
I oue tie,
Our tie.

The word "steal" shows us the existence of Brooke's true "*Romeus*" which differs from "*fake Romeus*".

So we may say that Brooke's true "*Romeus*" was certainly written. Anyone who read "*fake Romeus*" which is dated 1562, must perceive that it is a loutish poem, and is made courteously. It is unimaginable that such poet leaves the surnames and family names of Romeus incoherent even for the rhythms and rhymes. But Francis Bacon was one years old in 1562. So he cannot work the cipher into "*Romeus*". These mean

(H) Brooke's true "*Romeus*" was certainly written. And later the fake version by Francis Bacon, dated 1562, came into the world.

By [Mu71] page lxi,

Previous Editions. Brooke's poem has often been reprinted. It was first published by Richard Tottel (or Tothill), the great law-printer, in 1562. Only three copies of this edition are known; one is the Malone collection in the Bodleian; another in the library of Mr. Huth; and a third, imperfect, at Trinity College, Cambridge. According to the Stationer's Registers, Tottel obtained a license to reprint the book in 1582; no copy of such an edition is known. Ralph Robinson reprinted the original in 1587.

If Ralph Robinson's one (1587) is same as the fake version, it comes to a forgery.

Francis Bacon's gracious attitude to Brooke comes not only from the guilty feeling for his theft. We see the following at [Bu66] page 278:

A patient reading of Brooke will show how much he had to offer: the background of upper-class life, of church customs, of feud and riot; and much detail as the story progresses: the advice of Romeo's friends, Mercutio at the dance, Juliet going to church with her nurse and maid, Friar Lawrence, Tybalt, the Nurse (who helps to bring them together, recovers Juliet

from her swoon, and threatens to kill herself should the girl die); the mother's depiction of Paris, the father's anger at Juliet's refusal to marry him, their joy when she agrees, the Nurse's volte-face, Juliet's subterfuge to sleep alone, and so on to the end. In Brooke Shakespeare found his subject well laid out and ready for quick dramatization, but told with a turgid emotionalism and pedestrian repetitiveness.

This coincides with the verse "Cristian Rosenkreuz steals all" in (12 - 67). (12 - 67) tells us

(I)The possibility that Bacon's group (perhaps we may called them Rosicrucians) worked for diffusing the "*fake Romeus*" behind the scenes.

Considering the difficulties of resumption of true "*Romeus*", we perceive their incredible ability to get things done!

The following is a part of (1 - 1) ([Gi80] page 32) :

(13 - 1)

In the preface to his 1562 translation Brooke says 'I sawe the same argument lately set forth on stage with more commendation than I can look for', but if there was indeed an early play of Romeo and Juliet no trace of it survives, and Brooke gives no indication of whether it was in English, French or Latin.

Here we perceive the possibility of the play which mentioned above is Shapeseare's drama. If the "fake Romeus" is on shelves in bookstores while Shapeseare's play has a success, it will sell well. People will read the book greedily (if they could continue to read it), and admire Shakespeare's talent by the negative example. Among such readers some prudential person may perceive the contradiction in the phrase "I sawe the same argument lately set forth on stage". And this contradiction will become the starting point of the long way of decipherings.....it is likely for Francis Bacon to have such contemplation. If it was true, then Francis Bacon comes to a conceited person. We will have this argument again in § 15.

The ciphers as we have seen so far cannot be made as simple mischief. That must be based on other strong motivation. Now we will again consider about Bacon's overcoming of self-contradiction. (12 - 53) shows that his right to the throne was ignored. Under his mother's reign he was underestimated. Indeed he was arrested by debt in 1598. The dramas we have refered to so far are "*Romeo and Juliet*", "*Midsummer Night's Dream*", "*Julius Caesar*", "*Hamlet*". They appeared exclusively in Elizabethan age. Note that Francis Bacon should be marked by the government of the day. It is certain that Francis Bacon, who knew the secret of royal family, was a cumberer for the government. So Francis Bacon went out on a limb. For him, to keep on working as a playwright was his powerful weapon in the following two reason; first it was

important to gain an income, second it was a post could influence the general public, since the play was one of important mass media at his day, therefore the government should hesitate to be hostile to him plainly. With opposition to royal family, unique relation to his mother, and strong inner complication, he had relation to the government as if he were Hamlet. Though "*Hamlet*" is not his original, Bacon's spiritual life coincides with that of Hamlet. This means

(J) In "*Hamlet*" Francis Bacon accused the contradictions which beleaguered him, by implication.

