

## Sonnet 73

### 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 has 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 differently 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 are 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 byproducts of his investigations to find the mysterious friend encountered in *Shakespeare's Sonnets*, identified in the dedication only as "W.H.." According to Hotson, the hidden content in various 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*. As shown, sometimes the components of these versions were immediately adjacent or reversed, 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 those that were used to commemorate *Hatcliffe's* name 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 **r** Sun-set fadeth in the West,
- [7] **Whi**ch **by** and by **blac**ke night doth take away,
- [8] Deaths **s**econd selfe **th**at seals vp all in **re**st.
- [9] In me **t**hou seest the glowing of such **f**ire,
- [10] That **w**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.*, 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 a close enough approximation of "**Hat-liffe**" and characteristic of this technique of name representation. (Note that the "**u**" in "**leaves**" is the way Elizabethans printed the "**v**" in midword; the "**v**" was used for the letter "**u**" at the head of words.)

What made such appearances of name seem more than accident to Hotson was their frequency. For example, in the same sonnet, another such representation shows up in its last line as "**ht ... leau**," assembled from letters of the words in the line, "**which thou must leau**." Still another version, more resourcefully contrived, is read as **ht-l-ef**. These letters are drawn from the words on line 8 "**selfe that**," read right to left. The missing "**l**" is located just above on line 7 at the point needed for this reading. Alternatively, this same device can be read as a kind of *palindrome* by using letters in the same words, "**selfe that**." In this, "**ht**" and "**lf**" are read in the direction toward one another about the axis of the dividing letter "**e**" as "**ht > < lf**." <sup>1</sup>

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*.<sup>2</sup> According to him, what would have facilitated recognition of devices rendering *Hatcliffe's* name is that the inner 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, surprisingly, we come 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 as recently as the early 1950s<sup>3</sup> at Cambridge University, England. 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 the sonneteer's 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 are the numbers of these representations 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 Marlowe name representations, beginning with one that allegedly appears in the sonnet's concluding couplet. Here, below, we observe that the letters "*mor*" of the word "*more*" on line 13 perfectly align with the letters "*lo*" of "*long*" directly below it, reading "*mor-lo*" — a close representation of the sound of *Marlowe*:

- [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 such 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 read reversed as “*more loue.*” (Note in this device 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, now read downward in conjunction with the letters “*re*” below on line 14, reading from right to left in the word “*ere,*” which yields “*m-re.*” The latter is then seen as “mirrored” by the oncoming word “*leauē.*” As before, we read the parts toward one another as “*m-re > < leauē,*” *sounding Marlowe again.*

While this dense cluster of representations already suggests that it was deliberately arranged, a fourth version appearing also as a *palindrome* type on the opening lines of the sonnet adds further confirmation, especially since it resembles the other *palindrome* patterns. 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 “*mu-r.*” The latter is then mirrored *palindrome* fashion again by the letters “*leauē*” of the oncoming word “*leauēs*” on line 2, the intervening letters “*s o*” serving as the axis. Read toward one another, the two parts give “*mu-r...leauē*” – *Marlowe again.* Incidentally, this is a reading encouraged by the presence of “*low*” in “*yellow*” next to “*leauē,*” the sound of which 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 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.*” The configurations of

this are shown in the text below, followed by discussion, beginning with its first part, “*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 in'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,

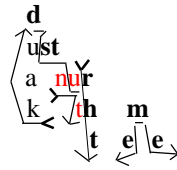
In this, the first word “*quod*” is sounded by its consonant letters, “*q-d*,” read from right to left as found in the words “*rn'wd quiers*” on line 4. The transliteration of the second word, “*nutrit*,” begins on the same line to the left in the letter “*n*” that is read along a descending line with 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, “*quod me nutrit*.”

