

## SONNET 107: SONG OF THANKSGIVING

by David Basch

While critics will agree that *Sonnet 107* is one of Shakespeare's great sonnets, agreement ends there. In general, critics recognize the triumphant tone of its celebration of a new era dawning. It is evident that something spectacular had happened within the world described by the sonnet. It then raised hopes for lasting peace and gave the firm prospect that the poem will have lasting significance as a tribute to the poet's "beloved" and for his own fame. But what was the event celebrated and why did it impact so dramatically on the poet's life? While answers to these questions have long simmered in controversy, at last a key has been discovered to resolve these issues. As has happened before with the poet's work, the key to understanding is to be found in sonnet's hidden elements.

Below is the sonnet in its original 1609 spelling, punctuation, and approximate layout, the latter padded with spaces to retain some of its original vertical alignments (*see the last page for a facsimile of the original sonnet*):

107

[1] **N**Ot mine owne feares,nor the prophetick soule,  
[2] Of the wide world,dreaming on things to come,  
[3] Can yet the lease of my true loue controule,  
[4] Supposde as forfeit to a confin'd doome.  
[5] The mortall Moone hath her eclipse indur'de,  
[6] And the sad Augurs mock their owne presage,  
[7] Incertenties now crowne them-selues assur'de,  
[8] And peace proclaimes Oliues of endlesse age,  
[9] Now with the drops of this most balmie time,  
[10] My loue lookes fresh, and death to me subscribes,  
[11] Since spight of him, Ie liue in this poore rime,  
[12] While he insults ore dull and speechlesse tribes.  
[13] And thou in this shalt finde thy monument,  
[14] When tyrants crests and tombs of brasse are spent.

To be sure, there has been no lack of proposals for identifying the ambiguous allusions in the sonnet. One identifies “*The mortall Moone*” in line 5 as alluding to Queen Elizabeth and assumes that it was she that had “*indur’de*” — *escaped or succumbed to* — her “*eclipse*,” possibly involving a major illness.

But the most interesting of the proposals was one by Leslie Hotson, a Yale scholar of the Elizabethan period. Hotson had asserted that the sonnet’s words, “*the mortall Moone*,” refer to none other than the deadly *half moon formation* of the Spanish Armada that had menaced the British nation in 1588. As it turned out, the dreaded Armada was miraculously *eclipsed* by a combination of the effective seamanship of Britain’s small, speedy ships and a sudden, raging storm that unexpectedly vanquished the entire enemy fleet.

Hotson concluded that the relief described in the sonnet is in the aftermath of the British people’s deliverance from what had appeared as the nation’s immanent destruction. The endless period of peace ahead — “*Olives of endless age*” — was what was at the time reported as the people’s joyful expectation of peace — symbolized by the “*olive*” — in the wake of their deliverance.

The historical record cited by Hotson revealed some other illuminating detail. For 100 years prior to 1588, there had been numerous prophesies of coming dire events centering on the year 1588. These had been based largely on interpretations of astronomic observations of the coming in that year of what was called a “*threatening conjunction*” of the planets, Saturn, Jupiter, and Mars. In that year, the sun was calculated to be eclipsed on the 16th day of February, to be followed by a total eclipse of the moon at the very next full moon. On top of that, there was to be a second eclipse of the moon during the following August — three eclipses in one year. As Hotson reported concerning a noted astrologer of the period, “*the renowned Hermes Trismegistus had laid it down that ‘there insue manifold mischiefes in the world when the Sun, and Moone are both eclipsed in one moneth.’*”

With such fearful prophesies in the background, the British people gazed with paralyzing fear at the great Spanish Armada

that had loomed on the horizon. It was thought that this was surely in fulfillment of the dire prophecies and was destined to snuff out the independence of Britain and the independent religious course the nation had taken. It was to such “*feares*” and “*augers*” that *Sonnet 107* seems to have alluded. And when it turned out that, by failing to materialize, the “*sad Augers [had] mock[ed] their own presage,*” then was the British nation’s joy boundless in entering what was described in the sonnet as a new age of peace.