Perhaps Francis Bacon had hoped to reveal his social position of extreme uniqueness to future generations by the ciphers. Of course this means he does not pay without the deciphering by someone. But (7 - 15) tells us that he had believed the deciphering would be done in a century after him.

Another important motivation to make cipher was its instructive effect. We may say

(K) These ciphers are great legacy from Francis Bacon to us, from which we should learn the great power of the induction.

In the enumerations of puns we can find the strong determination to establish in peoples' minds the scientific attitude which is unconcerned about conventionalities.

Among many techniques we have seen, the presentation of medallia is worthy of mention. We grasped this invisible matter with its function, traces, and related references. Though it is a handmade work at the end of the 16th century, it evokes us the way of modern physics. It is also important that our coincidences make a network. This ensures us the *stability* of whole result under slight corrections.

Using the parody of the works of him as a great playwright, Francis Bacon simulated his great philosophy.

§ 1 4 Montague and Capulet

In this section we will discuss the revision of Bacon's cipher by his followers. As the times go by, "Iuliet" vanished gradually and "Juliet" grew popular instead. But "Juliet" cannot bring the left half of (2 - 4). To get montagne without "*I u lie t*", last name of Romeo must be Montague. In what follows we will develop the ciphers of "Montague" and "Capulet".

《Deciphering of Montague and Capulet》

If we seek the word *montague* in an Italian dictionary, we find, instead of *montague*, the similar spelling "*montagna*" which means mountain in Italian. Comparison of *Montague* and *montagna* yields us the notice to the endings of these words, "ue" and "na". This makes us find the decomposition of "Verona", the name of main city of the drama.

(2 - 1)

V e r o n a = v e r o (Ital. *truth, fact*) + n a

This decomposition coincides with the fact that *montagna* is a regular Italian word whereas *montague* is not. We will interpret this as a landmark to tell us that there are some secrets behind *montague*.

Now we will take "Capulet". We have the following decompositions.

(14 - 1)

C a p u l e t C a p u l e t (Eng.) *let "u" cap*

Following the mission *let "u" cap*, whose head does "u" have to cover? Among the spelling of *Capulet*, only "u" has an uncovered shape. So "u" must cap u itself. And we get the *half rotation* "u" "n". We will apply these operations to "*montague*".

(14 - 2)

M o n t a g u e

let "u" cap

m o n t a g n e

In this way we get the French word *montagne*, which means mountain. This makes us check the meaning of *Capulet* in French. Then we have

(14 - 3)

capulet (French *women's coul for Pyrenean*)

About all three elements contained in the meaning of capulet, we get following correspondences

(14 - 4)

Pyrenees montagne , woman Juliet , *coul* cap

This consistency shows that our interpretation so far is just as the author designed. In other words, the consistency shows that the cipher certainly has hidden under the names as we have seen, and our deciphering is correct. Note that we have used the *half rotation* "u" "n", on the way of deciphering. That "n" is the required one coincides with

(2 - 1)

V e r o n a = v e r o (Ital. *truth, fact*) + n a .

This coincidence can be an inducement to get another *half rotation* from some letter to "a". Recalling the comparison of Montague and montagna, we perceive that "e" "a" is the another *half rotation*. But "e" and "a" cannot be in the relation of *half rotation*. We will overcome this difficulty through the practice. We should find the chance where the new *half rotation* be needed. Now we will list the words that have appeared so far.

