

SHAKESPEARE MEMORIALS TO FRIENDS

by David Basch

“What shall we conclude when in *Sonnet 73*
we come upon numerous representations of
the name [*Christopher*] Marlowe?”

It is an interesting coincidence of history that the two greatest dramatists writing in the English language, *Christopher Marlowe* and *William Shakespeare*, share both humble beginnings and 1564 as a common birth year. Marlowe went on to quick career success almost a full decade ahead of his colleague. Without doubt, aside from his unique creativity that enabled him to originate drama’s “*mighty line*,” Marlowe’s early recognition was greatly helped by the doors opened by his Cambridge University education. This while Shakespeare limped behind in tiny, backwater Stratford with barely a grade school education. Since both men were later active in London during portions of their careers, the tantalizing question is whether the two men knew each other. As intriguing as this question is, there had been to this date no evidence of such personal contact and many scholars have doubted it ever occurred. But now, new thoughts on this are in order with the discovery of a hidden content that tells us different in *Sonnet 73* — a sonnet that can be aptly described as “*the Marlowe sonnet*.”

The facts on this, beyond shedding light on the relationship between the two dramatists, reveal little known aspects of the period’s use of techniques of presenting hidden messages within texts — *messages effectively hidden because often they are secret and unsuspected*. These revelations open new windows on the Elizabethan period in which both men played so prominent a part.

Early Revelations of Hidden Content

That there were hidden contents in the work of writers in the Elizabethan period was brought to attention many decades

ago in the work of *Leslie Hotson*. He revealed some of these as by-products of his investigations to find the mysterious friend encountered in *Shakespeare's Sonnets*, identified only as "W.H." in the dedication. According to Hotson, the hidden content in sonnets along with some supporting historical artifacts revealed that "W.H." was a renowned young man of excellence named *William Hatcliffe*.

Hotson showed that *Hatcliffe's* name was actually pronounced *Hat'liffe* (without the "c"), hence Shakespeare was able to embed semblances of this name in his sonnet texts as many as 43 times in forms, such as *tHAT LIFE*, *tHAT...LIVE*, *tHAT...LEAVE*, and *LIVE...HATh*. Sometimes the component syllables of these versions were immediately adjacent but in other instances they are found separated by words or even by a line. If we give credence to Hotson's views, *Sonnet 73* is one of the sonnets that was used to commemorate *Hatcliffe* in this manner. Below is the full sonnet text, shown in the spelling and approximate configuration of its original 1609 quarto printing (*see a facsimile of this on the last page of this article*):

Sonnet 73

- [1] **T**Hat time of yeeare thou maist in me behold,
- [2] **W**hen yellow **leau**es,or none,or few doe hange
- [3] Vpon those boughes which shake against the could,
- [4] Bare rn'wd quiers,where late the sweet birds sang.
- [5] In me thou seest the **twi**-light of such day,
- [6] As after Sun-set fadeth in the West,
- [7] Which by and by **blacke** night doth take away,
- [8] Deaths second **selfe** **that** seals v all in rest.
- [9] In me thou seest the glowing of such fire,
- [10] That on the ashes of his youth doth lye,
- [11] As the death bed,whereon it must expire,
- [12] Consum'd with that which it was nurrisht by.
- [13] This thou perceu'st,which makes thy loue more strong,
- [14] To loue that well,which thou must leaue ere long.

Addressing his friend in the sonnet, the poet characterizes himself as aging and in physical decline, having almost consumed his life's years. Remembering and longing for wonderful days

gone, he reminds his friend of their mutual love and how touched he is at the steadfastness of his friend's love in the face of death's impending separation.

In Hotson's terms, that this sonnet likely commemorates *William Hatcliffe* is perhaps signaled by the appearance of his famous initials, *W.H.*, that are vertically aligned at the beginning of the first two lines of the text. To those who accept Hotson's thesis, these initials are an invitation to look further for more indications pointing to *Hatcliffe*. This is immediately rewarded by the prominent appearance of the letters "**Hat**" in the very first sonnet word, followed on the next line by the letters "**leau**" in the word "**leaves**." Combined, these form "**Hat-leau**," which Hotson would take to be close enough to "**Hat-liffe**," characteristic of the approximations of this technique of name representation. (Note that the "**u**" in "**leaves**" is the way Elizabethans printed the letter "**v**" in midword; the "**v**" was used for the letter "**u**" at the head of words.)