Though Hotson’s views were most credible and some British critics came to regard this sonnet as “*the national sonnet,*” there were yet some lingering loose ends in interpretation and in resolving the sonnet’s alleged internal contradictions. These together with a lack of direct confirming evidence about the sonnet’s allusions led many critics to remain unconvinced by Hotson. Today, two leading commentators on the *Sonnets* have chosen not to take sides on this issue, nor do they mention Hotson’s views in their books, except in one case to deride it. But now, new information has surfaced that not only speaks decisively in favor of Hotson’s thesis but also promises to unravel the sonnet’s unresolved mysteries.

## **ANALYSIS**

An overlooked clue to the meaning of *Sonnet 107* may already reside in the striking parallels between the sonnet and the *Bible’s* correspondingly numbered *Psalms* 107. The psalm’s first two verses speak of thanksgiving to a merciful Lord given by “*the redeemed of the Lord,*” namely, given by those who were delivered “*from the hand of the enemy.*” The psalm goes on to cite four instances of such deliverance, each followed by the psalmist’s behest that thanksgiving be given in recognition of Lord’s role in bringing it about.

The implication of this parallel would suggest that Shakespeare’s sonnet was composed to parallel its numerical sister psalm. Hence, the sonnet could be read as following the psalm’s pattern in its giving thanks to the Lord for the similar national deliverance of Britain from “*the hand of the enemy.*” Hotson had averred that no event at the time other than Britain’s deliverance from the Spanish

menace corresponded to the portent and scope of what is described in the sonnet.

If this is what *Sonnet 107* truly describes, where then in the sonnet do we find thanksgiving to the Lord? Reviewing the sonnet, it may be concluded that this is to be read as the meaning of its last two lines, which dedicate the sonnet to the poet's *beloved friend*. If that is the case, the poet's *beloved friend* can only be *The Lord* and hardly the mysterious young man often assumed by scholars and seemingly alluded to in many of the other sonnets.

Of course, such a radical surmise would entail drastic reinterpretations of parts of the sonnet. Among such changes is to read the words in line 3, "*the lease of my true loue,*" as referring *not to the duration of the life of the poet's true loue*" — *illogical as applied to God* — but only as applied to the *duration of the Poet's faithful, sincere affection*. This is a focus on *the enduring of the poet's faith, the lasting of his trusting "true loue,"* rather than that of the life of the *beloved* — a view already posed as a possibility by some commentators. Thus, what the earlier "*feares*" and "*prophesies did not alter*" was "*the lease,*" *the continuance of the poet's deep affection* in his faithful attachment to *God, his Beloved*. It was the continuation of this attachment that the dreadful portents could not "*controule,*" though others had supposed it "*forfeit to a confin'd doome.*"

In this light, the unusual word, "*incertenties,*" in line 7, usually interpreted as a reference to what were *formerly uncertainties about a deliverance* that later became "*assured,*" could rather be referring to *ideas* that, by their nature, tend to be permanently uncertain, *like the doubts about the existence of God's guiding hand*. While the miraculous deliverance may have then confirmed the existence of God's guidance and, for the moment, transformed it into a thing "*assured,*" the insinuation of the word "*incertenties*" is that this staunch faith, typically, would last only for the duration in which lingers the aura of the experience of having been delivered. After that, the *assured* existence of God's guiding hand would likely again revert to one of those perennial

“*incertentias*,” as Shakespeare’s insightful word — a word not used elsewhere — seems to suggest.

The poet goes on to declare that for him the ordeal strengthened his love — “*My love lookes fresh*” — and that, in spite of any materialization of any threat of death, the poet would go on to “*live in this poor rime*,” a confidence given by the then assured survival of his nation and the culture it made possible. (Note the poet’s initials, *W.S.*, appearing at the head of lines 12 and 11, the lines mentioning his own survival.) The poet concludes his closing couplet with words directly addressing his *Beloved*, telling that this sonnet recounting *His* deeds of deliverance and expressing the poet’s deep, abiding love will be an enduring monument to *Him* — a *monument of thanksgiving*. That, though “*poore*” materially, it will yet outlast the supposedly more durable and bombastic structures that tyrants build to honor themselves.