In the representation of the next part of the motto, “*me destruit*,” shown below, the earlier “*me*” is recycled and the transliteration continues with the earlier “*d*” on line 4, but this time it is read 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*,” as shown below extracted from the text:

[1] **T**  
 [2] **V**  
 [3] p on those  
 [4] Bare rn'w d  
 [5] In me

While the complexity of these devices already demonstrate that the Latin motto has been represented, further confirmation of this is given by a second set of transliterations of these words that appear within lines 10 to 14 in vertical configurations. In this, on lines 12-14 the syllables “*nu-t* and “*r-h-t*” run side by side, read downward, as shown ahead:

[10]  
 [11]  
 [12]  
 [13]  
 [14]



Also, down from line 10 we read “*d-st-u*” as one syllable with the previous “*r-h-t*” as “*d[i]st-u’r-h-t*” and then “*k-a-u-d*” (*quod*) read up to the right. Line 13 gives “*me*” twice in descending diagonals, completing the transliteration, “*quod me nutrit me destruit.*”

Taking stock of it all, is it possible that chance alone could bring forth this extensive orchestration? Thus, we find two transliterations of an intricate Latin motto and this occurs within a sonnet that expresses the thought of the motto and also bears numerous representations of the name of the person associated with that motto. This clustering clearly defies ordinary laws of chance and leaves as the only possible conclusion that this entire orchestration was deliberately crafted by the author of the poem. Without doubt, we have in this sonnet a stellar display of 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 embeddings already encountered are not astounding enough, there are additional hidden devices to be taken account of in this sonnet. The discovery of some of these was facilitated by what is an easily observed representation of Marlowe’s nickname, “*Kit*,” in what appears as an *equal-letter-skip* (ELS) device. This shows on line 7 in the words, “*blacke night*,” its letters equally spaced three letters apart. What makes it credible that this could be a device is the fact that there is already evidence of a significant use of *equal-letter-skip* devices in the dedication of the *Sonnets*.<sup>4</sup> Though a short device like “*k-i-t*” is hardly significant in itself and could well be accidental, its presence with other material relating to Marlowe is conspicuousness enough to make it suggestive and encourages a more intensive search



for other *equal-letter-skip* devices. This is a search that does not come up empty handed.

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*.” Given the fact of other allusions to this name here and in other sonnets (as Hotson showed), this 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* devices, there are two relatively lengthy such strings of *five* and *seven* letters that present recognizable versions of the full name of *Christopher Marlowe*. *Appearing in this sonnet, these must be considered of telltale significance.*

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, *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 *equal skips* 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 letters long, line matrix of the sonnet text. The first (shown red) runs right, fully on the last line of the matrix. The second (shown blue) begins on the line above the first at the right edge and ascends *left* along a diagonal:

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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
→

