

## With the Breath thou Giv'st and Tak'st.

'Analysis of William Shakespeare's poem 'The Phoenix and the Turtle'.

On this 13<sup>th</sup> day of June 2020, the official birthday of 'Queen Elizabeth II' I have made an amazing discovery about the first *Queen Elizabeth* which theoretically should change the way Tudor history is viewed. My discovery delves into the incestuous lives of the Tudor's and tells a truly shocking tale, but whether it will actually alter the way English patriots evaluate history - only time will tell. There is unfortunately though, one serious caveat I should add, if you are a traditionalist - you are simply going to hate the story I have to tell. While you should be aware - one of the jaw-dropping discoveries I have made this very day - relates emphatically to line '19' of Shakespeare's *Phoenix poem*:

'XIX' ..... "With the breath thou giv'st and tak'st".

"The Phoenix and the Turtle" is not just a highly important historical document it is also the first great metaphysical poem written in the English language; it therefore deserves considerable respect. It first appeared in a publication entitled - *Robert Chester's "Love's Martyr"* though being a ghostly-apparition "Ro.Chester" was unable to hold a pen and rather like his mentor *Torquato Caeliano* the only part he plays here in this deceit is that of a stooge. Amongst a totalitarian Elizabethan elite, as the meaning of the work began to unravel feathers became extremely ruffled, and the fact there are only two complete copies extant points to an embattled state - resulting in more than a conflagration of hearts. We know it was written in the spring of 1601 as it references the so called 'Essex Rebellion' which took place on Feb 8<sup>th</sup> that year, while 'Love's Martyr' was subsequently published - early summer that same year. Now, let me prevail on your patience and our author's great wit a while, from the *Injunction* (the first five stanzas) I have selected the following lines:

- (01) "Let the bird of loudest lay".
- (11) "Save the Eagle feath'*red* - King".
- (13) "Let the priest in surplice *white*".

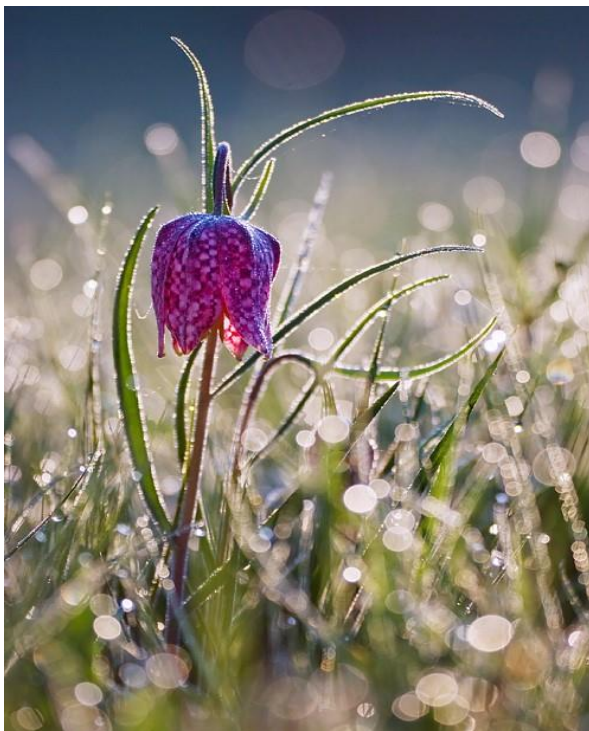
These words are not merely descriptive quotations - they are historical witticisms. The word 'feath'*red*' in conjunction with the word '*white*' are presented this particular way - alluding to the royal houses of Lancaster & York - Red and white - the founding colours of the Tudors. While those of you familiar with Shakespeare's first published poem '*Venus and Adonis*' will already be aware - it is simply awash with this kind of symbolism.

Also found in *'Venus and Adonis'* is a precedent for the manner in which the word "feath' red" is presented (although a different word) it is found in the *fifth* stanza from the *conclusion* of the poem:

"And in the blood, that on the ground lay spilled,  
A *purple* flower sprung up, check' red with white".

Our author has corrupted for his own purposes the words 'feathered' and 'checkered' as we note this special flower the (Fritillary) is *purple* - like royal blood, while 'red & white' are Tudor colours. The said flower in *'Venus and Adonis'* an allusion to the 'rarefied' creature known to history as 'Henry VVriiothesley' who both in *'Venus and Adonis'* and *'Love's Martyr'* enters our world covertly - courtesy of a veil of *miraculous conception*.

In this first published poem of 1593, we find the chief-male protagonist "Adonis" representing (our author) who page, after page, is seen warding off the lusty charms of "Venus" (Elizabeth). His reticence suggesting in some way that by conceding to her demands he would be transgressing some mortal taboo or other (incest) while eventually deciding - hunting more valiant than love, an unfortunate assessment bringing about his downfall - when charged by a wild-boar, the beast managing to nuzzle its tusks into his 'privates' and from this desecration of *crown jewels* a compound of '*ruby & pearl*' seeded itself into the ground from which a miraculously 'Henry VVriiothesley' in the guise of a (Tudor) Fritillary flower sprang forth.



"A purple flower sprung up, check' red with white"

At which point “Venus” crops the flower, and as if a new-born infant, places it between her breasts before responding:

“Thou art the next of blood, and ‘tis thy right”.

A *miraculous conception* also takes place in *Love’s Martyr* this time through ‘immolation’ the more pressing purpose being to stave off the catastrophe of the Queen dying without an heir, here the Phoenix says:

“Accept into your *ever* hallowed flame,  
Two bodies, from the which may spring *one* name”.

Our author often uses the word ‘*One*’, an allusion to the *Tudor Prince* ‘Henry VVriothsley’ a word partially derived from his motto ‘*One* for all - all for *one*’.

### **Tudor Eagle.**

Most obviously “The Phoenix and the Turtle” is an allegory, those allegorised are Queen Elizabeth 1<sup>st</sup> by the *Phoenix*, and our great author by the *Turtle-dove*, while Henry VVriothsley is alluded to primarily by the word “*One*” but also by the words “*Rare*” & “*Raritie*”, although, amongst this great plume of allusion his personnel nick-name also receives a single mention, for amongst his closer acquaintances in the real-world his flamboyant fashion sense never went unnoticed. VVriothsley liked to copy his mother by dressing in silk-white and decorating his caps with large plumes of feathers and it was because of these feathers he was affectionately known as the “Eagle”.



*John Donne* his contemporary cites these facts in his poem 'The Canonisation'.

"And we in us find the *Eagle* and the *Dove*;  
The *Phoenix* riddle hath more wit  
By us, we two being *one*, are it."

So, to be clear, these three birds *Donne* alludes to are allusions to Henry VIII, our author and Elizabeth, while addressing nomenclature (because sub-consciously these Royal-characters are ubiquitous in Shakespeare) I have my own particular name for them '**The Tudor Trinity**'.

The Queen's colours were *white & black*, she liked to dress in *white* because it symbolised virginity, a myth essential for her to perpetuate at all cost, she also liked *black* wearing that because it symbolised constancy - relating to her personal motto "ever the same" (S.76 L.5). VIII was not only famous for his long locks of curly auburn hair but also for his piercing blue eyes, and was none too shy of the fact he was royal, while one can only imagine how he enjoyed flaunting these Royal credentials (in the fact he was Elizabeth's son) by wearing the white-silk fabric he was so fond of - as often as he did.

Following the catastrophe of the 8<sup>th</sup> Feb 1601 which has become famously known as '*The Essex Rebellion*' in a great show of strength the Tudor state found both Henry VIII 3<sup>rd</sup> Earl of Southampton & Robert Devereux 2<sup>nd</sup> Earl of Essex guilty of treason. On 25<sup>th</sup> February 'Essex' "The painful warrior" (S.25) was executed for the part he played in the plot, meanwhile in private-chambers Henry VIII was represented by the greatest Englishman that ever lived', European-traveller, linguist, polymath, attorney, playwright, lawyer, musician and sometime poet.

Generally speaking, history regards the playing of *Richard II* at the Globe Theatre on Feb. 7<sup>th</sup> 1601 merely as a prologue to a calamity, while its author's involvement, reflected in (S.35) conveys remorse of some significance as it resulted in a charade of deadly consequences, with VIII held in the tower at her majesty's pleasure - described in (S.67), therefore - our author by his own hand (using legal language) felt robbed of his greatest Love:

All men make faults and even I in this,  
Authorizing thy trespass with compare .....

Thy adverse party is thy advocate –  
And against myself a lawful plea commence.  
Such civil war is in my love and hate  
That I an accessory needs must be  
To that sweet thief which sourly robs from me.

Some serious consequences of this ill-thought-out farce were VVriothsesley found himself tucked-up in the tower trying to recover from the trauma of witnessing his closest-friend's execution, his own arms suddenly his sole comfort as he lay prostrate and petrified regarding what might happen next. Meanwhile our author - under an inordinate amount of stress - partially to keep his sanity, began work as writer & editor-in-chief of "Love's Martyr" adorning his poem "The Phoenix and the Turtle" with such witticisms as:

"Let the priest in surplice white".

One can see the humour in it though - the silk-whites the princes Essex and VVriothsesley had so long enjoyed wearing, suddenly became surplice to requirements!

"Let the bird of loudest lay".

Here one imagines a phoenix perched high on an *Arabian* palm singing at the top of her voice a *rare* and beautiful song. One doesn't necessarily imagine our greatest Queen - legs in the air screaming from an excess of pleasure, while our author beautifully illustrates his love of irony - closing the first stanza - by illustrating Elizabeth's obedient, virginal, nymphs going quietly about their business to the raucous sound of their mistress's love:

"To whose sound chaste wings obey".

### **"The Tudor Trinity".**

'For better or worse' (as previously explained) is my own innovation - a phrase our author could only dream of - for fear of being accused of blasphemy. Having said that, he comes extremely close in considering his own royal family in these terms - in one of the most complex stanzas of the poem *number '7'* something we shall eventually be looking at more closely. "The Tudor Trinity" is a composite of *three* people, prime & perfect to the renaissance mind, both critical & 'sacred' to our author, 'a *multiple* he persistently uses in his works to endorse or confirm his personnel sentiments'. So important is it, in future I shall refer to it as: '**Sacred 3**'. It is the *three* of 'The Holy Trinity' (reflected in his own Royal family) - the *three* in 'The Triple Tau', and the *three* in the 3<sup>rd</sup> Earl of Southampton's title, and where these groups are found they absolutely *validate* his meaning. An obvious expression of this we see slap-bang in the centre of (S.136) where in lines six, eight and ten, the word '*One*' is found in a *triangular* formulation (illus. Pg. 11). While our author not wanting this characteristic overlooked, contains this triangle of *one*'s within a larger triangle of protective *Wills*, so we know these groupings of *three* a deliberate strategy.

A further expression of '**Sacred 3**' we find in Shakespeare's avian poem, in stanzas seven, ten & twelve where the word '*One*' appears *three times* only. This characteristic though, is not exclusive to works contained within *Love's Martyr*. Here are two further expressions - the first from "The Tempest".

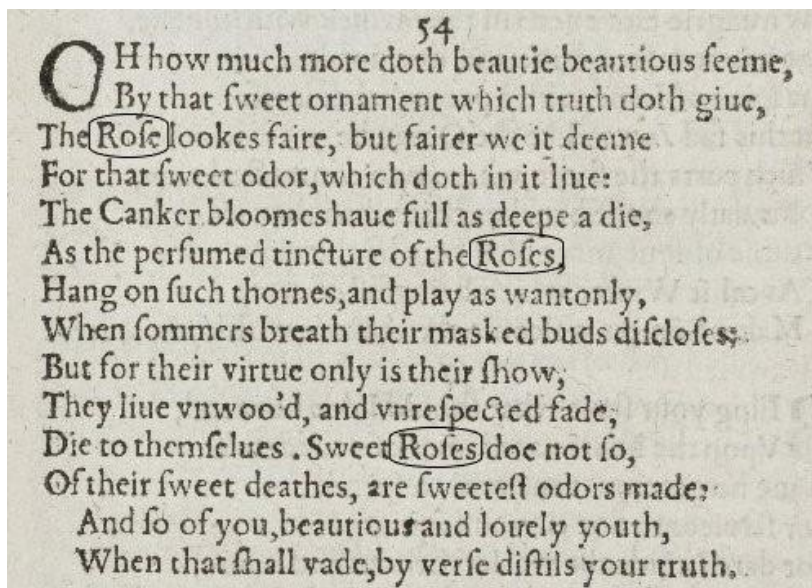
There is *one* tree, the *Phoenix throne*, *one Phoenix* at this hour reigning there".

In '*Twelfth Night*' a further Trinitarian gesture arises when the identical twins Sebastian & Viola are finally reunited - Duke Orsino comments:

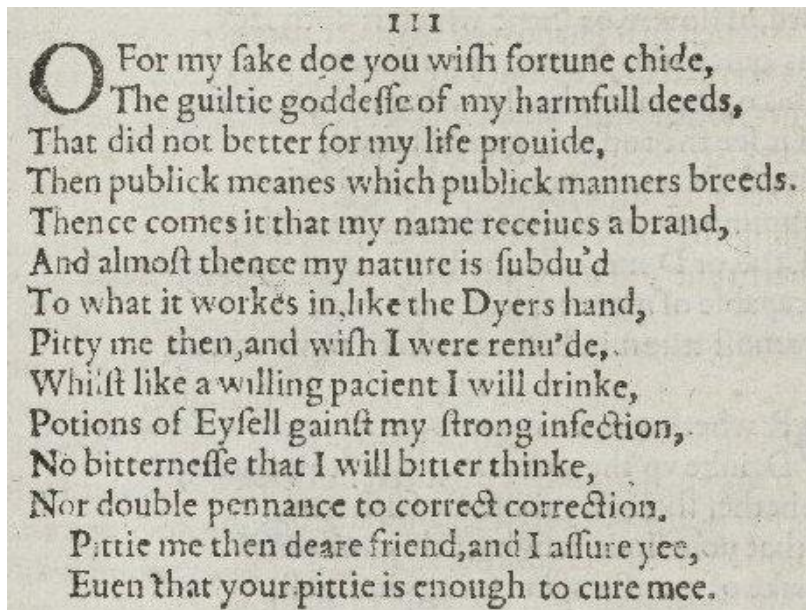
"*One* face, *one* voice, *one* habit, and two persons!

A natural perspective, that is, and is not!"

Further representations of '**Sacred 3**' are "*Venus & Adonis*", "*The Rape of Lucrece*", and "*The Sonnets*" the only *three works* William Shakespeare ever dedicated - and all to the same person - Henry VVriothsley or W.H. if you like. '**Sacred 3**' also raises its damask head in (S.54) because our author sees the words "Rose" or "Roses" synonymously with the word 'VVriothsley'.