The sonnet’s message is further affirmed by its reference to death as insulting over “*dull and speechless tribes*.” This appears as a parallel to verse 42 of *Psalms 107* — “*all iniquity shall stop her mouth*.” The latter verse explains the poet’s expression, “*speechless tribes*,” as alluding to the *silence*, the fated *doom*, of iniquitous nations, such as the one that menaced Britain. The words of the full biblical verse make this clear, declaring: “*The righteous shall see it [the doom of the oppressor], and rejoice: and all iniquity shall stop her mouth.*”

But, having now drawn this far reaching interpretation, have we now merely sidestepped the original difficulties by adding new, equally unverified assumptions based on seeming parallels between sonnet and psalm? The issue is made even more problematic by the ascribed religious tone of the sonnet that many critics regard as most uncharacteristic of the long-assumed secular Shakespeare. (On the other hand, some commentators have alleged the presence of a religious content in two others of the 154 sonnets — *Sonnets 55 and 146*.) As before, critics are unlikely to accept what appears as a most radical view that challenges long held assumptions without what they regard as

conclusive evidence. Observations about the many parallels between sonnet and psalm, like the sonnet's "*tombs of brasse*" (line 12) and the psalm's "*gates of brass*" (verse 16), while suggestive, will hardly be conclusive in settling the heated issues raised. However, as will be shown, there is considerable evidence about the poet's thoughts on these matters.

### THE POET'S THOUGHTS

An examination of a facsimile of the original sonnet printing discloses two very conspicuous vertical columns of letters occurring within lines 3 to 6. These yield the letter strings, "*y-o-m*" and "*A-M*," the *former* read downward and the *latter* read upward and capitalized in the original text as though for emphasis. These are shown ahead both extracted from the text and as set within the full lines:

[3]	↓	y	↑
[4]	↓	o	↑
[5]	↓	m	↑
[6]	↓		↑
			M
			A

[3] Can yet the lease of my true loue controule,  
 [4] Supposde as forfeit to a confin'd doome.  
 [5] The **m**ortall **M**oone hath her ecl**i**pse indur'de,  
 [6] And the sad **A**ugurs mock their **o**wne presage,

Those familiar with Hebrew will recognize "*yom*" as a possible transliteration of the Hebrew word "*sea*" and, likewise, "*AM*" (sounded *ahm*), as the Hebrew for "*nation*." This word combination immediately conjures thoughts about the nation of Israel in the aftermath of its deliverance as mentioned in the *Bible's* "*song at the sea*": "*Then sang Moses and the children of Israel this song unto the LORD,...*" (*Exodus 15:1*). Here the Israelites are twice referred to as "*ahm-zoo*" (עַם-יִשְׂרָאֵל), "*this nation*," once in the phrase, "*ahm-zoo ca'ny'sa*" (קָנִיתָ), "*this nation You acquired*," and a second time in "*ahm-zoo go'al'ta*" (גָּאֹלְתָּ), "*this nation You redeemed*." Of immediate interest is that the sonnet twice presents transliterations of "*ahm-zoo*" within its first five lines as "*om-s-o-o*" ("*s-o-o*" read upward)

and “*om—sou*,” its parts read in tandem, shown below extracted and within the text:



[1] **N**Ot mine owne feares, nor the prophetick **sou**le,  
 [2] Of the wide world, dreaming on things to **come**,  
 [3] Can yet the lease of my true loue **con**troule,  
 [4] Supposde as forfeit to a confin'd **do**ome.  
 [5] The mortall Moone hath her eclips**e** indur'de,

If the *vertical-horizontal reading* (*om s-o-o*) and the *offset horizontal reading* (*om sou*) are not convincing alone, there is another rendering of these words in a combination *horizontal-vertical* device running through lines 6, 7, and 8 as “*o-m-s-ow*.” This is shown below extracted from the text and within it. This version has a certain unique feature about it that will be discussed ahead:



[6] And the sad Augurs mock their **ow**ne presage,  
 [7] Incertenties now **cro**wne **them-s**elues assur'de,  
 [8] And peace proclaimes **O**liues of endlesse age,

Here the part of this phrase, *zoo* (77), is approximated by the letters “*s-ow*.” What is special about this version is that, while hyphens in this article have been added to indicate jumps between letters from line to line, there is an *actual hyphen* present in the quarto text on line 7 between “*m*” and “*s*” (“*them-selues*,” giving a *textually hyphenated* representation as “*om-sow*.” Notable about this is that it reproduces the *hyphen* that appears in the Hebrew *Bible*’s actual spelling of the two instances

of this phrase — “*om-zoo*” (עם-זו). This suggests the poet knew this reading in the original Hebrew since he conveys it by reproducing its hyphen in one of his representations.

Additional evidence of the poet’s deliberate inclusion of these transliterations comes from the fact that the word “*co’ny’sa*” (“*You acquired*” - קניית) that appears in one of the phrases with “*om-zoo*” also appears transliterated twice in the sonnet, represented as “*C-N-y-s-o*” and “*co-n[i]t[a]h*” — the latter using the *Sephardic* pronunciation of the Hebrew, with the letter “*s*” sounded as “*t*.” This is shown and discussed below, both as extracted from the sonnet text and as merged with it:



[1] **N** Ot mine owne feares,nor the prophetick soule,  
 [2] **N** Of the wide world,dreaming **on things** to come,  
 [3] **C**an yet the lease of my true loue **controule**,  
 [4] Suppose as forfeit to a confin’d doome.  
 [5] The mortall Moone hath her eclipse indur’de,

In these transliterations, the poet has treated English consonants in the manner of Hebrew letters. In written Hebrew, words are usually written by consonants alone, with the reader recognizing a word and inferring its appropriate pronouncing vowels from the context. Hence, reading upward from the letter “*C*” that begins line 3, the vowel “*o*” may be inferred between the “*C*” and the large letter “*N*” above. Then, reading down from the “*N*,” we observe letters in a descending diagonal that include “*y*,” “*s*,” and “*o*” spelling out “*C[o]’ny’so*,” a credible transliteration of the Hebrew “*CoNySa*” — reinforced by the reading “*Can y*” from the first “*C*” of line 3 down again to the letters “*s*” and “*o*” — giving “*Can y-s-o*.”

Concerning the rendering by the letters “*co-n th*” at the end of line 3, reading these with added vowels in the Hebrew manner yields “*co-n[i]t[a]h*” — the *Sephardic* pronunciation of this Hebrew word with the sound “*t*” instead of “*s*.”

Astonishingly, not only does “CoNySa” appear twice in the sonnet, but so does “Go’AL’Ta” from the phrase, “ahm-zoo go’al’ta” (תאלת), “the nation *You redeemed*.” It shows up as a kind of horizontal palindrome running from line 6 to 5 as “gu’A-ll-><ta”:

[5] The mort**all** Moone hath her ec**lip**se indur’de,  
 [6] And the sad **Aug**urs mock their ow**ne** presage,

This word again appears vertically running up from line 11 to 8 as “gh-o’ol’-t-a” in the following text configuration:

[ 8]           a  
 [ 9]           t  
 [10]           loo  
 [11]           gh

[ 8] And peace proclaimes Oliues of endlesse age,  
 [ 9] Now with the drops of this most balmie time,  
 [10] My loue **loo**kes fresh, and death to me subscribes,  
 [11] Since sp**igh**t of him Ile liue in this poore rime,

It is abundantly evident that the poet has alluded here to the *Bible’s* triumphal song, *another national song of triumph at an occasion of deliverance by the Lord*.