What made such appearances seem more than accident to Hotson was their frequency. For example, in *Sonnet 73*, another such representation shows up in the sonnet's last line as "**h t ... leau**," assembled from letters of the words, "**which thou must leau**." Still another version, more resourcefully contrived, appears on lines 7 and 8, read from right to left as **ht-l-ef**. Here, the letter "**l**" is located on line 7 above the rest of the letters in the words, "**selfe that**," on line 8 just at the point it belongs to make this reading. Alternatively, this same device can be read as a kind of *palindrome* using letters in the same words, "**selfe that**." In this, the letters "**ht**" and "**lf**" are read in the direction toward one another about the axis of the dividing letter "**e**" as "**ht / lf**." ¹

While Hotson's thesis has been regarded by mainstream scholars as most controversial, he has done good service in alerting modern readers to this and other Elizabethan methods of hidden commemorations of names within literary works — *a not uncommon practice as Hotson showed*.² According to him, what would have facilitated recognition of devices rendering *Hatcliffe's* name is that the inside circle

of the poet's friends would have known about him and of such devices all too well.

Irrespective of the validity of Hotson's thesis, what shall we conclude when in *Sonnet 73*, using Hotson's approach, we come surprisingly upon numerous representations of the name *Marlowe*? The search for this was inspired by the fact that lines 9 to 12 of the sonnet express the very idea represented in Christopher Marlowe's alleged personal, Latin motto, "*QVOD ME NVTRIT ME DESTRVIT*" ("What nourishes me, destroys me"). The motto was found in an alleged portrait of Marlowe (*see the next page*) discovered at Cambridge University, England, as recently as the early 1950s.³ The sonnet lines representing the motto are as follows:

- [9] In me thou seest the glowing of such fire,
- [10] That on the ashes of his youth doth lye,
- [11] As the death bed,whereon it must expire,
- [12] Consum'd with that which it was nurrisht by.

The lines express the irony that that which had nourished the fire of life in youth had become, as it was consumed, the ashes of the death bed for that very life – the same idea expressed in the motto.

Applying Hotson's method of searching for names, we do indeed find numerous representations of the name Marlowe and much more. So inordinate in number are the representations found that it must lead to the surmise that the sonnet was designed to be a commemoration of him. What is more, it would tie Marlowe to both the motto and his alleged portrait.

Let us examine these representations of Marlowe's name, beginning with one that allegedly appears in the sonnet's concluding couplet. Here we observe that the letters "*mor*" of the word "*more*" on line 13 perfectly align with the letters "*lo*" of "*long*" directly below to read "*mor-lo*" — a close representation of the sound of *Marlowe* — as shown below:

- [13] This thou perceu'st,which makes thy loue **more** strong,
- [14] To loue that well,which thou must leaue ere **long**.

Continuing this examination, we find two more alleged representations within the same lines. The first of these is read in the



PORTRAIT OF CHRISTOPHER MARLOWE



Marlowe's motto, "*QVOD ME NVTRIT ME DESTRVIT.*"

words “*loue more*” on line 13 when these are reversed as “*more loue.*” (Note again, the letter “*u*” of “*loue*” is read as indeed a “*u.*”) The second version is read as another *palindrome* type. It begins with the letter “*m*” of the same word “*more*” on line 13, read downward in conjunction with the letters “*re*” below on line 14, as read from right to left in the word “*ere,*” which yields “*m-re.*” The latter is then viewed as mirrored by the oncoming word “*leauē.*” As before, we may read the pair from right to left as “*m-re-leauē,*” *sounding Marlowe again.*