The title (S.111) our author sees in words, because '**one-one-one**' is a further expression of '**Sacred 3**' (three Gods). We also find - all three denominations of 'The Tudor Trinity' in the first line of the sonnet, where bemoaning the fact because of financial necessity he has had to engaged in a Faustian deal with the authorities & forced to relinquish (in terms of authorship) his precious ancient family name 'De Vere', for as he says in line five - following a fourth '**T**': "Thence comes it that my name receives a *brand*".



### The Oxford/Shakespeare Brand 1740.

This pact with her Majesty agreed to in the year 1586, meant all future works would be adorned with a pseudonym, while the retaliatory ink running in our author's veins seeped onto the page determining the Oxford/Shakespeare brand would be both name and number, so in the due course of time humanity would discover the identity of our great poet/playwright. This brand involving elements of Greek-Myth, mathematics, and *gematria* was almost forensically considered by him - the name was William Shakespeare and the number 1740. His obligation as one of the highest-ranking courtiers in England (Lord Great Chamberlain) was not only to supply literature to the state but 'intelligence' as well, consequently he was designated the secret **code '40'** something easily found in (S.111) because lines 2, 3, 4, & 5 all begin with the letter 'T', therefore we can see how four 'T's in a row can represent the number '40' or put more graphically 4'T's = '40'. (While 'T' also represents 'Truth', 'Tau' and 'Turtle'.) Then looking at 'Q' the *quarto* of (S.111) which we must always do, the number '17' is found by adding together the capital 'O' for Oxford with which the sonnet begins, followed by *fourteen* capital letters with which each line begin, and then the capital 'E' for Eisel (which stands for Edward) and the capital 'D' for Dyers (which stands for De Vere). The sum of these capitals then amounts to '17' a number representing Oxford's 17<sup>th</sup> Earldom. We therefore understand by conjoining his **Earldom (17)** with his **code (40)** we have arrived at: '*The Oxford/Shakespeare brand 1740*'.

On the page preceding “The Phoenix and the Turtle” in *Love’s Martyr* there is a poem entitled “**The first**” ostensibly the work of ‘*Ignoto*’ and signed so - by this ‘*unknown*’ person, this work, I’ll term: an orrery of poetry - bodies dependent upon one another, “The first” *the son* - the “Phoenix” *the mother*. Without “The Phoenix and the Turtle” its satellite “The first” would not exist, but from here on in - historically; they *become* gravitationally inseparable. “The first” speaks of decline in Elizabeth (the mother) her state-of-mind in the last few years, and last few weeks of her life, faltering, following the loss of close friends and family members including ‘Essex’, losses taking a terrible toll on the state of her mental health, following which a persistent malaise ensued - which anticipated her death, a condition described at the time by one of her doctors:

It was after labouring for nearly three weeks under a morbid melancholy, which bought on stupor, not unmixed with some indication of a *disordered fancy*, that the Queen expired.

Our author alluding to this puzzling condition utilises the word “fever” a word ultimately presenting us with a quite amazing *revelation* (for later study) in respect of his incestuously complex life. Yet more immediately; while *Phoebe* was a Goddess with the special ability to command ‘*sil-ver*’ light, ‘Gloriana’s’ powers had already begun to fade.

*The first.*

The silver V ault of heaven, hath but one Eie,  
And that’s the Sunne: the foul-maskt-Lady, Night  
(Which blots the Cloudes, the white Book of the Skie,)  
But **one** sick *Phoebe*, fever-shaking Light:  
The heart, **one** string: so, thus in single turnes,  
The world **one** Phoenix, till another burnes.

I have highlighted the word ‘*One*’ where it appears in the last three lines, as it represents ‘**Sacred 3**’. While “single turns” interestingly refer both to ‘the life span of a Phoenix’ or alternatively ‘a sovereign reign’ - which gives me the opportunity to relate to you quite how Godly all these ‘*Ones*’ are, and impress upon you just how much the *Hebrew language* had cast its spell over our polyglot author - manifest in “The first” instant - by the fact that the Hebrew word for God is ‘*One*’.

“The Lord will be King over all the land,  
in that day the Lord will be one and his name is *One*”. (Zechariah 14:9)

*Of all words* – the word ‘*One*’ was the most sacred to our author.



## The Mathematical Allusions found in “The Phoenix and the Turtle”.

In respect of “The Phoenix and the Turtle” there are two *mathematical allusions* which relate to sonnets and three *mathematical allusions* which relate to Edward de Vere, and these most important three are a further expression of ‘**Sacred 3**’.

In respect of those that relate to sonnets, we find the first of these expressed in the *Will-Sonnets* (135 & 136) alluding to the first section of “The Phoenix and the Turtle” the *Session*, while within a formulation expressed in the final section of the poem the *Threnos*, we find a *mathematical allusion* to (S.105) this second allusion - being both the simplest and the sweetest - I shall describe first.

Here we must talk ‘heart-beats’ (in layman’s terms). Looking at ‘Q’ if we take the words “*Beautie, Truth and Raritie*” we see them capitalised because they allude to individuals (The Tudor Trinity). While we further see the rhythmical-metre of these words amount to *seven* ‘heart-beats’, ‘*Beautie*’ is two beats, while the words ‘*Truth*’ plus ‘*and*’ are both one beat, while ‘*Raritie*’ is three beats ‘Rar - it - ie’, words which amount to seven ‘heart-beats’ in all - because our author worked assiduously to maintain in the *five* verses of the *Threnos* a metre that was completely even - metrically it is perfect - as is the entire poem which commemorates with its ‘seven’ beats Elizabeth’s birthday.

Therefore, as there are seven ‘heart-beats’ in each line and there are three lines in each verse - the total amount of beats in each verse is 21 - and as there are five verses of 21 ‘heart-beats’ our sum total = 105. At this point, I have to sing my own praises (but just momentarily) for there are a number of sonnets I happen to know off-by-heart, fortunately (S.105) is one of them, therefore when first tallying the number of ‘heart-beats’ in the *Threnos* together realising they totalled ‘105’ - instantly, I recognised an allusion to (S.105).

The words “*Beautie Truth and Raritie*” and “*Faire, Kind & True*” from (S.105) are kith and kin to one another (although not in a corresponding order). These six words (all originally capitalised) are important allusions to ‘The Tudor Trinity’ A.K.A. Queen Elizabeth I, our author and Henry VVriothsley.

In (S.105) this obsession our author had with his royal family is revealed for all to see - because at its outset, we sense he is feeling self-conscious about the love felt for his Royal son Henry VVriothsley, while we know it is him he references, for in the *fourth line* he uses a contracted variation of his motto (One for all - all for one) with the words “one of one”.

(S.105) as in other rhymes - finishes with a 'Sacred 3' paradigm, mirroring how his poem "The first" concludes.

01 Let not my love be called idolatry,  
02 Nor my belovèd as an idol show,  
03 Since all alike my songs and praises be  
04 To *one, of one*, still such and ever so.  
05 Kind is my love today, tomorrow kind,  
06 Still constant in a wondrous excellence.  
07 Therefore my verse to constancy confined,  
08 One thing expressing, leaves out difference.  
09 'Faire, Kind and True' is all my argument,  
10 'Faire, Kind and True' varying to other words,  
11 And in this change is my invention spent,  
12 Three themes in *one*, which wondrous scope affords,  
13 'Faire, Kind and True' have often lived *alone*,  
14 Which three 'till now never kept seat in *one*.

In lines nine & ten we find - our author insistent:

09 'Faire, Kind and True' is all my argument,  
10 'Faire, Kind and True' varying to other words.

"Varying to other words" - such as: "*Beautie, Truth and Raritie*".

These therefore are circular allusions because the *Threnos* of "The Phoenix and the Turtle" alludes to (S.105) while it in turn alludes to "The Phoenix and the Turtle".

### **When *Wills* are an allusion.**

Although part of a larger group (S.135 & 136) are commonly known as the *Will-Sonnets*, and as you all know, some bequests are more substantial than others, some wills bigger than other wills. There are in fact a total of 20 wills in the two major *Will-Sonnets* - though as we will find - some wills are more important than other wills, and for those of you who like large wills, you will be pleased to know there are ten of these wills scattered between the two *Will-Sonnets*. In (S.135) there are seven large *Wills* all capitalised and italicised, and in (S.136) there are *three* large *Wills* capitalised and italicised - there is of course a reason for this, for as we have seen the 105 'heart-beats' of the *Threnos* allude to (S.105), now if that were the end of it - things would be a bit scruffy, because the total amount of 'heart-beats' in "The Phoenix and the Turtle" is 476.

Therefore, if we subtract the 105 we have already made good use of from 476 the remainder = 371, a figure representing the amount of 'heart-beats' in the first section of "The Phoenix and the Turtle" commonly known as the *Session*.

135

**W**Ho euer hath her wish, thou hast thy *Will*,  
 And *Will* too boote, and *Will* in ouer-plus,  
 More then enough am I that vex thee still,  
 To thy sweet will making addition thus.  
 Wilt thou whose will is large and spacious,  
 Not once vouchsafe to hide my will in thine,  
 Shall will in others seeme right gracious,  
 And in my will no faire acceptance shine:  
 The sea all water, yet receiues raine still,  
 And in abundance addeth to his store,  
 So thou being rich in *Will* adde to thy *Will*,  
 One will of mine to make thy large *Will* more.  
 Let no vnkinde, no faire beseechers kill,  
 Thinke all but one, and me in that one *Will*.

We can see Sonnets 135 & 136 undeniably are a pair, a fact confirmed in that there are 7 highlighted *Wills* in (S.135) and 3 highlighted *Wills* in (S.136). The sum of highlighted *Wills* in the two Sonnets therefore = 10.

136

**I**F thy soule check thee that I come so neere,  
 I swear to thy blind soule that I was thy *Will*,  
 And will thy soule knowes is admitted there,  
 Thus farre for loue, my loue-sute sweet fullfill.  
*Will*, will fulfill the treasure of thy loue,  
 I fill it full with wils, and my will one,  
 In things of great receipt with ease we prooue,  
 Among a number one is reckon'd none.  
 Then in the number let me passe vntold,  
 Though in thy stores account I one must be,  
 For nothing hold me, so it please thee hold,  
 That nothing me, a some-thing sweet to thee.  
 Make but my name thy loue, and loue that still,  
 And then thou louest me for my name is *Will*.

A total of 10 highlighted *Wills* capitalised and italicised! Continuing with this principal, if we conjoin the Sonnet numbers (135 & 136) adding them together we arrive at the figure 271 - which momentarily we will STORE.

At this point our author instructs us how we should proceed mathematically towards the greater number and with no restraint of sexual innuendo either, he suggests in line four of (S.135) "*To thy sweet will making addition thus*" before continuing:

The sea, all water, yet receives rain still,  
And in abundance addeth to his *store*;  
So thou, being rich in *Wills* - add to thy *Will*  
One will of mine, to make thy large *Will* more:

We therefore add *one* to the *ten* we already have - the new figure is then 101. The last line of the Sonnet begins "Think all *but one*" and in so doing we arrive at the figure 100 - which we add to our STORE figure of 271 = 371. This number then is the sum of 'heart-beats' found within the 13 Stanzas that comprise the *Session* of "The Phoenix and the Turtle", admittedly this second allusion isn't as sweet as the first, though in the fact that it all adds up we have two of three major allusions completed.

### **The Purpose of these Allusions.**

Our author wanted his poem "The Phoenix and the Turtle" to be modern, metaphysical - yet eternal, for when all is said and done there is an immense amount of information contained within it.

The poem's deliberate obfuscation has two principal purposes.

Firstly; the deeper one looks, the more political the work becomes; our author's 'invention' therefore necessitates this obscurity. Obviously, a mysterious lover (not readily showing all their parts) is a more enticing lover and with such a lover one would enjoy exploring every nook and cranny - of their character! While secondly; the quintessential meaning of the poem demands - absolutely to be explored, one of the eventualities our author was obviously aiming at. It is a poem of strong-lines, conceits, ambiguities and mysteries, a poem determinedly obscure, an obfuscation crying - come study! Though this facet of its character is perhaps auxiliary to our author's principal motivation in wanting to write it. Nevertheless, I am sure he would be pleased to know humanity finally begins to pour itself over this immortal work where reward is found in mathematical allusions, showing - our author would go to extraordinary lengths to transmit autobiographical content to us. We also discover *mathematical allusions* of one kind or another are not solely confined to his avian poem - for as we will see - they are also deeply imbedded in the host publication *Love's Martyr*.

(S.105) is of special importance - revealing in its first quatrain our author had a special love to who he dedicated all his "songs and praises", identifiable from the phrase "one of one" an emphatic allusion to 'Henry VVriothsesley'. The Godliness of 'The Tudor Trinity' we find expressed in this incestuous work with Elizabeth referenced in line '7' (her date-of-*creation*) specifically by the word "constancy", while perichoreses is found in the umbrellaed words: "One thing expressing, leaves out difference".

Yes! There may be a difference in the individual words describing them, but "Faire, Kind & True" and "Beauty, Truth & Rarity" as a 'trinity' are spiritually united and not subjectable to division, for in our author's mind they are "One". In line 'IX' Christ oversees "Faire Kind & True" our author's Royal family his entire argument! Before in line 'X' Wriothsesley is switched from "Kind" back to "Faire" when Elizabeth becomes "Kind", the purpose - to try and persuade us (unsuccessfully to my mind) his love is equitable between the two of them.

- 12 Three themes in *one*, which *wondrous scope* affords,
- 13 Faire, Kind and True have often lived *alone*,
- 14 Which three till now never kept *seat* in *one*.

With the *twelfth* line we return to well-trodden ground "Three themes in *One*" a slightly romanticised view of 'The Tudor Trinity', the words "*wondrous scope*" representing the possibility of them sharing the throne together as a Royal family. The last line confirming our author's regretful but more realistic view regarding - this Royal "seat" - never graced collectively by his own family. In the play 'Hamlet' - Polonius is heard speaking these *masterful* lines:

"I will find where truth is hid,  
Though it were hid indeed within the centre".

Our author had a passion for hiding truths *within the centre of triangles*. While 'Alexander Waugh' has beautifully illustrated how 'Godly Truths' can be found at the '*centre of triangles*' - in particular those representing the dedication to Shakespeare's sonnets. Looking more intimately at (S.136) we find its sexuality simply overpowering, a smoke-screen for its more important meaning because at the very centre of the two triangles (earlier illustrated Pg. 11) we find, what can be regarded as a '*critical line*' - represented by the following words:

"*among a number one is reckon'd none*".