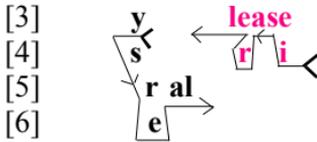
But this is hardly the end of such embedded transliterations. The sonnet includes transliterations of the *Bible’s* words for “song” — “shir and “shi’ra” — as found in the “song at the sea.” These occur in the configurations “s-h-I-er” and “s-h-I-e’ro-h,” which appear overlapped on lines 9 to 12 of the text, read down and then to the left, finishing in the second version with an upward reading, as shown below:

[ 9]                           s <  
 [10]                       sh  
 [11]                   h   I  
 [12]                   ore

[9] Now with the drops **s** of this most balmie time,  
 [10] My loue looks fres**h**, and death to me subscribes,  
 [11] Since sp**igh**t of **h**im **I**le liue in this poore rime,  
 [12] While he insults **ore** dull and speachlesse tribes.



letter strings that run up and down from one line to the other. The very repetition of this manner must add to the credibility of these readings. These are shown below, extracted and as set within the text:



[3] Can yet the **lease** of my true loue controule,  
 [4] Supposde as forfeit to a confin'd doome.  
 [5] The mortall Moone **hath** her eclipse indur'de,  
 [6] And the sad Augurs **mock** their **owne** presage,

The other two versions of “*Israel*” appear within the sonnet’s first three lines making use of an interesting device. Here the same “*I*” that in both of these instances begins the name “*Israel*” is formed from the number *I* of the sonnet number, *I07*, which sits above in the original quarto text. This number is printed in a shape that resembles the letter “*I*” and is located just where it can be read with the letter “*s*” below on line 1. From that “*s*,” the letters of the two versions of the name flow in two directions. One flows downward and can be read “*I-s-rea-l*.” The second is read from right to left from the “*s*” as “*I-se’ra’e-l*” — a convincing representation that resembles one of the earlier ones in incorporating an intruding letter “*e*,” as can be observed:



[1] **N** Ot mine owne **feares**, nor the prophetick soule,  
 [2] Of the wide world, **dreaming** on things to come,  
 [3] Can yet the lease of my true loue controule,

From these numerous instances that defy chance, we must conclude that the poet did intend to embed the name “*Israel*” into his sonnet — *another nation that had received deliverance from the Lord at the sea*.

Uncannily, there are yet many more literary feats to be taken account of in this sonnet. Since the poet has just been shown to implicate the sonnet number in the design of his communication, it suggests an examination to determine if he went further in exploiting the opportunity this number afforded. As it turns out, he did so in a few ways. In the first of these, he appears to have made use of the number **107** as written in the Hebrew *cipher-alphabet* system, in which letters are also numbers. In Hebrew, the letter **Kuf** is **100** and **7** is **Zayin**, hence the number **107** is **Kuf-Zayin** (קפ), as in the letters **KZ**. Reading these letters right to left and with assumed vowels gives the Hebrew **ZeeKah**, which means “*an attachment or tie.*” This is reflected in the word “*lease*” on line 3 alluding to the **tie or attachment** of the Poet’s deep love.

In another application of sonnet number **107**, we note that it is comprised of numbers **10** and **7**. Changing these into their Hebrew letter equivalents yields **Yud** and **Zayin** (יז) – letters corresponding to **YZ**. Reading these with assumed vowels resembles phonetically the Hebrew word, “*Yeh’Zeh,*” meaning, “*he will dream.*” Notably, in sonnet line 2 the words are found, “*dreaming of things to come.*” (See embedment “*y[e]-h-h-’se,*” page 15, lines 14-11, and also the asterick [\*] on page 15.

Also pertinent is that, by reading the numbers **1** and **7** of **107** directly as Hebrew letters – *zero is not represented in the Hebrew cipher-alphabet system* – they become the letters **Aleph** and **Zayin** (אז), the equivalent to **AZ**. Given a vowel, this can be read as the Hebrew word **AZ**, meaning **then**. Interestingly, the word **then** happens to be the subject of considerable homiletic discourse since not only is it the first word of “*the song at the sea*” — which begins, “*AZ ya’shir ...*” (“*Then sang ...*”) — but it likewise occurs at the beginning of other triumphal songs of thanksgiving in the *Bible*. In each case, the presence of the word **AZ, then**, relates *preceding events* to those immediately following — *preceding events* in which the Lord is revealed as the deliverer. As such, number **107**, read as representing **AZ** (*that is, then*) becomes an apt title or marquee for this sonnet, which is all about **AZ**,

the period of “**then**” – a transformed era with a rhapsody of *thanks* sung after a great deliverance by the hand of the Lord.