While this dense cluster of representations begin to suggest that it was indeed deliberately arranged, a fourth version appearing also in *palindrome* type fashion on the opening lines of the sonnet adds further confirmation of this, especially since it resembles the earlier “*palindromes.*” In the new instance, the letters “*m u,*” read on line 1 from right to left in the words “*thou maist,*” dovetail with the letter “*r*” that aligns just below on line 2, making this read “*mu-r.*” The latter is then mirrored *palindrome* fashion by the letters “*leauē*” of the oncoming word “*leauēs*” on line 2, the intervening letters “*s o*” serving as the axis, the whole reading from right to left as “*mu-r...leauē*” – *Marlowe again.* Incidentally, this is a reading encouraged by the presence of “*low*” in “*yellow*” next to “*leauē*” since its sound reinforces that in Marlowe’s name, calling it to attention. This is shown below in bold:

[1] **T**Hat time of yeeare thou **maist** in me behold,

[2] **W**hen **yellow leauēs,** or none, or few doe hange

If these representations will not yet suffice for skeptics, who will allege — *most erroneously* — that such devices are easily dredged up in abundance in texts, let them demonstrate this ease by producing like dense clusters of names elsewhere within a single sonnet. Meanwhile, further corroboration of the intent to commemorate Marlowe’s name is given by the fact that there appears within the first six lines of the sonnet an embedded full transliteration of the alleged Marlowe Latin motto, “*Quod me nutrit me distrvit.*” This configura-

tion is shown in the text below and is discussed beginning with “*quod me nutrit*”:

- [1] **T**hat time of yeare thou maist in me behold,
- [2] When yellow leaues,or none,or few doe hange
- [3] Vpon those boughes which shake against the could,
- [4] Bare **rn’wd** quiers,where late the sweet birds sang.
- [5] In **me** thou seest the twi-light of such day,
- [6] As **after** Sun-set fadeth in the West,

In this, the first word “*quod*” is sounded by its consonant letters, “*q-d*,” read from right to left as found in the words “*rn’wd quiers*” on line 4. The transliteration of the second word, “*nutrit*,” begins on the same line to the left in the letter “*n*” that is read along a descending line with the letters “*t*” and “*r*” directly beneath. The word continues, reading left, picking up the letters “*et*” beside the “*r*.” The whole word now reads “*n-t-ret*.” The word “*me*” is found adjacent on line 5, completing this very recognizable transliteration of “*quod me nutrit*.”

In the representation of the next part of the motto, “*me destruit*,” the earlier “*me*” is recycled and the transliteration continues with the earlier “*d*” on line 4, but this time it is to the left with the letters “*es*” directly above in the word “*those*.” It then continues with the “*t*” of “*those*,” the reading descending along an arc circling to the left to the “*r*” of “*rn’wd*” and then ascending to pick up the “*o*” and the large capital “*T*” along its path. The full letter string now reads “*d-es-t-r-o-T*” — surely a close transliteration of “*destruit*.” This is shown below extracted from the text:

- [1] **T**
- [2] **T**
- [3] Vpon those
- [4] Bare **rn’w d**
- [5] In **me**

If this is not sufficient to demonstrate that the Latin motto has been transliterated, further confirmation of this is given by a second transliteration of “*me nutrit*” that appears in lines 12 to 14 in a two-part vertical configuration. In this, the syllables “*nu-t*” and “*r-h-t*” are read downward vertically as shown below:

[12]	nu r
[13]	t h m
[14]	t e

Also, immediately to the right of these transliterations, we may read the letters “*m-e*” in a slight descending diagonal string beginning on line 13 with the letter “*m*” of “*more*,” again completing the transliteration “*me nutruit*”

Taking stock of all that has been found in connection with Marlowe, we must ask whether it is at all possible that chance alone can bring forth this extensive orchestration. Thus, we find a doubled transliteration of an intricate Latin motto within a brief 14 line sonnet and this occurs within a sonnet that expresses in its poetry the thought of this motto and that also bears numerous, recognizable representations of the name of the person associated with that motto. This clustering surely defies the normal laws of chance and leaves as the only possible conclusion that this entire assembly was deliberately crafted by the author of the poem. Without doubt, we have in this sonnet a stellar display of the poetic art, a feat of amazing skill achieved by a poet with the capability of authoring a great poem as he simultaneously visualizes its text taking the form of configurations that present a hidden content.