In the previous line our author describing 'One' with the words:

"*In things of great receipt*" meaning things he considers of 'Godly importance'.

We understand (particularly in light of the Essex execution) our author is none too pleased with the way 'One' (who he sees as son and heir to the throne) is so disregarded in respect of the line of succession, having said that, we must bear in mind that at this time 'Vvriothsley' had been convicted of crimes against the state - all his titles and lands confiscated, before being relegated to plain 'Mr' at a time he was officially referred to as the late Earl.

Returning to the central line of (S.136) we find our author releasing *pent-up* thoughts, disguising his concerns, while hiding behind content found in *Aristotle's Metaphysics* that 'one is no number' while his actual meaning - is entirely different:

*'Amongst a number of princes' - "one is reckon'd none".*

As Oxford was a prince himself (Elizabeth's first son) critically, this made 'Vvriothsley' - Royal on both sides - and quite naturally a secret beyond all secrets - a secret absolutely essential to keep, because it was inevitable that courtiers would learn he and Elizabeth were lovers, but what they must never ever learn - was they were also mother and son, therefore in regard to his princely D.N.A. this was an honour he was prepared to forego - for as he says:

*"Then in the number let me pass untold." (line 'IX' - S.136)*

Before adding in the next line:

*"Though in thy stores account I one must be."*

"Stores account" this impersonal description refers to 'Elizabeth's issue of princes' and is laced with irony as it relates to Oxford's bastard band of half-brothers, and as every kiss and every crime are written into the history of the world, so is every birth, immortal facts time cannot erase, and the reason Oxford pronounces *"I one must be"*.

Closing in; more closely on (S.136) we find a fourth 'T' in line *twelve*, so presumably "nothing me" relates specifically to *the name 'Oxford'*.

12     **T**hat nothing me, a something sweet to thee,  
13     Make but *my name* thy love and love that still,  
14     And then thou lovest me, for *my name* is Will.

Oxford is in disconsolate mood due to what he considers the theft of his identity and 'Wild' at heart, as he feels unjustly tamed by authority, spurned by a status-quo consigning 'his good name' to the 'wil-derness'.

As *Sally Hazelton* perceptively points out - in Shakespeare's time there was a further meaning to the name 'will' - that of lost, astray or wandering, at one's wit's end, uncertain or perplexed.

While (S.136) begins using the past tense:

*"Swear to thy blind soul that I was thy Will".*

We may therefore conclude; that the physical relationship between our author and his mistress at this stage had wandered into dreamtime. A time in which he felt psychologically reduced to nothing - only requesting that his mistress should love 'his name' presumably meant his 'true' name 'Oxford' which due to all the wheeling and dealing he had been involved in with the authorities he justifiably felt was not just temporarily 'lost' but 'lost' to posterity.

Having made some headway, collating together some valuable information, let us proceed by looking at how the 'rarefied one' found himself living amongst mortals.

### **"Little Love God".**

Being benevolent - let us muse a while: On the 20<sup>th</sup> May 1574 a stork delivered to our virgin Queen a "darling bud of May" (an infant prince) naturally (being so delivered) it must be recognised this child was not mortal, he was not *born* a mortal, but like a God "*created*" an arrival described most appropriately by Shakespeare in line 'IX' of (S.20) - a physiological portrait of 'VVriiothesley', where also found - is the word *nature* an allusion to the Queen.

'IX'. *"And for a woman wert thou first created,*  
.X. *Till nature as she wrought thee fell a-doting".*

As VVriiothesley's countenance was androgynous (in the image of a God) our author felt the need to accentuate the fact his son was a male of the species and not female, and consequently born for the pleasure of women, although ultimately VVriiothesley himself may have disputed this assumption.

Determined by the sonnet number (to a certain degree) we see content of (S.20) relates to VVriiothesley's *creation*, something not entirely unique to it. While it is noticeable 'Stratfordians' who generally have a lot to say, find (S.33) *his most important sonnet* difficult, because the language used in respect of his son is idolatrous (describing him in Godly terms).

(S.IX) part of the 'procreation-sonnets' consequently is substituted by (S.33) our author highly influenced by the Christian-aura of the numbers, as we remember Christ died when 33 years old and that  $3 \times 3 = 'IX'$ .

Francis Bacon (reflecting on his own situation) collectively described Elizabeth's issue as "Enfants perdu" (the lost children) and (S.33) applies a lot of gilding to brighten this base fact, there is even an allusion to 'The Son of Heaven' in line *fourteen* ('July 14' being Oxford's TRUE date-of-*creation*). While in line *eight* in language as plain as plain could be, both *bastardy* and the *western city* of Bath are alluded to, while in line *twelve* the word "region" is tellingly close to the word 'regent', for sadly (in respect of all Elizabethan princes) the world was far from a perfect place. While at the end of the day, like the end of this sonnet, if you were an illegitimate prince (a fact you might frequently be reminded of by your mother) then you were irreducibly stained by bastardy, exactly why - from *Lear* across the ages we hear the disquieting echo of a princely scream:

"Gods, stand up for Bastards".

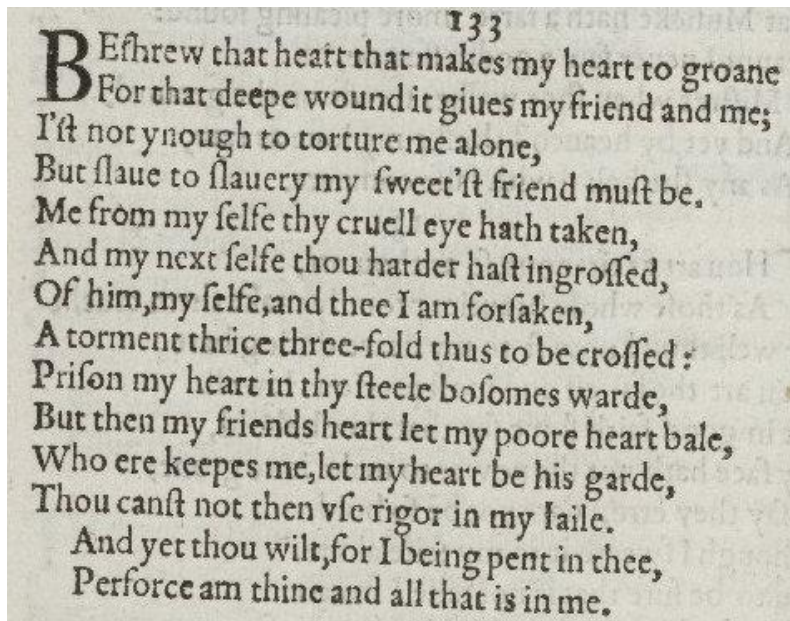
Sonnet 33. (The words "**My Son One**" are found in Line 'IX').

1 Full many a glorious morning have I seen  
2 Flatter the mountain tops with *sovereign eye*,  
3 Kissing with *golden face* the meadows green,  
4 *Gilding* pale streams with *heavenly* alchemy,  
5 Anon permit the basest clouds to ride  
6 With ugly rack on his *celestial face*,  
7 And from the forlorn world his visage hide,  
8 Stealing unseen to west with this disgrace:  
9 Even so 'my **sun** one' early morn did shine  
10 With all-triumphant splendour on my brow:  
11 But out, alack, *he was* but '*one*' hour mine,  
12 The *region* cloud has masked him from me now,  
13 Yet him for this my love no whit disdaineth;  
14 **Suns** of the world may stain when heaven's **sun** staineth.



## Sonnet 133.

Here our author extracts 'One' & 'IX' from the sonnet number "my friend and me" (L.2) while "thrice three-fold" (L.8) in Roman numerals is also 'IX' a further expression of Christ. The word "selfe" found vertically in lines 5, 6, & 7 is an expression of 'Sacred 3' representing a literary totem, reflecting content found in the *confessional* sonnet 121 which speaks surreptitiously of interbreeding.



The purpose of looking at this sonnet briefly is to show like (S.20) & (S.33) how a sonnet's number influences content.

Beshrew that heart that makes my heart to groan  
For that deep wound it gives my friend and me.

Alternatively, in an accumulatively sense the digits  $1+3+3 = '7'$  which along with *five* are the numbers our author repeatedly uses alluding to Elizabeth - who in the first instant, he curses for inflicting (VVriiothesley & himself) with a deep wound, as they suffer like Christ on the cross, recalling the lance of the blind Roman centurion 'Longinus' pierced the side of Jesus at crucifixion.

While continuing - we see Oxford and son as (Christ-like) prisoners:

Of him, myself and thee, I am forsaken,  
A torment thrice three-fold thus to be crossed.

Presented here is a disparate 'Tudor Trinity' (VVriiothesley imprisoned) our author forsaken, while "thrice three-fold" also alludes to the 'Triple Tau' an emblem of the Royal Arch Freemasons and Knights Templar, an important symbol of the Crucified Christ.

The allusion personifies the anguish our author suffers - akin to crucifixion (being both tormented and forsaken) his sense of rationale 'lost' as his work imminently approaches (S.136) something we have already looked at, in which the identity of both VVriiothesley and himself seems irrevocably 'lost'.

*"Prison my heart in thy steel bosom's ward".*

The great irony here is that as a child when his step-father (Earl John) suddenly (mysteriously) died, as he was still a minor 'Oxford' became a 'ward' of court to her Majesty. Therefore, he felt he had already been subjected by her to a form of imprisonment, but as she was part of a trinity central to his beliefs his heart was already imprisoned by her, could she therefore not simply accept his heart as surety instead of VVriiothesley's literal imprisonment?

Very shortly, I shall explain how the words 'every-one' allude to Oxford and VVriiothesley as 'father and son' - while in the *fifth* line (as already expressed) he regards them as 'one being' describing his imprisoned son as:

*"My next self".*

'Imprisonment' is very much the theme of this sonnet and looking at the final couplet we see the established fact that Elizabeth had absolute control over Oxford, she was his monarch, his paymaster, his warder, his lover and both mother to him and his most cherished son 'One', his heart & soul "pent" within her - inescapably as blood within a stone.

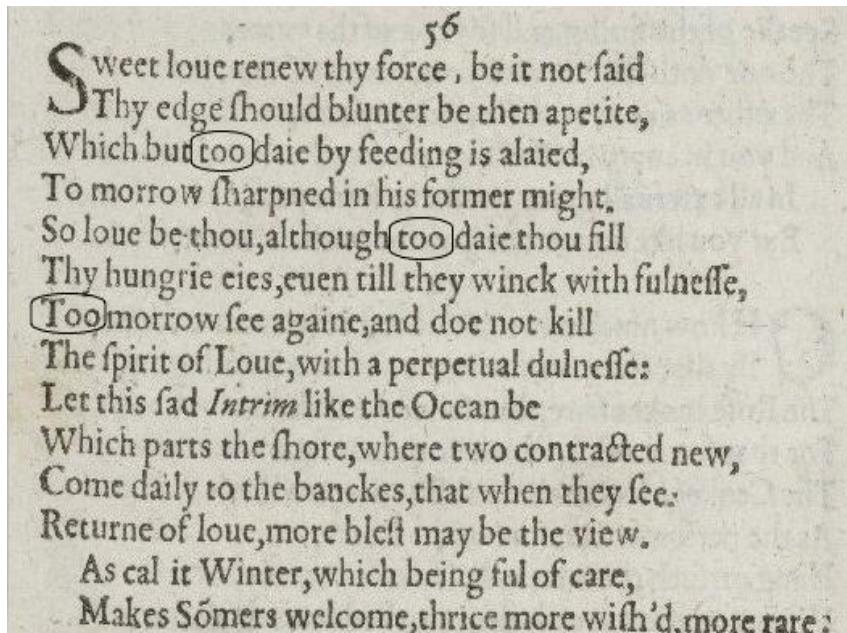
### **'Rare' Imminent Arrival (S.56).**

A consensus of opinion (by those of a like mind) suggest the place of Henry VVriiothesley's birth to be the ancient de Vere holding known as Havering-atte-Bower, a palace once residing in a pretty deer-park situated high above the river Thames some six miles distant. Will Shakespeare says:

Let this sad *intrim* like the Ocean be  
Which parts the shore, where two contracted new,  
Come daily to the banks, that when they see  
Returne of love, more blest may be the view.

If we consider the English Channel as the *ocean* then the shore is parted at its estuary where the river Thames flows into it, while "two contracted new" aptly describes recently betrothed lovers who "come daily to the banks" where they hope to see a "Returne of love" a phrase similar to another found in (Line **48** - *stanza twelve*) of "The Phoenix and the Turtle".

That it cried, 'How true a twain  
Seemeth this concordant *one*!  
Love hath reason, reason none,  
'In what parts can so remain'.



Sonnet 56, where “two contracted new” multiply into ‘Sacred 3’.  
(Please note the ‘tilde’ over the ‘o’ of Somers in the very last line.)

A “Returne of love” & ‘those parts that remain’ as our author sees them, are therefore a return from the investment of emotional and physical love.

The consequence of this love and the meaning of this sonnet only become clear when we translate the last three words in the sixth line:

“Wink with fullness” into ‘secret of pregnancy’.

Therefore, the message we find in (S.56) and in stanza (12 P&T) are very similar in which “too” or “two” royals - morph into three, or ‘Sacred 3’ or “thrice” as our author puts it in the last line of a sonnet in which sexual innuendo appears pheromonic in extremes.

As *Elizabeth Sears* points out the word ‘winter’ in French is ‘hiver’ and a perfect homonym for E. Vere, although I believe even more interestingly its ‘diametric twin’ literally means ‘son of summer’ a son who will prove most “rare” as was his incestuous conception.

The following then, perhaps is the meaning of these last lines:

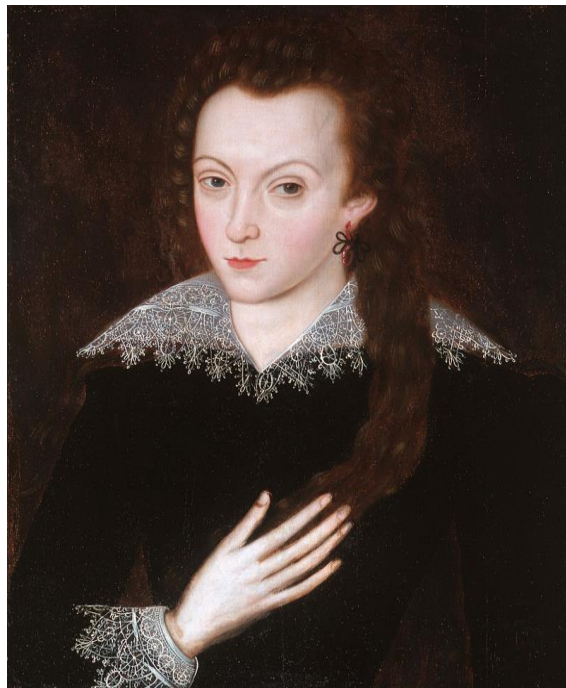
The view will be more blest with our “rare” imminent arrival, to be called ‘Ver’ (pronounced ‘vair’) which rhymes with care, when this ‘son of summer’ (in fact a prince) will be welcomed into a ‘Royal family’.