We cannot fail to note transliterations of the word **AZ** throughout the sonnet. Striking is the acrostic running from lines 13 to 11, “**A-W-S**,” which sounds like the Hebrew. Also, there are the many readings, up and down, down and up, forward and reverse, as “**a-s**” and “**o-s**” — like “*om soo*” that bears, *reading right to left*, the letters “**os**.” At least ten such “**os, as**” transliterations are found in the quarto version, plus three part vertical forms that read “**O-e-s**,” “**o is**” and “**o-es**.”

Still another telltale device reveals that the poet thought of his sonnet as “**song**” — *a song of thanksgiving*. This is discovered through what is known as the *equal letter skip device*. In this, words emerge through equal letter counts between letters — *a device also found elsewhere in the Sonnets*. This is shown in the letter strings, **s-h-i-r**, **s-h-i-r-e** (sounded *shi’rah*), and **s-h[i]’-r-i**, all of which can be read as transliterations of variants of the Hebrew for “**song**” noted earlier as embedments. The first two can be read as sounding two forms of the word that actually appear in the “*song at the sea*” — “**shir**” (שִׁיר) and “**shi’rah**” (שִׁירָה) . The third, **s-h-r-i**, given a vowel, pronounces “**sh[i]’ri**,” the word for “**my song**” — another appropriate title for a sonnet that is indeed the poet’s *song*.

These letter strings occur, respectively, at an *equal letter skip* of 24 starting from the letter “**s**” of the word “**as**” (line 4); at a skip of -74, counting back from the final “**s**” of “*insults*” (line 12); and *twice* as **s-h-r-i** at skips of 8 and -49, beginning, respectively, at the “**s**” of “*soule*” (line 1) and “*Augurs*” (line 6). Considering the frequency of the individual letters **s**, **h**, **i**, **r**, and **e** that appear in the sonnet and the number of site opportunities for these strings to emerge, the collective mathematical probability that these could emerge accidentally, conservatively calculated, is in a low-order magnitude of *1 chance in millions*. Correlated with the other findings in the sonnet, this tiny probability is further reduced at an exponential rate, making it certain that these are indeed deliberate devices — demonstrations of the poet’s amazing virtuosity.

At this point, if the case has not been adequately made that the *Beloved* refers to the Lord, the poet explicitly affirms this fact through the many repetitions of devices of the *Psalmist's* name of God, “*YaH*” — the shortened version of the *Tetragrammaton*. We may thus read a double instance of “*y-a-h*” in reading down from the “*y*” of “*my*” (line 3) to the “*a*” below and then below that to an “*h*” on a diagonal at the opposite ends of the word “*hath*.” (See *this and others below in the sonnet on page 1*.)

A similar compound device of *YaH* also occurs on lines 11 to 13, one reading up from the “*y*” of “*thy*” to the “*a*” above and down again to the “*h*,” and a second by reading up from the same “*a*” to an “*h*” above in “*this*” (line 11). What is more, reading down from the “*i*” of the same “*this*” to the “*a*” as before and again on to the letter “*h*” of “*thy*,” gives “*i-a-h*.” Here the letter “*i*” can be read as “*y*” — letters interchanged in sonnets (see Sonnet 24’s *YF* for *IF* — and as occurs in transliterating the Hebrew “*Yisrael*” as “*Israel*.”)

Granting the latter, we may read another version on lines 11 to 10 as “*I-a,h*” — the last two letters divided by an attention-getting comma. Also, we may read upward a part-acrostic of this name on lines 7 to 5 in the letters “*I-A-h*.” Interestingly, reading a part-acrostic down on lines 12 to 14, we get “*W-A-h*,” which when joined with the other acrostic above gives a transliteration of the full *Tetragrammaton* as “*I-A-h >|< W-A-h*.” (See *the sonnet, page 1*.) Clearly, the poet is sending a message.