(14 - 5)

M o n t a g u e	C a p u l e t
	l e t u c a p (Eng.)
m o n t a g n e (French)	c a p u l e t (French)

It is easily checked that we can develop further this cipher in the same way as § 5, except for the lack of (2 2) which makes the coincidence with "montana Pyrene" at (2 8). Though we come to lack of one coincidence, the new setting divides our developments more neatly than old one; the system starting with "Verona, Montague, and Capulet" and the system starting with "Romeo and Juliet".

The spelling "Montague" does not appear in the first quarto ([HaQ1]), and appears at two times in the second quarto ([HaQ2]). But these two "Montague" may be mere literal errors. So is the Brooke-like spelling "Mountagew" which can be found twice in the first quarto ([HaQ1]). After all we cannot decide whether J. P. Kemple had known our cipher or not. But we have another example which may be an exquisite revision. It is today's Rosencrantz in "*Hamlet*". We see in

[E85] page 70 that

the spelling 'Rosencrantz' was not established until the eighteenth century.

This spelling evokes us the German word "Rosenkrantz" which means *rosary* or *wreath of roses*. So its meanings imply rose and cross, and thus evoke us Rosicrucian order. The name "Rosencrantz" differs from that in only one letter. In the drama, Rosencrantz made passage from Denmark to England. So we can consider his passage is a part of "G"-figured course from Venice to London. Note that he appears after 'Verona', in other words, after the operation of

(2 - 1)

V e r o n a = v e r o (Ital. *truth, fact*) + n a .

Before "Verona" the spelling "Rosencrantz" must be "Rosencreutz". And this "Rosencreutz" is Latin name of Rosenkreuz.

The last section is devoted to six matters which we could not treat so far.

First is the way of developing the cipher by coincidences. This seems very unique at first glance. But at the day of Francis Bacon, the wave of Renaissance brought the rapid evolution of expressions and discoveries, and the involved accession of new words, followed by the accession of dictionaries. (See Figure 4.1 in [Hu00] page 153.) Under such circumstance it is natural to check the spellings of new words by coincidences of them which are found in plural article seemed to be mutually independent. This is noting but our means.

Second is (5 - 14), where Francis Bacon treated his last name as an *old French word*. In our decipherings, first French word which we have met is "montagne". This word has altered a French word "capulet" to a Latin word "Pyrene". It was an extreme change. Note that the word "montagne" comes from an *old French word* "montaigne" which is same as the name of the author of "*Les Essais*".

Third is "*Et tu, Brute?*". The difficulty of this phrase evokes us the risk that only Latin shouting has been used since its premiere. Indeed we can find Hamlet's speech, which evokes us the grief for such shouting, at the beginning of act 3 scene 2 in "*Hamlet*". We will refer to [Je97] pp.287-288.

(15 - 1)

Ham. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but, use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and begat a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious perwig-pated fellow tear a passion to tatters, to very rags, to spirit the ears of the groundlings, who for the most part are capable of nothibg but inexplicable dumb-shows and noise. I would have such a fellow whipped for o'erdoing Termagant. It out-Herods Herod. Pray you avoid it.

Then why does Francis Bacon set such difficulty. About "*Et tu Brute?*" we will refer to a foot note at page 237 of [D98].

(15 - 2)

Et tu Brute? The famous phrase is in Suetonius in Greek και σὺ, τέκνον; (*kai su, teknon*) (Rolfe, 1.110) meaning ‘and thou, child (or son)?’ The Latin *et tu, Brute* (‘and thou, Brutus’) is not found in classical writers, and is first recorded only in 1595. The tradition that Brutus was Caesar’s natural son is mentioned by Plutarch (see above, 2.1.137n.), by Suetonius (Rolfe 1.69) and by Appian (3.433).