Looking carefully at the wording in the final line - the implication is summer hasn't yet arrived - as it is "*thrice more wish'd*" for, they are still in the month of May. N.B. in 'Q' (above) "*Sömers*" is blessed with a 'tilde' above the 'ö' transforming it to 'soers' - meaning: *Clan affiliation, occupational group, or a type of family - as in (Royal Family)* - into which this expected 'son of summer' would be born.

### Thy Mother's Glass. (S.3)

Our author firmly believed Princes were divinely ordained beings - Gods on Earth - while VVriothsley was both faire and androgynous, unambiguously blessed with Elizabeth's looks, and while it doesn't particularly appear so in the following portrait (which may have been adjusted) in his day he was noted for his long-locks of auburn hair.

In this portrait he holds his hand upon his hair, because he considered it a badge of Tudor honour. Naturally it is of significant assistance to my argument that these two paintings were executed when the sitters where both teenagers (Princess Elizabeth 14) while in reality there was a 40-year age gap between them. Now I ask you!..... Does he look similar to his mother? If you agree, you won't be surprised to eventually discover how *remarkably* similar he also looks to his grandmother (Anne Boleyn).



"Thou art thy Mother's glass" (S.3) Line 'IX'.

In the very first line of (S.1) VVriothsley is described as a “fairest creature”, predictably - he also appears in the first line of the last sonnet.

From fairest creatures we desire increase,  
That thereby beauty’s *Rose* might never die.

“*Beauty*” is a word Shakespeare uses frequently when alluding to Elizabeth, an honorific often heard in her lifetime (“*beauty’s-rose*” her Tudor dynasty). Interestingly “a *Rose* by any other name” confoundingly - may be a “weed” (S.76 - L.6) because both words convert *gematrically* to ‘54’, (S.54) a sonnet about a ‘*Rose*’ is a marsupial of the name VVriothsley. “*Nature & Fortune*” are further allusions to Elizabeth, while our author is equally made-up by unity found in the word ‘*sil-ver*’ representing both ‘*Lis & Ver*’, recalling that the Goddesses Diana, Cynthia & Phoebe were associated with silver-light, as in alchemy the moon held dominion over the metal. Looking ahead, our author saw himself “riper” (S.1 - L.3) so we find at the very inception of the sonnets “The Tudor Trinity” nascent. Now, our polymath author being the complete Renaissance man - also wrote a considerable amount of music - knowledge helping make sense of some incestuous-language found in *Romeo & Juliet* where within a dozen lines of dialogue the words ‘*silver-sound*’ are heard eight times. This “food of love” he wrote - Elizabeth played - (S.128) beginning:

*“How oft, when thou, my music, music play’st”.*

Equally interesting within ‘Loves Martyr’ amongst the legends of ‘*King Arthur*’ within four lines we find the following allusions to our incestuous ‘love birds’.

“A crosse of *Silver* in a field of *Vert* ...”

“The image of our *Ladie* with her *Sonne*”.

While further on my story ‘climaxes’ as our young Earl (in the guise of *Bromius*) invokes *thespian deities* who witness ‘*his cheeks ingled with shame*’ as a lascivious earthly Goddess sprinkles his suit of ‘*Vert*’ with “liquid-pearl”. While more sombrely in (S.67) our author takes exception to ‘beauties’ attitude towards his imprisoned son - a *shadow* of his former self.

Why should poor *beauty* indirectly seek  
Roses of shadow, since his *Rose* is true?

These two lines are again plump with allusion “*beauty*” referring to Elizabeth while the word “*Rose*” relates to both VVriothesley and his Tudor heritage. In remembering our author’s motto “Nothing Truer than Truth” we find him frequently using the words ‘True’ or ‘Truth’ to describe himself, while his preferred word for describing his son is ‘faire’ as in ‘faire-youth’. Then in considering *gematria* in *Lear* - a whole tribe of “fo-ps” references sonnets (S.20 & 33) which describe him both in a physical, then a Godly sense, and while we have already seen ‘*One*’ & variations of the word “Rare”, in (S.53) we get this:

- 1 **W**hat is your substance, whereof are you made,
- 2 That millions of strange shadows on you tend?
- 3 Since **every one** hath, **every one**, **one** shade,
- 4 And you, but **one**, can **every** shadow lend.
- 5 Describe Adonis, and the counterfeit
- 6 Is poorly imitated after you.

This brace of words “every-one” (like the word “So”) are collective allusions to Oxford & Southampton, they are bonding words “every-one” endearing to our proud author - both in essence and meaning ‘*father & son*’. As ‘Lord Great Chamberlain’ our author’s diverse ceremonial duties included carrying the canopy of state, appointing Blackrod, and as an “Every” he held the ancient privilege of washing the sovereign’s hands before and after a banquet.

## **The Phoenix.**

Immortality - is a prominent feature of the Phoenix in the ancient myth, a bird that lives perhaps for five hundred years and while approaching the end of its life-cycle builds a nest of aromatic branches and spices where it sits and sings a song of *rare* beauty (a lay) before rays of the sun ignite its funeral pyre and the bird is consumed by flames, from which a new Phoenix a *rare* symbol of eternity emerges. We then find completely and utterly in contrast to this - in Shakespeare’s poem - the *Phoenix* is turned to cinders in a funereal urn (i.e., the bird is seen to die) a most obvious contradiction to the myth.

The reason for this conflict is that Shakespeare’s *Phoenix* is of course an allegory of a mortal Queen Elizabeth to whom there are multiple allusions in ‘Love’s Martyr’, while it is worth bearing in mind that in the *eighth Stanza* of the poem the *Phoenix* is described quite literally by the word ‘Queen’.

## The Turtle-Dove.

The dove is a symbol of 'The Holy-Spirit' - while more specifically the nature of the 'Turtle-dove' particularly appeals to our author, the 'T' of Turtle ultimately proving a loyal servant to him, a point I shall further elaborate upon. He also liked to imagine himself, Elizabeth's most dedicated follower (a further reason he cast himself in the guise of a Turtle-dove) a bird particularly noted for its fidelity and an emblem of pure constancy - a bird believed to mate for life. In "A Winter's Tale" *Florizel* is heard to say:

But come; our dance, I pray:  
Your hand, my Perdita: So *turtle's pair*,  
That never mean to part.

Before more poignantly our Turtle is found yearning for things *lost*.

I an old *Turtle*, will wing me to some withered bough  
and there, *my mate*, that's never to be found again,  
Lament till I am *lost*.

While alternatively from Henry VI we get:

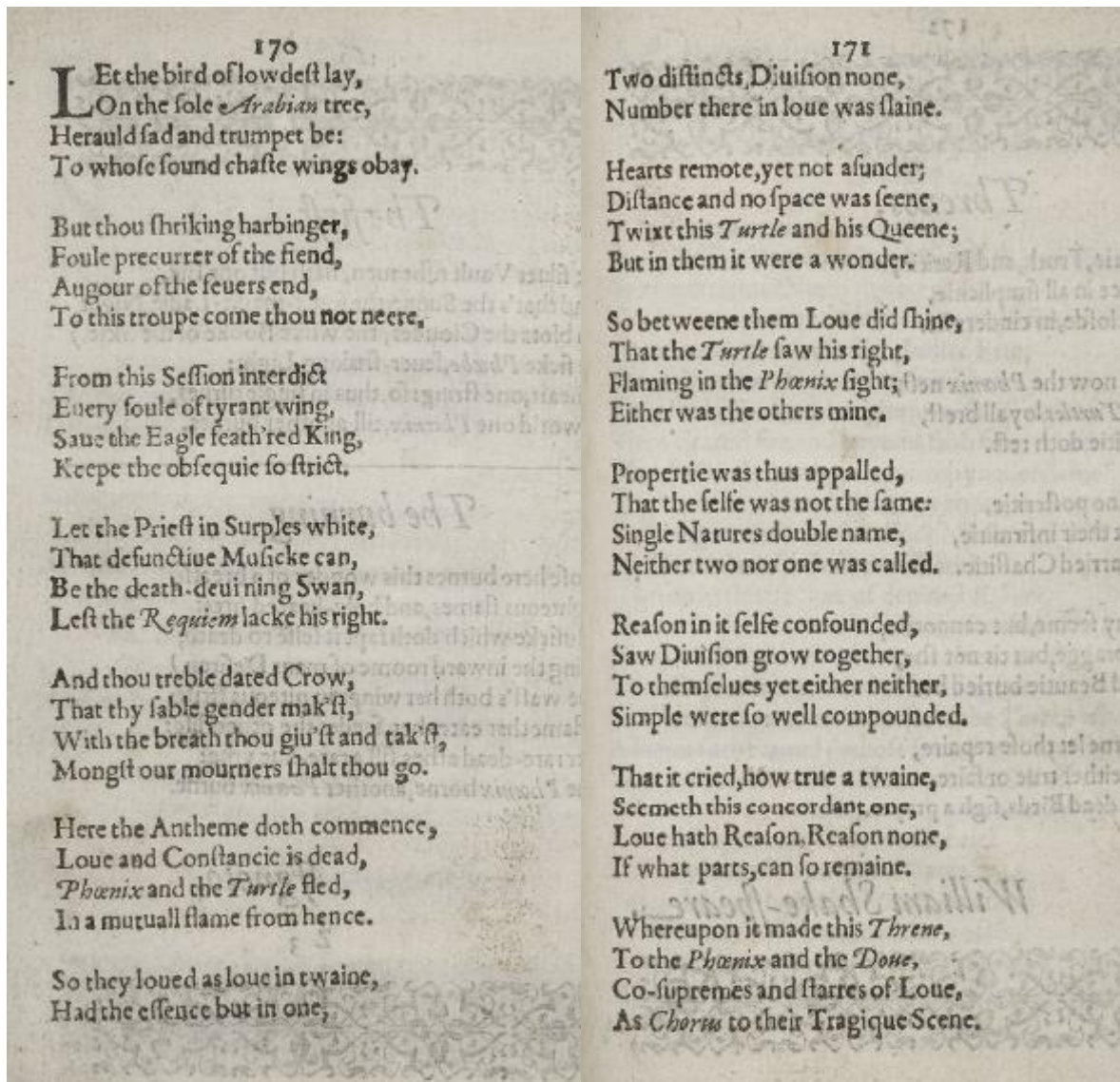
When arm in arm they both come swiftly running,  
like to a pair of *loving turtle-doves*,  
That could not live asunder day or night.

## Stanzas & Verse's

Now in terms of the structure of "The Phoenix and the Turtle" I think a good way of visualising the work is to consider the first section, commonly known as the *Session* as being composed of '13 stanzas' and the second shorter but more lucid section the *Threnos* composed of '5 verses.'

Consequently, if I talk of either '*stanzas*' or '*verses*' you will know which section of the poem I am referring to.

Rather annoyingly; there are a minority of people blinded by inner turmoil who refuse to accept that this is one continuous poem constructed of eighteen stanzas/verses. Their grey-matter failing (tragically) to compute in *the very last line* of the *Session* the word "Chorus" predetermines content to follow.

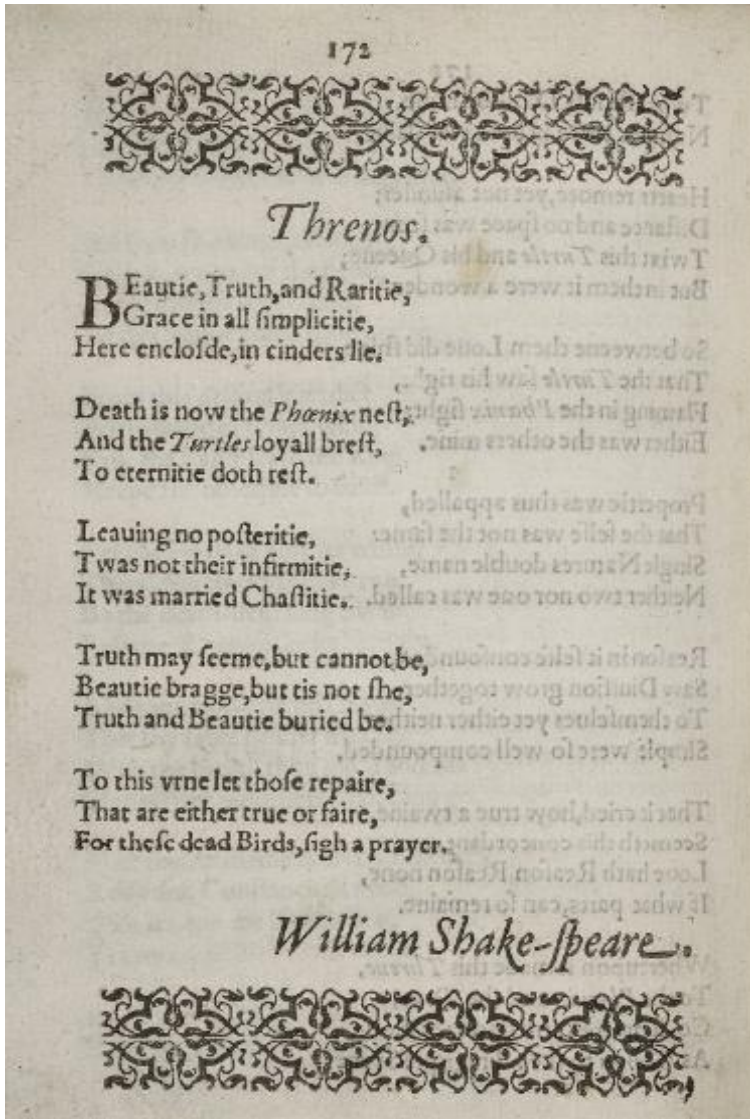


Illustrated: William Shake-spear's poem "The Phoenix and the Turtle" from the quarto edition of *Loves Martyr* by permission of The Folger Shakespearean Library, Washington D.C.