Other Hidden Elements

As if the embedments already engaged are not astounding enough, there are additional hidden devices to be taken account of in this sonnet. The discovery of some of these latter was facilitated by what is an easily observed representation of Marlowe’s nickname, “*Kit*,” in what appears as an *equal letter skip device*. This appears on line 7 in letters equally spaced three letters apart in the words “*blacke night*.” What makes credible that this could possibly be a device in this sonnet is the fact that there is already evidence of a significant use of *equal letter skip devices* in the dedication of the *Sonnets*.⁴ Though a short, three letter device like “*k-i-t*” is hardly significant in itself and could well have been accidental, its presence with other material relating to Marlowe is conspicuousness enough to make it suggestive and en-

couraging of a more intensive search for other equal letter skip devices, a search that does not come up empty.

As it happens, the sonnet bears the four letter, equal letter skip string, “**h-t-l-f**,” which renders the consonants of the name “**HaTLiFfe**.” These appear at equal skips of 37 letters beginning on line 6 with the letter “**h**” of “*fadeth*” and recalls the earlier observed embedment, “**ht-l-ef**,” which it resembles. Given the other allusions to this name in this and in other sonnets (as Hotson showed), it begins to suggest that the poet did indeed have *Hatcliffe* in mind in composing his sonnet. While this conclusion is not a certainty, given the other related devices in the sonnet, it can by no means be discounted as a serious possibility.

What does become significant in the context of this sonnet is that, unlike the previous relatively short, equal letter skip findings, there are two relatively lengthy *equal-letter-skip* strings of *five* and *seven* letters in length that present recognizable versions of the full name of *Christopher Marlowe*. *These must be considered of telltale significance, especially in this sonnet.*

The first of these is the five letter string, “**m-r-l-a-w**,” that emerges at *equal letter skips* of six letters beginning with the “**m**” of “*more*” on line 13. The second of these, *seven letters long*, “**c-r-s-s-t-a-w**,” sounds like “**Christo**,” the beginning part of Marlowe’s first name, *Christopher*. The latter emerges, running leftward, at an *equal skip* of 48 letters beginning on line 13 with the “**c**” of the word “*perceu’st*.” Both of these are shown below underlined in a truncated portion of a 44 letter line matrix of the sonnet text. The first can be read on the last line of the matrix. The second begins on the line above this, at the right edge of the matrix, and ascends along a diagonal line to the left:

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w e e t b i r d s s a n g I n m e t h o u s e e s t t h e
a y A s a f t e r S u n s e t f a d e t h i n t h e W e s
a c k e n i g h t t d o t h t a k e a w a y D e a t h s s e
a l s v p a l l i n r e s t I n m e t h o u s e e s t t h
i r e T h a t o n t h e a s h e s o f h i s y o u t h d o
b e d w h e r e o n i t m u s t e x p I r e C o n s u m d
w a s n u r i s h t b y T h i s t h o u p e r c e u s t
u e m o r e s t r o n g T o l o u e t h a t w e l l w h i

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As evident, together these strings render a semblance of Marlowe's full name. Considered in the context of all the rest of the findings, these become persuasive devices in confirming the sonneteer's deliberate intent to commemorate the person named.⁵

Shakespeare's Name

With the discovery of the many allusions to Marlowe in this sonnet, the question must arise as to whether this presence is evidence that it was he that had somehow been the author of the sonnet that so well autographs his name and bears his motto. But this thesis must be called into question by the fact that in the sonnet there is also to be found representations of the full name of *William Shakespeare*.

In this, the poet's first name shows up as "*wi-l-l*" on line 5 in "*twi-light*," its second "*l*" found directly above in tandem as shown on page 2. His surname also shows up in a device in which two versions of its first syllable abut the letters "*xpire*" on line 11, as shown below extracted and as part of the full text:

[9]		su
[10]		h
[11]		expire
[12]		u
[13]		s h
[14]	ll,w	s

[9] In me thou seest the glowing of **such** fire,
 [10] That on the ashes of his youth do**th** lye,
 [11] As the death bed,whereon it must **expire**,
 [12] Consum'd with that which it was **nurrish** by.
 [13] This thou perceu'st,which makes **thy** loue more strong,
 [14] To loue that well,**wh**ich thou must leaue ere long.