In the common sense of classics at the day of Francis Bacon, killing of Caesar was a case that the ruler had been killed by own natural son. For a son of Queen, to write such drama was an audacious behavior which might be considered as the challenge to Queen. In “*Julius Caesar*”, it is never said that Brutus is an natural son of Caesar. The phrase correspondes to “and thou, son” is “*Et tu Brute?*”. First two words are same. But the most important word “son” becomes enigmatic “Brute”. The person who is most interested in the word “Brute” was undoubtedly Elizabeth Tudor. As we have seen in § 4, the first meaning of French word “Brute” is “injudicious like an injudicious woman”. *Elizabeth Tudor must perceive that the French word “Brute”, which is feminine and singular, is an abuse to her by son. Of course this “Brute” is just a word in the drama. So she can not charge him with lese majesty. By such exquisite work she will realize again the genius of her son. And she will take care of him than before.....* It is likely that Francis Bacon had such plan for his success. But this plan can be realized only if the phrase “*Et tu Brute?*” were spoken in French. Historically he had to wait for his success until the enthronement of King James. Hence Hamlet says “O, it offends me”.

Fourth is this mistake for Latin phrase. Why cannot Francis Bacon correct it? If he had been recognized as William Shakespeare to members of the theatrical company, he could have presented a drill hall and directed it. Why did not he so. This can be understood if he committed his manuscript to his agent called William Shakespeare. Instead of the direction at drill hall, Francis Bacon did “specere theatri” (*observation of theatre*) secretly. Then who is the agent? He may be the man named William Shakspere (Shagspere, Shaxpere) came from Stratford-upon-Avon to London to find a job. Francis Bacon, who could make the cipher of Romeus, might said to him “From now on you are William Shakespeare”. Now we will seek the husband of Ann Hathaway. We will list the titles of 1st ~ 4th quartos ([RJQ1],[RJQ2],[RJQ3], and [RJQ4]) of “*Romeo and Juliet*”.

(15 - 6)

	A N		E X C E L L E N T	
c	n	c	e	i
t	r	a	g	e
R	o	m	e	o
I	u	l	i	e

O F
a n d

In (15 - 6) we can find "idiot" and "loan". Columns of "t" and "e" perceive us the following arrangement:

(15 - 7)

A	N
t	N
o	i
d	i
i	e

This is nothing but a couple. Why is "idiot" upside down? With "idiot", "loan" should be turn. And this turn of "loan" yields the right positioning of the spelling "loan". This evokes us the turning of "we gat no M" in § 9. We can consider this turning of "loan" as the assertion that as long as these two live together, loan follows them like a shadow. It must be the reason of the husband's coming to London to find work.

(15 - 8)

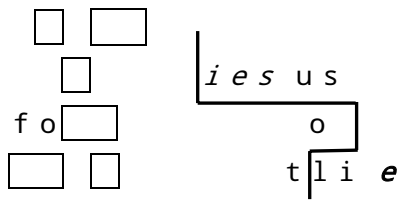
l	A	N
o	t	N
a	o	i
n	d	i
	i	e

Here Francis Bacon laughed at struggle of his important agent against poverty. Undoubtedly this is a bovaristic cipher.

Fifth is reconsideration of the cipher in § 11. At (11 - 23), "e", denoting arisen Bacon, lay above

iesus = Jesus

(11 - 39)



That is felling of Francis Bacon who was gone on being racked by the nation and his family through the almost of his life. The Italian Peninsula appeared after the deleting of all ideas is Italy at the day of Bandello, in other words, Italy with the youth of Renaissance. Perhaps Francis Bacon found the future of human beings and the support throughout his life there. We see extreme tarent in the cipher of *"Romeo and Iuliet"*, whereas artistic depth in the cipher of *"Novum Organum"*.

Sixth is the deciphering of the phrase to which we refered at the beginning of this book. We will refer to [Bac52] page 63.

(15 - 10)

The highest degree whereof is to write *omnia per omnia* ;

We will delete the Latin part *"omnia per omnia"*.

(15 - 11)

T h e
h i g h e s t
d e g r e e
w h e r e o f i s t o
w r i t e

The column consists of four "e" remains if we slide "degree" as follows;

(15 - 12)

T h e
h i g h e s t
d e g r e e
w h e r e o f i s t o
w r i t e

In (15 - 12) we find same two phrases "The high her" in rows and columns.