## Mathematical Criteria.

Both the 'Sonnets' and the 'Phoenix', which in three parts, (the 'Injunction', 'Antheme' and 'Threnos') represent 'Sacred 3' are mathematically structured. 'Oxford's Royal nativity' expressed by the simple sum  $12 + 14 = 26$  determines line 26 incestuous because the gematrical consequence of the word "essence" is '67' (Elizabeth's age at publication). He also determined the *Phoenix-poem* in a second rendition of 'Sacred 3' should cover three pages - 170, 171 & 172, while importantly, in an allusion to 'H.W.' in a third representation the word 'One' appears three times - in stanzas 'seven', 'ten' & 'twelve'. Therefore, the last line (26) in the first column above - is found surreptitiously glorious.





The 'Threnos' the 3<sup>rd</sup> page of "The Phoenix and the Turtle."

Already alluded to, our great author had the ability to see words *gematrically* (all words having a mathematically value). While a determining factor when the poem was first published was Elizabeth's age of '67', while there would be *no* poem, and *no* "Tudor Trinity" without - INCEST - a word just like "essence" converting *gematrically* to '67' (the number of lines the poem is composed of) with a further determining factor was - it had to be composed of a minimum of 'seventeen verses' (alluding to his Earldom).

The *sonnets* have a 100-sonnet centre - with wings composed of '26' apiece (an important number in respect of Oxford's nativity) the arithmetic therefore is:  $26 + 100 + 26 = 152$ , remembering the *sonnet*-corpus is enhanced by a pair of *epigrams* known to the uneducated (including myself) as "The Bath Sonnets".

Gematrically speaking: **O** = 14, **X** = 21, **F** = 6, **O** = 14, **R** = 17, **D** = 4, therefore 'The Earl of Oxford' finds himself at the epicentre of the sonnet-cycle because these six numbers representing the name '**OXFORD**' = '76' and  $152 \div 2 = '76'$ , consequently, as a Shakespearian sonnet is composed of *fourteen* lines - the middle line - inevitably is *seven*, this is what line seven of (S.76) says:

*"That 'every' word doth almost tell my name".*

We see in the previous illustrations '**Sacred 3**' represented by the fact that in *Love's Martyr* the poem covers *three pages* and that the word '*One*' which represents the Godly 'Henry VVriothlesley' also appears *three times*. While more critically the number '1740' also appears *three times*.

### How the 'Brand' of Edward de Vere 17<sup>th</sup> Earl of Oxford Reveals itself in 'William Shakespeare's' Poem "The Phoenix and the Turtle".

Remembering the poem is allegorical, the Phoenix represents Queen Elizabeth and the Turtle Oxford. 'Sacred 3' conspicuous - because our author's 'brand' **1740** - is easily found within it. While I have colour coded the poem to make it easier to understand mathematically. The **red** numbers (on the right) represent the total amount of '**t**'s in that particular stanza - the colour **blue** synonymous with '**17**' - the poem *beginning* on page **170** of *Love's Martyr*.

**170**

Let **t**he bird of lowdest**t** lay,  
 On **t**he sole *Arabian* **t**ree,  
 Herauld sad and **t**rump**t** be: **9**  
**T**o whose sound chaste wings obey.

**B**ut **t**hou shriking harbinger,  
 Foule precurrer of **t**he fiend,  
 Augour of **t**he fevers end, **9**  
**T**o **t**his **t**roupe come **t**hou not neere.

From **t**his Session inter**t**dict,  
 Every foule of **t**yrant wing,  
 Save **t**he Eagle feath'**r**ed king, **10**  
 Keep **t**he obsequie so **s**trict.

Let the Priest in Surples white,  
That defunctive Musicke can,  
Be the death-devining Swan, 12  
Least the *Requiem* lacke his right. = 1740 (once)

And thou treble dated Crow,  
That thy sable gender mak'st,  
With the breath thou giv'st and tak'st, 17  
Mongs't our mourners shalt thou go.

Here the Antheme doth commence,  
Love and Constance is dead,  
*Phoenix* and the *Turtle* fled, (1)  
In a mutuall flame from hence.

So they loved as love in twaine,  
Had the essence but in **one**,  
Two distincts, Division none,  
Number there in love was slaine.

Hearts remote, yet not asunder,  
Distance and no space was seene,  
Twixt this *Turtle* and his Queene; (2)  
But in them it were a wonder.

So between them Love did shine,  
That the *Turtle* saw his right, (3)  
Flaming in the *Phoenix* sight,  
Either was the others mine.

Propertie was thus appalled,  
That the selfe was not the same:  
Single Natures double name,  
Neither two nor **one** was called.

Reason in itself confounded,  
Saw Division grow together,  
To themselves yet either neither,  
Simple were so well compounded.

That it cried, how true a twaine,  
Seemeth this concordant **one**,  
Love hath Reason, Reason none,  
In what parts, can so remaine.

Whereupon it made this *Threne*,  
To the *Phoenix* and the *Dove*,  
Co-supremes and starres of Love,  
As *Chorus* to their Tragique Scene.

### *Threnos*

Beautie, Truth, and Raritie,  
Grace in all simplicitie,  
Here enclosde, in cinders lie.

Death is now the *Phoenix* nest,  
And the *Turtles* loyall brest, (4)  
To eternitie doth rest. = 1740 (Twice)

Leaving no posteritie,  
Twas not their infirmitie,  
It was married Chastitie.

Truth may seem, but cannot be,  
Beautie bragge, but tis not she, 17  
Truth and Beautie buried be.

To this urne let those repaire,  
That are either *true* or *faire*, = 1740 (Thrice)  
For these dead Birds, sigh a prayer.

*William Shakespeare.*

The penultimate *verse* (the 17<sup>th</sup> verse) composed of 17 words is characterised by Edward de Vere's *motto* (**V**ero Nihil **V**erius) "Nothing **I**rue[r] than **I**ruth". While in the penultimate *line* (66) he is "True" and **VV**riothesley "faire". While I should reiterate the 'double **VV** insignia' he was so fond of using relates to his own *motto*.

As I have said, the 17<sup>th</sup> verse is composed of 17 words - the *three pages* of the poem numbered 17 zero 17 one 17 two. Interestingly the *Phoenix-poem* materializes in *Love's Martyr* amongst a group of works attributed to the "Poetic Essayists" poems covering 17 pages. Then following it on page (173) of *Love's Martyr* in a work entitled "A Narration" the word "Turtles" (alluding to our author) makes a single appearance in line 17. Then remembering 'E' for Elizabeth is the *fifth* letter of the alphabet - beginning in line '17' Stanza 5 ('T' for Turtle) makes an appearance 17 times.

And thou treble dated Crow,  
 That thy sable gender mak'st,  
 With the breath thou giv'st and tak'st,  
 Mongst our mourners shalt thou go.

Therefore, to find our author's name (represented by his brand) the figure '17' must be followed by the number '40' - found in the word 'Turtle' which appears four times only - in lines 23, 31, 34 & 57, all of which succeed the *fifth* stanza, and as every picture tells a story, every letter spells a name, and such a name is found in the last line of the *dedication to Venvs & Adonis*:

"Vere your own wi-sh" = "Vere your own William Shakespeare".

*vere your ovvne vvish*

At a time, the English alphabet was not completely standardised our author took advantage - there being a choice between a double 'V' like this; "VV" or the 'W' we use today. In the following illustration, for his pseudonym (which he was obliged to use by Royal command) we see he used a standard 'W' for the name 'William', therefore by employing simple Hebrew *gematria* his penname can be interpreted as '1740', the 'W' represented by two V 's' = 40 followed by the remaining 17 letters of the name "W-illiam Shakespeare". Rather brazenly (in contrast to the now standardised capital 'W' used for his pseudonym) for his son, in both dedications to "Venvs & Adonis" & "Lucrece" he employed the 'double VV insignia', thereby alluding to his personal motto "Vero Nihil Verius", thereby announcing to the world 'Henry VVriothsley' was a member of the De Vere Family.



TO THE RIGHT HONORABLE  
Henrie VVriothlesley, Earle of Southampton,  
and Baron of Titchfield.

**R**ight Honourable, I know not how I shall offend in  
dedicating my vnpolisht lines to your Lordship, nor 5  
how the worlde vill censure mee for choosing so  
strong a proppe to support so veake a burthen,  
onelye if your Honour seeme but pleased, I ac-  
count my selfe highly praised, and vowe to take aduantage of all  
idle houres till I haue honoured you vith some grauer labour. But 10  
if the first heire of my inuention proue deformed, I shall be sorie it  
had so noble a god-father: and neuer after care so barren a land,  
for feare it yeeld me still so bad a haruest, I leaue it to your Honou-  
rable suruey, and your Honor to your hearts content, vhich I wish  
may alvayes anvere your ovne vwish, and the vorlds hope- 15  
full expectation.

Your Honors in all dutie,

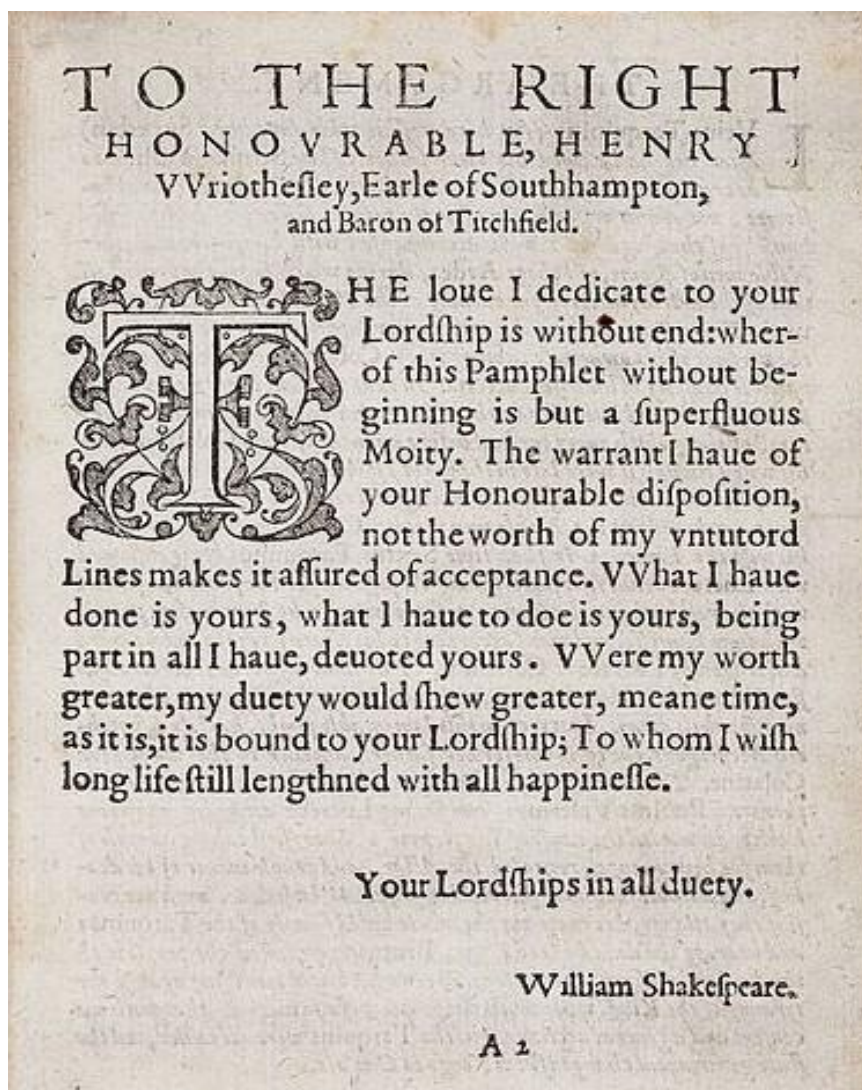
William Shakespeare.

Studying closely, this dedication from 'Richard Field's' publication, we find 'IX' renditions of the 'double VV insignia' using *lowercase* letters, five of them prominent in line fifteen, while beginning in line ten we find the following:

*But, if the first heire of my invention prove deformed, I shall be sorry it had so noble a god-father:*

Jesus Christ is referenced by the number 'IX' alluding to Henry VVriothlesley's Godliness, our author believing all princes divinely ordained in Heaven, his point being - both Christ & VVriothlesley had Heavenly fathers, 'God-Fathers'.

There is though, something far more significant to be discovered by looking even more closely at it, as 'above' the lowercase 's' in "first" (again alluding to Southampton) appearing in the words "first heire", importantly, there exists a **small-crescent-moon**, an (icon) actually representing a new-moon (i.e., a moon in its *first* phase). One meaning of the word 'first' being: 'above all other rank' words relating to his royal birth on **Thursday the 20<sup>th</sup> May 1574** (Julian calendar) at precisely the time there *rose a new moon over Southampton*. This fact is confirmed, by looking at the *astronomical charts for the phases of the moon* - that clearly show a new-moon on VVriothsley's date-of-creation (his birth). In fact, he was the only Elizabethan prince royal on both sides - as both his father & mother were biologically royal, a DNA responsible for the 'idolatry' existing in our great author, a point alluded to at the beginning of (S.105) by a somewhat self-conscious father (which we will come to).



In 'Q' just *illustrated* (the dedication to "The Rape of Lucrece") easily found in the title is **VV**riothesley's 'double **VV**' insignia', followed once more by the *conventional* 'W' for our author's nom-de-plume. While (*counting from the top*) 'Sacred 3' is further revealed by the 'double **VV**' insignias' found in lines: 3, 12 & 14, (alluding to our prince's *oneness* & *Oxford's-nativity* 12 & 14) his intense pride and determination shining through - beginning in line '**14**' (his marginally lesser DNA significant) - his name proudly staring at us: "**V Vere**".

### **'Love's Martyr'.**

At this point I would like to recall an interesting passage:

"But as when the bird of wonder dies, the *maiden phoenix*, her ashes new create another *heir*, as great in admiration as herself, so she shall leave her blessedness to **One**."



*Elizabeth as the Maiden Phoenix*

These lines are in fact prophesied by the Archbishop of Canterbury *Thomas Cranmer* at Elizabeth's birth, from the play 'Henry VIII', so we see this myth infecting the brains of both Shakespeare and Robert Chester alike - two men - one fixation - though perhaps I should re-phrase that - one man, one fixation! William Shakespeare was lauded for his poems "Venus & Adonis" and "The Rape of Lucrece" both published by him and dedicated to his son, while later in life a considerable number of other works by him were published by various



people towards the conclusion of the 16<sup>th</sup> century, including the year 1600. Though following the 'Essex Rebellion' a moratorium on the publication of his works began, implying in some way he was perhaps associated with, or was a supporter of the Essex-faction (something "Love's Martyr" proves absolutely). What though, is a great, great mystery, is how precisely in 1601 the audacious publication of *Loves Martyr* came about, as it is most obviously seditious in nature, because its overriding theme is the succession of the monarchy, while in mitigation - dedicated to the "Honoured Knight - *Sir John Salisburie*".