One of these instances begins on line 9 with the letters "*su*" of "*such*" in a letter string that descends in a diagonal string through an "*h*" and then on to "*xpire*," reading "*su-h-xpire*." (Here the "*su*" can be read as sounding "*sh*" as in the word *sugar*.) The second instance is read upward from the "*s*" of "*must*" on line 14 in a string that weaves through the letters "*h*" and "*u*" above and then on to an abutment with "*xpire*," reading "*s-h-u-xpire*" — another sounding of the poet's surname.

Note also the configuration of the letters “*ll,w*” on line 14 abreast of these devices that sounds the poet’s first name *Will*. Here again, the combined intricacy of these representations must rule out chance as their author.⁶

The presence of Shakespeare’s name in two versions in this sonnet has the effect of leaving no doubt that it was he that wrote this sonnet — this in a collection of sonnets identified with his name at the head of every two page spread in the original quarto printing — dispelling the thought that it was somehow Marlowe who had secretly written it as the alleged “*true poet behind the facade of Shakespeare.*” Also, the presence of Shakespeare’s name as an embedment — which cannot be altogether surprising — serves as a *trace element*, an object lesson, of how this could occur and a means of teaching readers his method of embedding name devices — as perhaps *Hatcliffe’s* name was used, as Hotson alleged since this was a name known to the poet’s friends. Thus, when any of these names surfaced, astute readers could use its technique to search for other names.

Why a Hidden Commemoration?

The implications of the manner of finding Shakespeare’s own name in the sonnet plus the many allusions to *Marlowe*, surely tell that Shakespeare commemorated Marlowe. If, as Hotson alleged, Shakespeare’s intimate friends would have recognized the Hatcliffe commemorations, this fact at the time would probably have diverted attention from an unsuspected tribute to Marlowe. That Marlowe’s name and other allusions to him so strikingly emerge in the sonnet must tell of Shakespeare’s admiration for a colleague poet who was not only born in the same year as himself but whose magnificent dramatic works paved a new path along which Shakespeare was to tread.

The poignant longing expressed in this sonnet surely bears witness to a relationship between the two poets that was close and personal. This becomes especially evident when other commemorations of Marlowe are considered in plays by Shakespeare. Two references to Marlowe in *As You Like It* are often cited. One alludes to him as the “*dead shepherd*” — a reference to his poem, “*The Passionate Shepherd to His Love*”

— and the second to the play’s words, “*a reckoning in a small room,*” the word “*reckoning*” being a direct quote from the official government report describing how Marlowe in an inn was struck dead in an argument over the “*reckoning*” of a bill. Stronger allusions to Marlowe may have occurred in *Romeo and Juliet* in the guise of Romeo’s close friend *Mercutio* and in the events befalling that character.

First, observe that the syllables “*Mer*” and “*o*” in “*Mercutio*” correspond to the first and last sounds of “*Marlowe*.” More substantial, many scholars have commented on *Mercutio*’s spectacular verbal wit, *a behavior profile that could fit Marlowe*. In the action of the play, *Mercutio* meets his end in an unwise brawl that resembles that described in the government report as sealing Marlowe’s fate. It cannot be ruled out that in *Mercutio* and his dazzling display of verbal wit *we have a recreation of the living Marlowe that Shakespeare knew*.

But why would Shakespeare have kept this magnificent tribute secret? The answer is that, unlike a relationship with a conventional person like *William Hatcliffe*, the poet could have endangered himself were his links to the controversial Marlowe revealed. Marlowe, incensed by and unreconciled to the abuses of political and religious authority, satirically expressed these feelings in highly popular plays. This earned him the enmity of the powerful and made him the target of vicious slanders and plots. While Marlowe supposedly met his death accidentally through his own intemperance, numerous scholars have since surmised that his death was a political assassination, a warning to dissidents challenging authority in the way Marlowe did.

Despite the mortal risk under the passions of those times, it seems certain from the evidence that Shakespeare paid tribute to his dear friend, whom he must have known as a most worthy spirit. While the poet could not openly display his heartfelt feelings, he reveals them to future ages through the lines and devices of his immortal *Sonnet 73*.