(15 - 13)

Th e
hi **g**h e s t
d e **g** r e e
w **h** e r e o f i s t o
w r i t e

In columns, “The high” and “her eeee” have same shape.

(15 - 14)

Th e
hi **g**h e s t
d e **g** r e e
w **h** e r e o f i s t o
w r i t e

So we get “The high her eeee”. But what does “eeee” mean? The relevant part in rows is “The high her rite”. This phrase tells us “her” is Elizabeth Tudor and the column consists of four “e” denote a line of her subjects.

(15 - 15)

Th e
hi **g**h e s t
d e **g** r e e
w **h** e r e o f i s t o
w **r** i t e

Next we will denote the letters to which we have referred so far, with fat characters.

(15 - 16)

Th e
hi **g**h e s t
d e **g** r e e
w **h** e r e o f i s t o
w r i t e

Then we find that only centered “r” is excluded. The protruded “d” is shut out by “thew” (Eng. *well-developed muscle*). The origin of the word “thew” is an old English word “theaw” which

means also “rite”. Under the guard by “thew”, her ceremony is performed with centered isolated “r”. Note that in the first edition [Bac1605], the protruded “d” was the capital “D”.

(15 - 17)

T h e
h i g h e s t
D e g r e e
w h e r e o f i s t o
w r i t e

Isolated “r” is surrounded by

(15 - 18)

i g h
g e
h e r

We can trace this clockwise and anticlockwise. And then we get

(15 - 19)

gig, her ,he

Following Shakespeare, the word gig means whipping top. This word and the way of tracing of (15 - 18) show that going around “r”, “her” and “he” whip it. This can be considered as going around “r”, “her” and “he” punish it. Recall that “her” is Elizabeth Tudor. So this scene must be a trial of Robert Devereux. The protruded capital denotes members of his family excluded from the court.

The centered “r” is Robert, “her” is Elizabeth Tudor, and “he” is Francis Bacon. We will get later a coincidence with that “he” deotes Francis Bacon.

Robert’s crime was already appeared in (15 - 14);

(15 - 20)

T h [e]
h i [g] h e s t
[D] e g [r] e e
[w] h [e] r e o f i s t o
[w r i t] e

In the arrangement consists of the framed letters in (15 - 20), we see at the top,

eg = e.g. = *exempli gratia* (Latin *for example*)

We can see an example of his crime in the remainder.

(15 - 21)

D e g r e e
w h e r e o f i s t o
w r i t e

At the bottom of (15 - 21), we see an old English word “writ” which means modern “written”. The positioning of **D** **r** **w** **e** coincides with the argument at the end of § 10. In other word the positioning of these four frames denotes that Robert took advantage of Queen’s vulnerable position. The court scene which we have seen coincides with the historical matter.

Next we will get a coincidence with that “he” deotes Francis Bacon. Note that our arrangement has symmetricity with respect to the following slant line;

(15 - 22)

The
highest
degree
whereof is to
write

To get thorough symmetricity, we must add two letters at the first line. So we have to add two “w” to the first line as follows;

(15 - 23)

The w w
highest
degree
whereof is to
write

Then at the first line we find

(15 - 24)

h e 33 = h e 3 3

It is well known that 33 is the number of Francis Bacon. This is the desired coincidence. Recall that we have seen this number before. The first book which contains Romeo story was Masuccio's "*Cinquante Nouvelle*". In the book, Mariotto and Giannozza appear at 33rd story!

At last we have solved
THE SEALS OF THE ROSES.

But this end is also the start of new investigation. We merely got the key of the box of keys. Indeed I had proved that these ciphers are took over by Alvarus de Semedo, a Portuguese member of Jesuit order, and then by Chinese mandarin Li Zhi-zhao, who counterfated Nestorian Monument as requested by De Semedo. These further results were announced at *Spring of Mathematics* in Japanese.

There is no need to lament the decrease of geniuses in Britannia, for we can say as follows;

Many years ago
There was a great philosopher in Britannia
He was also a great playwright
And
There was a great playwright in Britannia
He was also a great philosopher

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