'Salisburie' - was seen as an opponent of the Essex-faction and a strident supporter of Queen Elizabeth, that said, I'm afraid we could spend a lifetime studying his history without accessing the critical data necessary to explain his true relationship with our author, one suspects that they were Royal Arch Free-Masons, Rosicrucian's, or Knights Templars, while what we do know - is on 19 March 1595 he was admitted to the 'Middle Temple'.

What however is in no doubt; are two allusions in "Love's Martyr" to the *Essex-faction*, the first of these beginning in the second line below (highlighted by me) which as previously said - was dedicated to 'Sir John Salisburie.'

*Honourable Sir;*

*Having according to the directions of some of my best-minded friends, finished my long expected labour; knowing this 'ripe' judging world to be full of **envie**, **every one** (as sound reason requireth) thinking his own child to be fairest although an Ethiopian, I am embolden to put my infant wit to the eye of the world under your protection, knowing that if absurdity like a thief has crept into any part of these poems, your well-graced name will over-shadow these defaults, and the known character of your virtues, cause the common back-biting enemies of good spirits, to be silent.*

*To the VWorld I put my Child to nurse, and at the expense of your favour, whose glory will stop the mouths of the vulgar, and I hope cause the learned to rock it asleep, (for your sake) in the bosom of good wil; Thus wishing you all blessings of Heaven and earth; I end.*

*Yours in all service,*

**RO. CHESTER.**

Well did you ever!

I mean, did you ever read anything more Shakespearean than that?

No – I think is the answer to that!

Now, what is of overriding-interest here, is the fact that this dedication is not signed off- “Robert Chester” but - **RO.CHESTER** - (in capitals) - A town on the river Medway in Kent. While of even more interest in Shakespearean terms is that in arriving at ‘Rochester’ from ‘London’, one had to pass through a place mentioned both in “The Famous Victories of Henry V” and “King Henry IV pt. 1” a place known as *Gads Hill*.

Now; does ‘Gads Hill’ have anything to do with the dedication in *Loves Martyr*?

*Yes, it does!*

The beginning of the last paragraph starts with the phrase:

*“To the VWorld I put my Child to nurse.”*

Two of these words are capitalised, the word **VWorld** - beginning with our author’s double ‘**VV**’ insignia, and the word ‘**Child**’.

This child is of course Henry VVriothsley the Prince to whom (as we have seen) both “Venus & Adonis” and “The Rape of Lucrece” are dedicated.

Naturally, our great author was a great story-teller - something his closest friends were only too aware of, while it was said of him - once he started telling a tale (tall or not) it was nigh impossible to stop him.

His very favourite tale (a true story) tells of a time, when at the height of his powers - when he may have considered himself ‘King elect of England’, at a time the mellifluous magic of his music & mind had beguiled the Queen, when in courtly circles they were spoken of as lovers (although it must be said) it was the Queen who decided who her lovers were - not the other way round.

This period - for which documentary evidence is found, is attested to in a contemporary letter dated 11<sup>th</sup> May 1573 written by a young courtier named ‘*Gilbert Talbot*’ to his father - in which he diplomatically says:

My Lord of Oxford is lately grown into great credit, for the Queen’s Majesty delighteth more in his personage, dancing and valiantness than any other.

In truth, there were more aspects of Oxford's personage the promiscuous Queen delighted in than those mentioned in the letter, as three months down the line - conceived within her divine sil-ver womb was the angelic-embryonic "little love-God" Henry VVriothsley.

The Queen's Treasurer and 1<sup>st</sup> minister (Oxford's father-in-law) whom he felt financially fleeced by - the verbose and leaden *Sir William Cecil* - Oxford found tedious, boring and predictable. So, when receiving intelligence from Elizabeth about a party of Cecil's employees carrying a cache of funds from London to Canterbury, he wilfully organised an ambush at a place called '*Gads Hill*' on the road between *Gravesend* and *Rochester*. After suffering years of 'ward-ship' being educated at 'Cecil house', listening to Cecil's interminably formulaic and moralising 'precepts' night after night, Oxford delighted in telling this tale: *'Three of his servants doubling as highwaymen hid in a ditch at the foot of Gads Hill and when their prey arrived they let loose with a volley of musket fire, one of the Lord Treasurer's men was so startled that his saddle's girth snapped and both saddle and man were taken by gravity. Oxford's men then grabbed the booty and galloped swiftly back to London'*.

Did the Queen get to hear about this escapade?

You bet she did!

Did she care two-hoots?

Only about the money!

Was Oxford in a position to get away with this outrage?

Get away with it!!! Not only would it become his favourite tale, but shortly afterwards, it found its way to the end of his quill.

As told in 'King Henry IV - pt.1'; Falstaff, Peto, Bardolf, Poins & the Prince were the villains committing the robbery, while in the earlier "Famous Victories" our author cunningly describes the incident as having happened on the *20<sup>th</sup> May* last past in the '*fourteenth year*' of the reign of our sovereign lord *Henry IV*. Now, what is interesting here, as our esteemed author *Richard Malim* cleverly points out - there was no '20<sup>th</sup> May' in year '14' of the reign of King Henry IV, because he died previous to that date, on March 20<sup>th</sup> 1413.

*Consequently, we see a correlation between Gads-Hill/Rochester & Henry VVriothsley's "creation" on earth, the robbery actually having taken place a full year in advance of his 20<sup>th</sup> May birthday.*

Henry VVriothlesley was in fact, so bloody-Royal if he deigned to breathe on a fallow-field it turned a vista of violets, so quite naturally he had two birthdays, his *official birthday* was Sat. 6<sup>th</sup> October 1573 while his TRUE date-of-creation was Thurs. 20<sup>th</sup> May 1574, although as far as the Tudor-state were concerned this second date didn't exist, therefore our author focused upon the irony of all this by introducing a historical date into his play that didn't exist. In point of fact, the correct date of the original *Gads Hill robbery* was 21<sup>st</sup> May 1573, so in order to commemorate VVriothlesley's TRUE date-of-creation - subsequently when writing about it - he moved it forward a day!

(S.20) therefore became a portrait and celebration of VVriothlesley's arrival on Earth, while (because of his androgenous nature) it also seeks to explain his gender, and I know beyond all reasonable doubt, he is its subject, because slap-bang in its middle - italicised & capitalized in 'Q' is the word '**Hews**' a marsupial of his name - **Henry Wriothlesley** - information conveniently arriving in line '7'. Then in *further* honouring his royal arrival, an announcement of the publication of "Shakespeare's Sonnets" appeared in the *stationer's-register* on its *anniversary* - 20<sup>th</sup> May 1609, while significantly - alluding to *Cupid/Desire* our author also identifies the month of VVriothlesley's *creation* in one of his earlier poems, while later this same allusion appears in "The Bath Sonnets".

When wert thou born, Desire?  
In pride and pomp of *May*.  
By whom, sweet boy, wert thou begot  
By fond conceit men say.

### **Quarto 'first edition' Page Numbering of 'Loves Martyr'.**

Hitherto; I am sure many people will have looked at this page numbering and considered it strewn with inaccuracies, this supposition is *not* correct. What appears to be slightly erratic or erroneous page numbering is in fact pre-meditated and thoroughly considered in an elaborate rouse by our author who invokes '**Sacred 3**' to let us know his true identity. Looking at the *quarto* edition of 'Loves Martyr' turning the pages from the start there are an awful lot of (apparent) inconsistencies until arriving at page '144' when it mysteriously jumps backwards, so the next page is '141' instead of page '145', and from there onwards we find the numbering unerring until the book's completion with *Ben Johnson's* final poem on page 183.

## Virtual Page Numbers:

Due to these considerable (deliberate) inconsistencies, one of my better ideas (which has turned out to be very significant) was what the consequences would be in numbering the book in reverse, as it were, starting at end-page '183' - going from back to front? Then, continuing sequentially in reverse all the way to page '141' we find the preceding page actually numbered '144', so by switching to '*virtual page numbers*' this becomes page '140', then still proceeding in reverse - when we arrive at virtual page No '100' we find it actually numbered '104'. Therefore, by continuing in this same fashion we eventually arrive at *virtual page* No '1' conventionally numbered '5' - leaving the further '4' forward *virtual pages* numbered O,o,o,o, a realisation for me steeped in *deja-vu*, because in "King Lear" 'Q' and "Hamlet" 'F' the dying expression of life, of these two great icons of literature is recorded precisely the same way - as: "O,o,o,o."

More correctly - we find in Hamlet:

The rest is silence. O,o,o,o dyes.

*Focusing on punctuation*, this more precisely is what it says:

The rest is silence 'full-stop' O,o,o,o dyes.

This letter 'O' of course, represents the name 'Oxford', we therefore learn that 'Prince Hamlet' is an allegory of 'The Earl of Oxford', a fact further validated because the numbers O,o,o,o represent '40', just as O,o,o,o,o,o would represent '60'. While "*The rest is silence.*" including the full-stop amount to 17 digits, therefore, the two sets of figures together = 1740. Then, looking at the beginning of *Loves Martyr* we find the first section of the narrative entitled "*Rosalins Complaint*" (composed of 17 letters) and as this appears on the first of four pages virtually numbered O,o,o,o, we are thus presented with:

**'The Oxford/Shakespeare brand 1740'.**

This then, is the first *mathematical allusion* to 'The Earl of Oxford' found in *Loves Martyr*, represented by the numbers '1740'. Therefore, utilising this new '*virtual page numbering system*' what originally was page No '21' becomes *virtual page* '17'. A facsimile of that very same page now follows:

## A Dialogue.

21

*Ennie* go packe thee to some forreine soyle,  
To some desertfull plaine or Wildernesse,  
Where savage Monsters and wild beafts do toyle,  
And with inhumane Creatures keepe a coyle.  
Be gone I say, and neuer do returne,  
Till this round compast world with fire do burne.

What is he gone? is *Ennie* packt away?  
Then one fowle blot is mooued from his Throne,  
That my poore honest Thoughts did seeke to slay:  
Away fowle grieffe, and ouer-heaue Mone,  
That do orecharge me with continuall grones.  
Will you not hence? then with downe-falling teares,  
Ile drowne my selfe in ripenesse of my Yeares.

*Phoenix.*

Fie peeuisish Bird, what art thou franticke mad?  
Wilt thou confound thy selfe with foolish Grieffe?  
If there be cause or meanes for to be had,  
Thy Nurse and nourisher will find reliefe:  
Then tell me all thy Accidents in brieffe;  
Haue I not banisht *Enny* for thy sake?  
I greater things for thee ile vndertake.

*Nature.*

*Ennie* is gone and banisht from my sight,  
Banisht for euer coming any more:  
But in *Arabia* burnes another Light,  
A darke dimme Taper that I must adore,  
This barren Countrey makes me to deplore:  
It is so saplesse that the very Spring,  
Makes tender new-growne Plants be with'ring.

*Phoenix.*

D 3

In each of the four stanzas on this page we find the word 'Envie' in every case capitalised & italicised, so we know these words relate to 'Essex', therefore by joining the *virtual page number* (17) and these four 'E's together we then get (17 fourt 'E') = '1740'.

This therefore is the second *mathematical allusion* to 'The Earl of Oxford' found in *Loves Martyr* and there is a *third* which follows, appearing amongst a small cache of information within which *the date of our author's death is prophesied*, something I shall return to further on.

## Found in Fortinbras.

As we have touched on 'Hamlet', I find myself drawn to his alter-ego 'Fortinbras' and our author's uncanny knack of seeing words in component parts. At the very end of the play our author who craved the military life (but was banished from it by his mother (S.25 - L.3) liked to imagine his own death as that of an ancient Greek military hero - upon some glorious battlefield - therefore, at the direction of the invading Fortinbras he incorporated into his work the pseudo-death of a soldier - whose concluding words recorded in the *First-Folio* are these:

Let four captains bear Hamlet to the stage, for he was likely, had been put on, *to have proved most royal*. And for his passage the soldier's music and the rite of war speak loudly to him. Take up the bodies. (*four bodies*) Such a sight as this becomes the field but here shows much amiss. Go, bid the soldiers shoot.

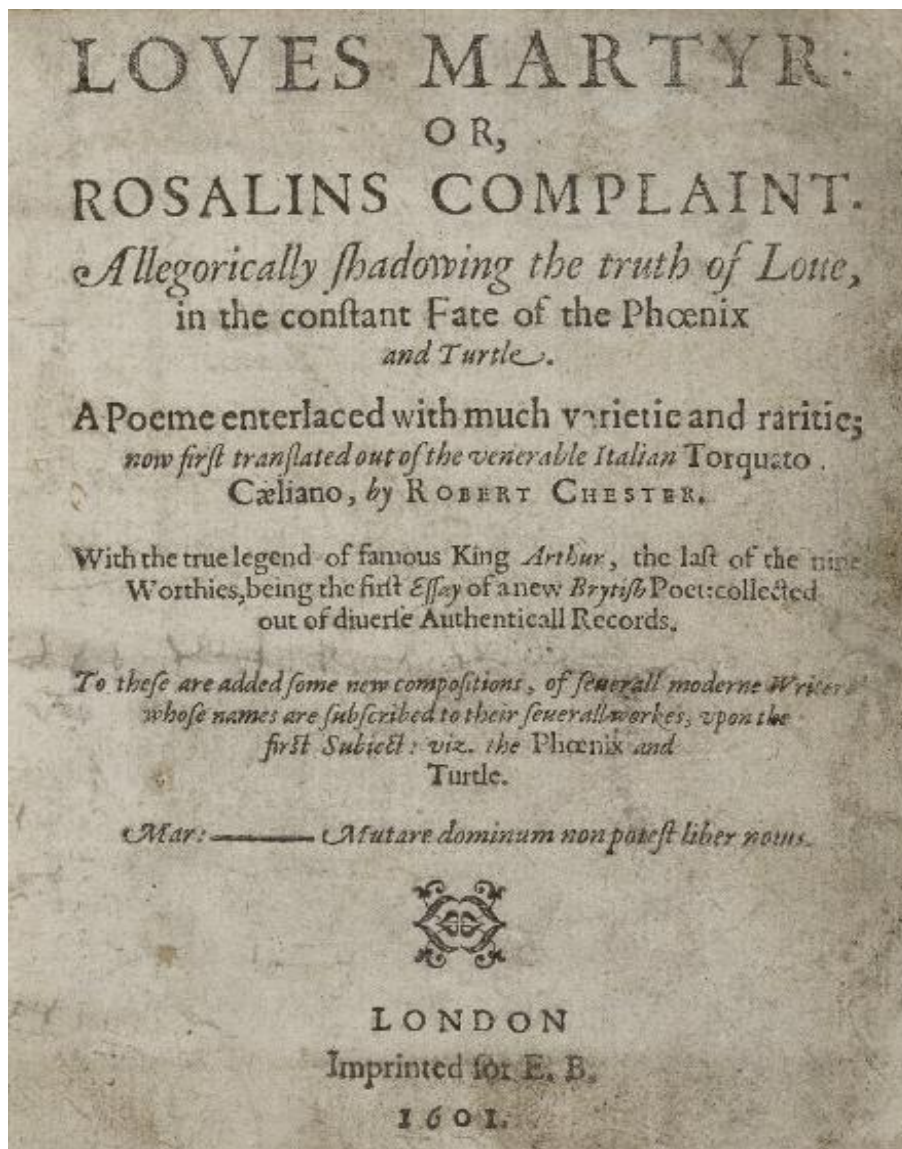
We have already seen 'Lord Hamlet' an allegory of 'The Earl of Oxford' and consequently found at the end of the play giving himself a military farewell, with military honours (the military life - something strictly denied him by his Mother) but what I couldn't help but notice - were the syllables in Fortinbras broken down are obviously 'Fort-in-bras', brass of course being an amalgam of Copper & Zink and the word that describes this amalgam is 'alloy' which itself broken down = 'all - o - y'.