NOTES

1. Of interest in this connection is the appearance of a device in the *Sonnets* dedication that reads, “**HAT-L-V.**” This begins on the fourth line of the dedication in the word, “**THAT,**” and continues with the letters “**L**” and “**V**” that are positioned vertically above on the next two lines in the words “**ALL**” and “**INSVING.**” This is in addition to a device in the same dedication that Hotson alleges reads “**Mr. W. HATLIV,**” the result of a complex system of aligning letters vertically in accordance with periods after each word of the dedication. See Leslie Hotson, *Mr. W.H.*, (New York, Knopf, 1965), pp.154-155. Also see note 5 below.

2. *Ibid*, Hotson, p.18. Hotson produced literary artifacts, such as an Elizabethan poem that contained twelve stealthily embedded names of personages parodied, rendered through word plays on their names. In only a few cases were these names literally rendered by accurate spelling or pronunciation. For example, *Lord Admiral Howard* shows up as “*Admire all*” and *Sir George Carew* as “*care you.*” In another document, *Joe Blount* is referred to in the text as “*blunt.*” In a faithful expression of a name in a poem, Samuel Daniel referred to the love of his life, the married *Penelope Rich*, in the words, “*her only fault was that rich she was.*”

3. The portrait was found in 1952 in a building at Corpus Christi College, Cambridge, England, which Marlowe attended. It is most likely a portrait of Marlowe for many reasons, including the telltale locale of its finding and the fact that the date and the age of the sitter listed in the portrait (*respectively 1585 and 21*) pertain to him. Apparently, when Marlowe’s reputation was thrown into disrepute, the portrait was slated for destruction since it was removed and its wood backing recycled for use as wall paneling and plastered over. It was discovered accidentally in a building renovation.

4. John M. Rollett discovered the presence of the full name of *Henry Wriothesley* in equal-letter-skip devices in the dedication to the *Sonnets*. It was reported in an article written by him in *The Elizabethan Review* (Autumn 1997), “*Interpretations of the Dedication to Shakespeare’s Sonnets,*” and later in an

update in *The Oxfordian* II, (October 1999) as “*Secrets of the Dedication to Shakespeare’s Sonnets.*” (See the internet sites, <http://www.shakespeare-oxford.com/evernew9.htm> or <http://www.shakespeare-oxford.com/wp-content/oxfordian/to-99-rollet-dedication.pdf>.)

Rollett first discovered that the name *Henry* appears in the dedication of the *Sonnets* at an equal letter skip of 15 letters (beginning with the letter “**H**” of the word “**THESE**”). He went on to find the name Wriothesley in three parts, **WR**, **IOTH**, and **ESLEY**, each presented in uniform *equal letter skips* of 18 letters. When the dedication was set into a letter matrix 18 letters wide, **IOTH** and **ESLEY** appeared side by side, although **IOTH**, unlike the other parts, ran in the opposite direction.

Rollett calculated that that these name elements had an astronomically low chance of appearing on the order of one chance in billions. Clearly, it is virtually impossible that such a complex historic name of a contemporary person historically associated with Shakespeare could appear by chance in such a manner and in so brief a cover text. The presence of Henry Wriothesley’s full name proves conclusively that *the equal-letter-skip device* was known and used at the time of the *Sonnets*. Hence, its presence in others of the sonnets cannot be ruled out.

5. Another version of “*Christopher*” shows up as a five letter *ELS* device, “**c-r-s-t-f**” at a minus skip of 34 letters from the “**c**” of the word “*which*” on line 12. This becomes more credible when it is learned that it is crossed by another four letter *ELS* device, “**e-f-e-r**,” at a minus skip of 67 from the “**e**” of the word “*ashes*” — both devices sharing the same “**f**.” Combined, the two devices read “**c-r-s-t -[f] — e-F-e-r**.” With every such related device uncovered in the same sonnet, it becomes evident that these were deliberately placed there to reveal the name of the person commemorated.

There also appears in this sonnet some *palindrome* type devices that sound Marlowe’s name in the form, *Marley*, a name Marlowe also used. One of these appears in line 13 as “**more | ly**,” which can be read in the words “*thy loue more*.” A second is easily read in the first two lines of the sonnet with its parts somewhat more separated as “**m u-r | l-ey**” by reading the earlier seen letters “**m u-r**” mirrored by the “**l**” of

“*leaves*” on line 2 with the letters “*ey*” on line 1, read right to left in the word “*yeere*.”