Finally, as the poet writes, “*Ile liue in this poore rime*,” he indeed does since he placed his *full* name within this sonnet. In one of the two instances of his surname, it can be read in lines 11 to 12. This reading begins with the “*s*” of “*speachlesse*” (line 12) and runs upward at a right diagonal to the “*h*” of “*this*” (line 11) and then down, diagonally, to the letters “*ac*” directly ahead — the sequence reading “*s-h-ac*.” The string continues above as “*s p-e-ore*,” read in tandem in the words, “*this poore*” with the insertion of “*e*” of “*me*” from the line above — giving a full string that now reads, “*s-h-ac-sp-e-ore*,” an unmistakable representation of the poet’s name. Note again that,

as if to signal the presence of the name within them, lines 12 and 11 begin with the letters of the acronym of the poet's initials, **WS**. These are shown below:

- [10] My loue lookes fresh, and death to me subscribes,  
 [11] Since spight of him I lie in this pore rime,  
 [12] While he insults ore dull and speechlesse tribes.  
 [13] And thou in this shalt finde thy monument,  
 [14] When tyrants crests and tombs of brasse are spent.

A second reading of the poet's surname shows up within lines 5 to 6 (see this on page 11) as a kind of palindrome. This begins as a string with the "s" of "Augers" (line 6) and runs directly to the line above in the letters "ha" of "hath" and then down to the "ck" of "mock," yielding "s-ha-ck." The next part of this string runs from the opposite, palindrome direction that begins with a right to left reading of the letters "spi" of "eclipse" and continues leftward in the line below with the letters "or" of the words, "their owne." The full string now reads with both parts joined as "s-ha-ck >|<spi-or" — another telltale device that tells from where the poem proceeds. (See this also in the sonnet on page 1.)

The poet follows up this feat of twice autographing his sonnet with the matching representations of his first name. This can be read in devices as "wi-l." The first occurs within lines 9-11 through letters in the words "with" and "lookes." Here the letters "wi" occur in tandem with the letter "l" below to give "wi-l." A second occurs on lines 6 to 5, read from the "w" of the word "owne" (line 6) and continued above on the diagonal, read right to left, in the letters "il" of "eclipse" (line 5). (See this at the top of page 6.) Again, it is the repetitions of these devices that add to their credibility.

Sonnet 107 is a spectacular work of poetic art. While it masterfully weaves complex patterns that transliterate Hebrew words in a variety of ways as well as renders the poet's full name, the sonnet does not fail to be a wonderfully stirring, beautiful poem. It performs these wondrous feats while revealing the poet who created them as knowledgeable of Hebrew and as a man of religious faith, accomplished in many skillful ways not earlier fathomed.

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\* Also seen as ELS devices are the readings "i-e-h-'s-e" (sk 53 from "proclames") and "i-h-'s-e" (sk 37 from "wide."), confirming the allusion to the Hebrew "yeh'seh," "dreaming." Also note the device of God's name as i-h-u-h in bold on sonnet lines 7-9, page 1.

**N**ot mine owne feares, nor the prophetick soule,  
 Of the wide world, dreaming on things to come,  
 Can yet the lease of my true loue controule,  
 Supposde as forfeit to a confin'd doome.  
 The mortall Moone hath her eclipse indur'de,  
 And the sad Augurs mock their owne presage,  
 Incertenties now crowne them-selues assur'de,  
 And peace proclaimes Oliues of endlesse age,  
 Now with the drops of this most balmie time,  
 My loue lookes fresh, and death to me subscribes,  
 Since spight of him Ile liue in this poore rime,  
 While he insults ore dull and speechlesse tribes.  
 And thou in this shalt finde thy monument,  
 When tyrants crests and tombs of brasse are spent.

The above is a facsimile of *Sonnet 107* extracted as it appears in the original 1609 printing and can be used to verify the various alleged embedments. Note the Elizabethan practice of using the letter “u” for the “v” in midword and the use of the long “s,” which resembles the “f” without the horizontal line crossing at its center.