In having to choose a single word allusion for 'Henry VVriothsley' the first word our author would select (as we have seen) would be the Godly word 'One' the second he would select would be 'all' (because these pronouns are incorporated within his motto) while it has been proved he uses the letter 'O' when alluding to himself. What therefore of the letter 'Y'?

Well, if we put it on the end of 'Fort' we get 'Forty.'

Now, respecting wit somewhat more seriously - delving into *Loves Martyr* we don't have to burrow any great distance before satire raises its cheeky face. In fact, amongst Oxford's coterie of friends & poets, there would have been many a muffled guffaw when first reading the following line on the *title page*:

"A Poeme enterlaced with much *varietie* and *raritie*".



Elevated by their finery (enter-laced) our author and son (*varietie* and *raritie*) are here identified as poetic-nobility, while the line that immediately follows: “*First translated out of the venerable Italian Torquato Caeliano, by Robert Chester*”, would surely have bought the house down - as it is pure fantasy, because no such Italian poet ever existed, although it is of considerable interest that the name has three ‘O’s in it! Meanwhile, great play is made within the dedication - of Robert Chester as a country novice hick, his work described as being “the first *Essay* of a new *British* poet”, where the following is found in the very first stanza of *Love’s Martyr*.

“*Accept my home-writ praises of thy love*”.

While a consequence of the Latin quote from “*Mar*” (*Martial*) is it strangely brings into question some doubt about who the true author might be?

While immediately following are some elementary clues as to just who that author might be?



### The Author's Request to the Phoenix.

*Phoenix of beauty, beauteous Bird of any  
To thee I do entitle all my labour,  
More precious in mine eye by far than many,  
That feedest all earthly senses with thy favour:  
Accept my home-writ praises of thy love,  
And kind acceptance of thy Turtle-dove.*

*Some deepe-read scholler fam'd for poetry,  
Whose wit-enchanting verse deserveth fame,  
Should sing of thy perfections passing beauty,  
And elevate thy famous worthy name:  
Yet I the least, and meanest in degree,  
Endeavoured have to please in praising thee.*

Although the vast multitude of humanity is in denial - it is still a great blessing to English history and the history of literature, that in 'Q' of *Love's Martyr* the censors missed our true author's name, written (shamelessly above) in the first two lines of the *second* stanza, although come the republishing of the work they were wised-up to it - and the above poem (and the following poem) were both removed. Hopefully you won't need an *abacus* to understand the true significance of the words "Deepe-read scholler" (someone *Learned*) who's *inspired dreaming* and "wit-enchanting **verse de-serve-th** fame", though he sounds suspiciously like someone we know - who used a pseudonym! *Robert Chester* - himself partial to a bit of self-deprecation, is described as: "*Home-writ - the least and meanest in degree*", while strangely appearing fluent in Italian & Latin - also having 'a little Greek', phantasmagorical qualities facilitating his translating from 'Latin' various *chronicles of King Arthur*, and works originally written by such luminaries as *Geoffrey of Monmouth, John of Glastonbury, Robert of Avesbury* and *John Leland*, histories of ancient Britain coincidentally laying at the heart of our great author. Was our 'son of Kent' therefore 'A knight of the Word', could he perhaps have been found in an 'Arthurian Masonic Lodge', while beyond *King Arthur* his interests in *flora & fauna* also seem to replicate our erudite author, perhaps therefore, he was a touch more connected, a tad more educated, than he pretended to be?

To the Kind Reader.

*Of bloody wars, nor of the sack of Troy,  
Of Priam's murdered sons, nor Didoes fall,  
Of Helen's rape, by Paris Trojan boy,  
Of Caesars victories, nor Pompey's thrall,  
Of Lucrece rape, being ravished by a king,  
Of none of these, of sweet conceit I sing.*

*Then (gentle reader) over-read my muse,  
That arms herself to fly a lowly flight,  
My un-tuned stringed verse do thou excuse,  
That may perhaps accepted, yield delight,  
I cannot clime in praises to the sky,  
Least falling, I be drowned with Infamy.*

To presume upon your patience a while longer, I shall make a corruption of these two previous poems - two lines from each:

'Some 'deepe-read scholler' famed for poetry  
Whose wit-enchancing verse deserveth fame,  
Cannot clime in praises to the sky  
Least falling, he'd be drowned with infamy'.

The poem entitled 'To the Kind Reader' is full of pretty rhymes - Troy/boy, Fall/thrall, King/sing, Muse/excuse, Flight/delight, before we arrive at the deficient Sky/infamy rhyme, which is so poor our attention is deliberately attracted to the word *infamy* "infamia" in Latin. In the Roman world *infamia* was loss of legal or social standing, exclusion or *removal* from legal protection enjoyed by Roman citizens and was imposed by a 'censor'.

Then *happy* I, that love and am beloved  
Where I may not remove nor be removed. (S.25)

As previously mentioned on the eve of the 'Essex Rebellion' Shakespeare's play "The Tragedy of King Richard II" was played at the Globe Theatre - deposition scene 'n' all - as it was believed by those who organised and paid for it, that it would help rally support for 'something approaching' a coup-d'état.

One would have expected as *Katherine Chiljan* has pointed out, that as some of the players from the Globe 'were interviewed' by the authorities (following the failed rebellion) our great playwright would also have suffered this indignity, but no, he didn't, as if imbued with some strange protection from scrutiny and prosecution, a notion inviting this most pertinent of questions:  
If put upon the stage - would he "*have proved most royal?*"  
If true, things make far more sense - it may then have taken more than a whiff of infamy to remove our Turtle-dove from his lofty purple-perch.

Returning to the *dedication* page to Sir John Salisbury - the italicised words previously highlighted in the 3<sup>rd</sup> line "*envie, every one*" are in fact allusions to members of the Essex-faction - Robert Devereux 2<sup>nd</sup> Earl of Essex, our author, and Henry VVriothsley 3<sup>rd</sup> Earl of Southampton (in that order). The word "Ripe" highlighted by me has *gematrical* implications (26 & 20) while found in *Loves Martyr* are twenty occasions where the name 'Essex' is alluded to using a capital 'E' for the words "Envie" or "Envious", when subsequently - expression 'XIX' of these words is found on page '168' line '17' in a poem starting:

*"Noblest of minds"*

Crucially this shows - Oxford perceived immortal similarities between Essex and Christ, something of considerable importance - explained in greater detail near the close of this work (in section two) as "**The Essex/Christ allusion**". It should not be forgotten Elizabeth was 67 years old in the summer of 1601 when *Love's Martyr* was published, and in appreciation of this fact there follows a somewhat lamentful verse from "A Dialogue" at the beginning of the story incorporating allusions to both aging Elizabeth and (*Envious*) Essex. If Shakespeare is punning on the word 'sun' as he so often does, there could be two implications, either her looks were suffering from delivering too many children into the world - or more pertinently one of them was Essex.

What is my beauty but a fading Flower?  
Wherein men read their deep-conceived Thrall,  
Alluring *twenty* Gallants in an hour,  
To be as servile vassals at my call?  
My *sun-bred* looks their Senses do exhall:  
But (oh my grief) where my fair Eyes would love,  
Foul bleary-eyed *Envie* doth my thoughts reprove.

The words “*envie, every one*” are therefore most obviously allusions to fellows of the Essex-faction, while a second allusion to the same three princes (bolder than the first) appears near the conclusion of *Love’s Martyr* shortly before the ‘Poetical Essays’ (something to be examined later.) Moreover, what does seem utterly ridiculous - is how blatantly obvious the ‘Phoenix’ allusion to Queen Elizabeth is, while the following is the subtitle to *Love’s Martyr*.

*“Allegorically shadowing the truth of love, in the constant fate of the Phoenix and the Turtle”.*

Meaning; represented are the lives and loves of human beings - in the guise of birds. While no such information has returned to us confirming this fact, it would appear in his time *Robert Chester* was quite close to Elizabeth because as we have seen, he knows where her “*fair eyes would love*”. Although his knowledge of avian-anatomy may be a bit sketchier - describing a “*Phoenix of exceeding beautie*” (a bird) anthropomorphically, comprehensively using names of human body-parts. There are in all, *eighteen* separate verses describing the Phoenix with human features, but I shall in (saving your exclamations of subjugation) flit by the majority of them.

In respect of the Phoenix’ *Hair*.

When great Apollo slept within my lap,  
And in my bosom had his rest reposed,  
I cut away his locks of purest gold,  
And placed them on her head of earthly mould.

Therefore, the Phoenix’ hair is golden like Elizabeth’s.

Describing her *Cheeks*, he knows her to be a ‘Tudor Phoenix’, with *Red* alluding to *VVriothesley* and *White* alluding to deceased Essex.

Her morning-coloured cheeks, in which is placed,  
A *Lillie* lying in a bed of *Roses*;  
This part above all other I have graced,  
For in the *blue veins* you may read sweet posies:  
When she doth *blush*, the heavens do wax *red*,  
When she looks *pale*, that heavenly front is *dead*.

Describing the Phoenix' *Tongue*, when she speaks, she speaks exclusively to mighty kings.

Her tongue the utterer of all glorious things,  
The silver clapper of that golden bell,  
That never soundeth but to mighty kings,  
And when she speaks, her speeches do excel:  
He in a *happie chaire* himself doth place,  
Whose name with her sweet tongue she means to grace.

The colours of the *Marigold* allude to Elizabeth's hair and 'her flower' was commented upon by the author *John Lyly* who said:

*"She uses the Marigold for her flower, which at the rising of the sunne openeth his leaves and at the setting shutteth them"*.

It is of no surprise then to discover that while describing where the Phoenix' *Feet* walked, Elizabeth's flower the *Marigold* is invoked.

And if by night she walk, the *Marigold*,  
That doth enclose the glory of her eye,  
At her approach her beauty doth unfold,  
And spreads herself in all her *royalty*,  
Such virtue hath this Phoenix glassy shield,  
That Flowers and herbs at her fair sight do yield.

While these details about the 'Phoenix' terminate with the very next verse.

And if she graces the walks within the day,  
*Flora* doth spread an Arras cloth of flowers,  
Before her do the pretty *Satires* play,  
And make her banquets in her leafy bowers:  
Head, Hair, Brow, Eyes, Cheeks, Chin and all,  
Lips, Teeth, Tongue, Neck, Breasts, Belly are majesticall.

Focusing on this final rhyming couplet I find myself predisposed to the thought 'there is a good poet at work here' contriving to write badly. While if from these last two verses we select the words 'Royalty' and 'Majesticall' we find our 'Phoenix' allegorically shadowed by monarchy.

The story *Jove* relates however - determines it a pity the 'Phoenix' should die "And leave no offspring of her progenie", determining *Dame-Nature* and the 'Phoenix' should leave Arabia in Apollo's chariot and fly to the delightful 'Paphos-Isle', where the 'Phoenix' will meet the 'Turtle-dove'.

Interestingly at this juncture, some clues - who the 'Turtle-dove' might be:

There shall thy find true honours lovely squire,  
That for this *Phoenix* keeps *Prometheus* fire.

His name is *Liberal-honour*, and his heart,  
Aims at *truthful* service and desart.

While these virtues continue:

In his brow sits blood and sweet *Mercie*.....

His hair is curled by nature mild and meek,  
Hangs careless down to shroud a blushing cheek.....



'Oxford' in the attire of *Adonis* - with curly hair and wreath of Bays. On one side he holds a Fritillary flower, which is an allusion to his royal son, while on the other side we perceive a faded ear of corn a further allusion, which relates to the fact Adonis was conceived incestuously during the festival of *Ceres*. This *Illustration* is from the front-piece of John Gerard's book '*The Herbal*' 1<sup>st</sup> published 1597.

Give him this ointment to anoint his head,  
*This precious balm* to lay onto his feet,  
This shall direct him to the *Phoenix* bed,  
Where on *high hill* he this bird shall meet:  
And of their ashes by my doom shall rise,  
Another *Phoenix* her to equalise.

This balmy essence is the embodiment of *Myrrha's* shameful tears, for she was the daughter who had sexual relations with her own father *Cinyras*, who *Ovid* described as a son of "Paphos" - and the beautiful child that was born from this incestuous relationship was *Adonis*. The symbolism expressed here in two separate stories "Venus & Adonis" and "The Phoenix and the Turtle" are seamlessly fused together, one does consider though - why they meet in a bed, when surely, they should meet in a nest? In the following stanza an age difference between our love-birds is apparent - something I contest was real.

O stay me not, I am no *Phoenix* I,  
And if I be that bird, I am defaced,  
Upon the *Arabian* mountains I must die,  
And never with a *poor young Turtle* graced;  
Such operation in me is not placed:  
What is my beauty but a painted wall,  
My golden spreading feathers quickly fall.

When these words were written Elizabeth was only a couple of years from her demise, while I happen to know (as coincidence would have it) in the real-world there was a *fifteen-year* age-gap between our love-birds, facts confirmed by the following lines:

"A poor young Turtle" while her "feathers quickly fall."

"What is my beauty but a fading flower:"

"I'll drown myself in ripeness of my years:"

This considerable age gap between the Queen and her poet we detect in both "The Sonnets" and *Love's Martyr* a point illustrated with no greater wit than in the following stanza from "Venus & Adonis".