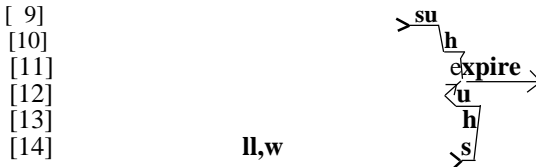
```

Interestingly, there is a device, “*c-h-r-y-s-t-o*,” in lines 6-10 (resembling the *ELS* device seen) linked with “*f-er*” at the end of lines 9-8 (see page 2), reinforcing the validity of the Marlowe name renderings.<sup>5</sup> Considering their number, these persuade on the deliberate intent to commemorate the person named.

### *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*.

The poet’s first name shows up as “*wi-l-l*” on line 5 in *the letters of “twi-light”* and in a second letter “*l*” found directly above and in tandem, as shown on page 2. His surname also shows up in a device in two versions of its first syllable that both abut the letters “*xpire*” on line 11, as shown below extracted and as embedded in the full text:



[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 **xpire**,  
 [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.

One of these instances begins on line 9 with the letters “*su*” of “*such*” in a letter string that descends on a diagonal through an “*h*” and then on to “*xpire*,” reading “*su-h-xpire*.” Here the “*su*” is 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 runs through the letters “*h*” and “*u*” above and then again to abut the letters “*xpire*,” reading “*s-h-u-xpire*”

— both phonetic soundings of the poet’s surname. Note also the configuration of the letters “*ll,w*” on line 14 abreast of these devices that sound the poet’s name *Will*. Again, the repetition and intricacy of these representations must rule out chance as their author.<sup>6</sup>

The presence of Shakespeare’s name in two versions in the sonnet has the effect of leaving no doubt that it was he that wrote it. This occurs in a collection of sonnets identified by his name on 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 in embedments — which cannot be altogether surprising in a work identified as his — serves as a *tracer*, an object lesson of how such things could occur and a tool of teaching readers his method of embedding name devices, as perhaps *Hatcliffe*’s name was also used. The latter’s name, as alleged by Hotson, was known to the poet’s friends, hence, its appearance with the other names would have helped to confirm that the poet was deliberately using such devices.

### ***Why a Hidden Commemoration?***

The manner of finding Shakespeare’s own name in the sonnet in addition to those of *Marlowe* reveal that it was Shakespeare that had commemorated Marlowe. For why would Marlowe as the secret author insert Shakespeare’s name? If, as Hotson alleged, Shakespeare’s intimate friends 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 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 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 Marlowe’s poem, “*The Passionate Shepherd to His Love*” — and the play’s words, “*a reckoning in a small room,*” which word “*reckoning*” is a direct quote from the official government report describing how Marlowe was struck dead in an inn arguing 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 event befalling that character.

First, observe that the syllables “*Mer*” and “*o*” in the name “*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 reported in the government’s account of the event that sealed 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 authorities, 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 other dissidents like Marlowe.

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 magnificent *Sonnet 73*, “*the Marlowe sonnet*.”

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## 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. HAT-LIV,**” 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 much later accidentally in a building renovation.

4. John M. Rollett discovered the presence of the full name of *Henry Wriothesley* in *equal-letter-skip* (ELS) devices in the dedication to the *Sonnets*. It was reported in his article 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> and <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 together had an astronomically low chance of appearing. 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 within so brief a cover text of only 144 letters. The presence of Wriothesley’s full name proves conclusively that *the ELS 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 skip of -34 letters from the “**c**” of the word “*which*” on line 12. Its credibility is reinforced when it is learned that it is crossed by another four letter *ELS* device, “**e-f-e-r**,” at a 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 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 which 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 “*leaues*” on line 2 with the letters “**ey**” on line 1, read right to left in the word “*yeere*.”

Also of interest in this connection, as was found for the name of Hatcliffe, a case can be made for the appearance of an embedment of Marlowe's name in the *Sonnets* dedication. This shows up in what can again be read as a kind of *palindrome* on line 3 in the words, "Mr. W.H. ALL.HAPPINESSE." In this, the letters, "Mr" are read forward and mirrored by the letters, "LA .H.W," a right to left reading of the letters "W.H. AL," which are read as reading "Mr >< 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 these 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 *part equal-letter-skip* device. This is revealed in the partial, 14 letter 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 the sonnet in a 9 wide letter matrix shown below to the right with a letter skip of 9 that gives "*m-o-r-e*" with the adjacent text words "*loue*" twice crossing to yield Marlowe's name as "*m-o-r-e-loue*." *These similar matrix 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 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 h m a k e s |
| h o u p e r c e u s t w h i | t h y l o u e 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 l o u e 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 u 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               |

**T**Hat time of yeeare thou maist in me behold,  
**W**hen yellow leaues, or none, or few doe hange  
**V**pon those boughes which shake against the could,  
**B**are rn'wd quiers, where late the sweet birds sang.  
**I**n me thou seest the twi-light of such day,  
**A**s after Sun-set fadeth in the West,  
**W**hich by'and by blacke night doth take away,  
**D**eaths second selfe that seals vp all in rest.  
**I**n me thou seest the glowing of such fire,  
**T**hat on the ashes of his youth doth lye,  
**A**s the death bed, whercon it must expire,  
**C**onsum'd with that which it was nurrisht by.  
**T**his thou perceu'ft, which makes thy loue more strong,  
**T**o loue 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”* – a letter that resembles the “f” but without the horizontal line crossing at its center – which is used at the beginning of words and at midword.