Also of interest, as perhaps found for the name of Hatcliffe in the *Sonnets* dedication, a case can be made for the appearance there of an embedment of Marlowe’s name. This shows up in what can again be read as a kind of *palindrome* on line 3 in the words, “**M^r. W.H. ALL.HAPPINESSE.**” In this, the letters, “**M^r**” are read forward and mirrored by the letters, “**W.H. AL,**” which are read *right to left* as “**LA .H.W,**” yielding the reading, “**M^r. | LA .H.W.**” This echoes the reading already seen in the *equal letter skip device*, “*m-r-l-a-w,*” and in the other *palindrome* type devices seen. The similarity between these is striking. Note, it is the *frequency* of the *palindrome* type devices — *devices in which letters are displayed in various kinds of lawful, mirrored configurations* — that establishes them as not random occurrences but as designed by a resourceful poet.

6. Not to be ignored is that Shakespeare’s name also shows up in the formation of a *semi-equal-letter-skip device*. This is revealed in the partial, 14 letter wide line matrix shown below to the left, which reads “*h-s-e-k-s-per.*” In this, at an equal letter skip of 14, the first part, “*s-e-k-s,*” is preceded by a reinforcing letter “*h*” (“*h-s-e-k-s,*”) and this string crosses the text letters “*per*” in “*perceust.*” Compare this to a similar device in a 9 wide letter matrix shown below to the right with a letter skip of 9 that, with the adjacent text, yields Marlowe’s name as “*m-o-r-e-loue*” — a reading reinforced by a second text word, “*loue,*” that also intersects the vertical string “*m-o-r-e*” in the matrix. *These similar presentations can hardly be accident. Together, they further prove that an astounding, virtuoso poet suffused his sonnet with numerous deliberately crafted devices that tell their own story:*

r	e	C	o	n	s	u	m	d	w	i	t	h	t	y	T	h	i	s	t	h	o	u
h	a	t	w	h	i	c	h	i	t	w	a	s	n	p	e	r	c	e	u	s	t	w
u	r	r	i	s	h	t	b	y	T	h	i	s	t	h	i	c	m	a	k	e	s	
h	o	u	p	e	r	c	e	u	s	t	w	h	i	t	h	y	<u>l</u>	<u>o</u>	<u>u</u>	<u>e</u>	m	o
c	h	m	a	k	e	s	t	h	y	l	o	u	e	r	e	s	t	r	o	n	g	T
m	o	r	e	s	t	r	o	n	g	T	o	l	o	o	<u>l</u>	<u>o</u>	<u>u</u>	<u>e</u>	t	h	a	t
u	e	t	h	a	t	w	e	l	l	w	h	i	c	w	e	l	l	w	h	i	c	h
h	t	h	o	u	m	e	s	t	l	e	a	u	e	t	h	o	u	m	u	s	t	l
e	r	e	l	o	n	g								e	a	u	e	e	r	e	l	o
														n	g							

That time of yeeare thou maist in me behold,
 When yellow leaues, or none, or few doe hange
 Vpon those boughes which shake against the cold,
 Bare r̄wd quiers, where late the sweet birds sang.
 In me thou seest the twi-light of such day,
 As after Sun-set fadeth in the West,
 Which by and by blacke night doth take away,
 Deaths second selfe that seals vp all in rest,
 In me thou seest the glowing of such fire,
 That on the ashes of his youth doth lye,
 As the death bed, whereon it must expire,
 Consum'd with that which it was nurrisht by.
 This thou perceu'st, which makes thy loue more strong,
 To love that well, which thou must leaue ere long.

The above is a facsimile of *Sonnet 73* as it appears in the original 1609 quarto printing. This displays the actual alignments of letters. Note the Elizabethan practice in midword of using the letter “u” for the “v,” the “v” for “u” at the head of a word, and the use of *the long “s”* at the beginning of words and in midword – a letter that resembles the “f” but without the horizontal line crossing at its center.