*Fair Queen , 'quoth he', if any love you owe me,  
Measure my strangeness with 'my unripe years',  
Before I know myself, seek not to know me,  
No fisher but the ungrown fry forebears:  
The mellow plum doth fall, the green sticks fast,  
Or being early plucked is sour to taste.*

What with “*ungrown fry*” & “*being early plucked*” there is some excellent naughty innuendo here (though not necessarily to everyone’s taste).

This stanza also hints that ‘love’ is not pursued with equally ardour from both sides, the more mature ‘Venus’ has the hotter blood, she is the pursuer, the would-be seductress not governed by mortal laws.

This new telling of the tale is therefore at odds with a tradition where the love between “Venus & Adonis” is portrayed as mutually-reciprocal.

Now in confirmation of former observations made, I was pleased to notice towards the end of the book there is an individual poem again dedicated:

*“To the worthily honor’d Knight, Sir John Salisburie”*

Which bears the collective signature “*Vatum Chorus*”, while the same three people I mentioned earlier are again illuminated, unsurprisingly, this poem was not signed by either, John Marston, George Chapman, Ben Jonson or William Shakespeare, principally I suppose because it is seditious. Instead, are listed protagonists of the Essex-faction - its leaders - our author sandwiched between them.

*Unusually*, the poem (illustrated on the next page) is printed in italics, the operative words easily discernible as they are not, but all capitalised and in a larger point-size, while some other words merely to blindside the censors such as Muses, Pierian & Apollo are also highlighted.

The words that would have offended the authorities if they had recognised their true meaning are these:

“Kind, Learned, Envious”.

Words appearing in the penultimate line of the following illustration.



168  
To the worthily honor'd Knight  
Sir Iohn Salisburie.

**N**oblest of minds, here do the Muses bring  
Vnto your safer iudgements tast,  
Pure iuice that flow'd from the Pierian springs,  
Not filch'd, nor borrow'd, but exhaust  
By the flame-hair'd Apollos hand:  
And at his well-observ'd command,  
For you infus'd in our retentive braine,  
Is now distild thence, through our quilles againe.

Value our verse, as you approve the worth,  
And thinke of what they are create,  
No Mercenarie hope did bring them forth,  
They tread not in that seruile Gate;  
But a true Zeale, borne in our spirites,  
Responsible to your high Merites,  
And an Invention, freer then the Times,  
These were the Parents to our severall Rimes,  
Wherin Kind, Learned, Enuious, al may view,  
That we haue writ worthy our selues and you.

Vatum Chorus.



The author or authors of this poem identify their language as would our bard: “An Invention freer than the Times” while the words “Kind, Learned, Envious” are unambiguous allusions to Henry VVriothsley, Oxford, & Robert Devereux (Essex). While as already pointed out; it is easily discernible that on every occasion the words ‘Envie’ or ‘Envious’ are used in *Love’s Martyr* with a capital ‘E’, they are allusions to ‘Essex’. While “Learned” is a perfect allusion for our author - as we know him a “*deepe-read scholler*”, while the words “Kind” or ‘Kynde’ (with connotations to blood-relatives) are allusions to VVriothsley - described this way in line five of (S.105).

It is a well-known fact this “*damned fiend*” Essex and side-kick VVriothsley (jockeying for princely supremacy) were co-conspirators responsible for the Essex rebellion. Their shortcomings though; were at a lock-in at the ‘Boar’s Head’ neither of them was capable of organising a piss-up, significantly though, as brothers-in-arms their most important battle was read in the stars, with (S.25) commemorating the *date* Essex was executed.

1 Let those who are in favour with their stars  
2 Of public honour and proud titles boast,  
3 Whilst I, whom *fortune* of such triumph bars,  
4 Unlooked for joy in that I honour most.  
5 ‘*Great princes’ favourites* their fair leaves spread  
6 But as the *marigold* in the sun’s eye,  
7 And in themselves their pride lies buried,  
8 For at a frown they in their glory die.  
9 The painful warrior famousèd for might,  
10 After a thousand victories once foiled,  
11 Is from the book of honour razèd quite  
12 And all the rest forgot for which he toiled,  
13 Then *happy I*, that love and am beloved  
14 Where I may not remove nor be removed.

The penultimate line of this ‘princely’ sonnet helps identify our author’s *Royalty*, explaining the protection from prosecution he enjoyed in respect of such calamities as the ‘Essex rebellion’, because a “happy person” is a *royal person*, who as seen in *Loves Martyr* in describing the Phoenix’ tongue - sits in a “Happie chaire” (familarly known to us as a throne). In *King Richard II* we find the usurping *Bolingbroke* in perfect accord with this thought:

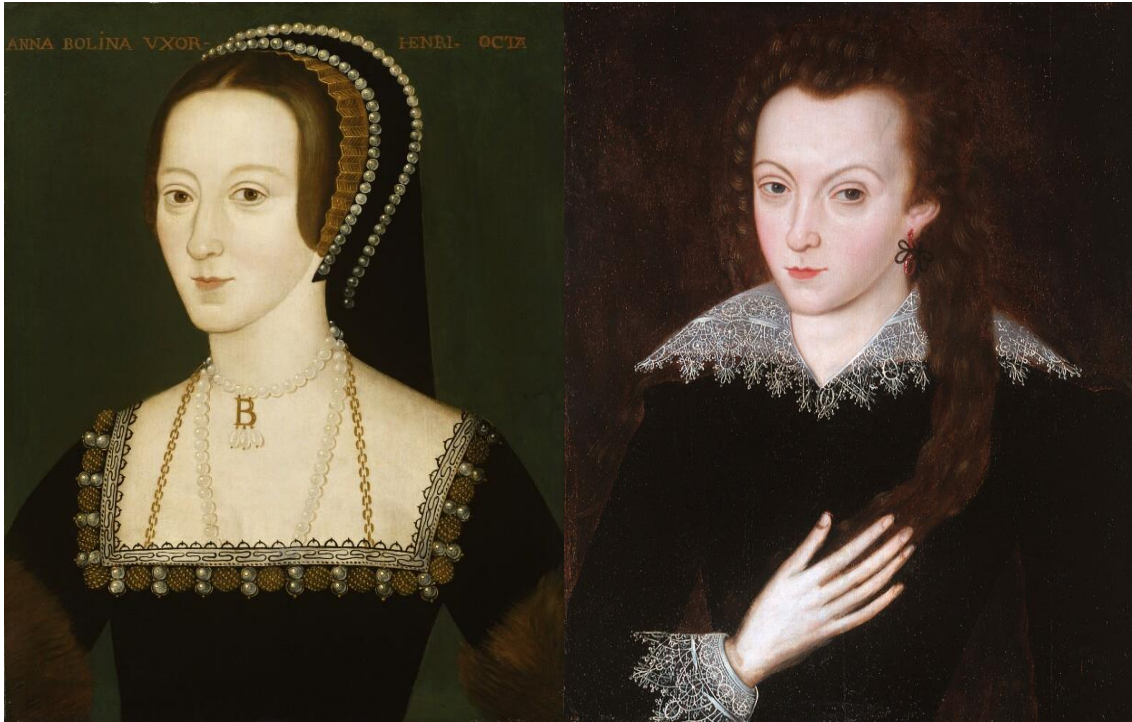
“You have misled a prince, a Royal King,  
A *happy* gentleman, in blood and lineaments”.

King Richard II - 3. i. 9

*Anne Boleyn* suspected she was Royal even before she became Queen, in a ‘Book-of-hours’ she presented to *King Henry VIII* one day at mass, beneath an illumination of the annunciation she had written two lines.

By daily proof - you shall me fynde  
To be to you - both loving and kynde.

The motto she chose for herself at her coronation was “The Moost Happi” a designation aptly representing the special grace and felicity attending the possession of royal blood.



*Queen Anne Boleyn (Grandmother) to the Teenage Henry VVriothsesley.*

*Incest*, was part of being Tudor - as was a trip to the Tower, Elizabeth went there, the Earl of Oxford went there, both Essex and Southampton went there - everybody went there - even William Cecil had a sojourn there, some people were so blessed - they went more than once, while in respect of Anne Boleyn, for her, it was her very last port of call - a visit mercifully cut short.

### Purple-Haze.

The forward violet thus did I chide:  
Sweet thief, whence didst thou steel thy sweet that smells,  
If not from my love's breath? The purple pride  
Which on thy soft cheek for complexion dwells  
In my loves veins thou has too grossly dyed.

(S.99) describes the *purple-haze* through which our royal author observed his princely son, meanwhile this 'Sunne' was lucky to escape his purple-blood gushing all over the chopping-block - following committal to the tower for treason, where he fretted so much over execution, he became extremely ill (his arm is seen in a sling in the *Tower of London* portrait) eventually though his sentence was commuted to life, his confinement described as:

"*Three winter's cold*", before:

"*Three April perfumes in three hot Junes burned, since first I saw you fresh*".

Lines relating to a specific reunion which took place between author and son on the evening of April 'IX' 1603 courtesy of King James I - who on succeeding Elizabeth made VVriothsley's release from confinement in the tower - one of his very first priorities - an order facilitating the re-union of this princely pair "*True or Fair*", although VVriothsley's reunion his "*repair*" with his mother would be purely spiritual. Then speaking of Elizabeth's demise in *Love's Martyr* we find chartered the beginning of her sad end, when in her 'autumn years' she felt both betrayed and forsaken:

What is he gone? Is *Envie* packt away?

Then one foul blot is moved from his throne,

That my poor honest thoughts did seek to slay:

Away foul grieffe, and over-heavie mone,

That do ore charge me with continual grones.

Will you not hence? Then with down-falling tears,

I'll drown myself in *ripeness* of my years.

On the 24<sup>th</sup> March 1603 Elizabeth's ripe years became no riper as *time* tugged on her ermine sleeve before swiftly changing tack, granting passage south to the King-of-Scots, enabling him to cram his cornucopia full of ripe English fruit. Oxford though, had received prior warning of this forthcoming catastrophe termed by him "*fevers end*" (Elizabeth's decline to death).

In a mathematical allusion found in *Loves Martyr* that we shall come to, in prophesy by the Queen's conjurer 'Dr John Dee' we find both her *date of death* '1603' and Oxford's *date of death* '1604' both prophesied, knowledge that considerably influenced Oxford in wanting to deliver his work "*The Phoenix and the Turtle*" as also, did his debilitating *infirmity* - a reality defensible citing the first nine lines of (S.37).

- 1 As a decrepit father takes delight
- 2 To see his active child do deeds of youth,
- 3 So I, made *lame* by Fortune's dearest spite,
- 4 Take all my comfort of thy worth and truth.
- 5 For whether beauty, birth or wealth or wit,
- 6 Or any of these *all or all* or more,
- 7 Entitled in thy parts do crownèd sit,
- 8 I make my love engrafted to this store,
- 9 So then I am not *lame*, poor, nor despised.

We see our author, a decrepit father taking pride in his son's "*deeds of youth*" while in line six with the motto-contraction "*all or all*" his son's identity is confirmed, while equally pertinent is VVriothsley's royalty revealed in line seven with the words "*Entitled in thy parts do crownèd sit*". Our author's "lame" condition confirmed in lines three and nine - infirmity that gets further mention at the beginning of (S.89).

- 1 Say that thou didst forsake me for some fault
- 2 And I will comment on that offence,
- 3 Speak of my *lameness* and I straight will halt.

Notice of impending death was most probably an auxiliary factor in respect of our author producing "The Phoenix and the Turtle", for we know by the 25<sup>th</sup> March 1595 (eight years before Elizabeth's death) he was suffering from a lack of mobility because on that particular day he wrote the following in a letter to *Sir Robert Cecil*.

When your lordship shall have best time and leisure if I may know it, I will attend your lordship as well as a *lame* man may at your house.

While this condition became more critical as in a further letter written on 25<sup>th</sup> April 1603 he wrote:

For reasons of my *infirmity*, I cannot come amongst you so often as I wish.

Interestingly, somebody with such infirmity would most likely have found utility in:

"*A lame leg'd staff*".

And wonder upon wonder, in a section of *Love's Martyr* entitled 'Pelican' (a further allusion to the self-sacrificing Queen) at conclusion, amongst a passage absolutely crammed with mischief we find just such an object:

But those that have the spirit to do good,  
Their whips will *never* draw one drop of blood,  
To all and *all in all* that view my labour,  
Of *every* judging fight I crave some favour  
At least to read, and if you reading find,  
*A lame leg'd staff*, tis lameness of the mind.

Disturbing or beautiful, depending on one's perspective *Dr John Dee* spent a considerable amount of time exercising his not inconsiderable intellect communicating with angels. His inspirational ideas were pure prophesy - the man who first conceived the idea of 'The British Empire' something elaborated upon in an astonishingly laborious four volume survey entitled:

*"General and Rare Memorials Pertaining to the Perfect Art of Navigation"*.

This work, he proudly presented to Her Majesty - something she enthused about. What he hadn't anticipated though, was a brick-wall hung with the habiliments of the Secretary of State *Sir William Cecil*, and while Elizabeth felt her patriotic pulse exceeding itself - revelling in these new found glories - proudly expanding her golden and purple feathered wings, Cecil felt intimidated by a man with an even greater intellect than himself, only seeing threat to the day-to-day practicality's of running the country and securing the crown against ever increasing Catholic scrutiny from across the seas. Many courtiers were faced during these times with such defining circumstances which had the longer-term consequence of forming allegiances. While a formidable expression of the friendship that formed between our great author and *John Dee* is the greatly misunderstood but ingeniously (encrypted) 'Sonnet's dedication' to Henry VVriothsley so brilliantly deciphered and revealed in all its glory to the world in 2017 by *Alexander Waugh Esq.* A 'dedication' formed of '*three triangles*' emblematic of '*Three Times Three*' or "*Thrice Threefold*" (S.133 L 8) devices of language representing the 'Triple Tau', equally represented by the number '9' (a symbol of Christ) that when seen in Roman numerals 'IX' are Jesus Christ's initials in Greek = Ιησούς Χριστός.

Now, although this highly complex encryption was collaboration by two men, importantly it was signed *three times* by Dee, once with his Greek Delta. Then, being attentive to the *Threnos* of 1601 - we see it *anticipates* the death of the sovereign who doesn't die until 24<sup>th</sup> March 1603, so we understand it prophesy (though perhaps not extraordinary prophesy). While I postulate, if our great author had sought the help of John Dee in respect of this prediction, surely, he would have asked him to predict the date of his own death, for as we have said, he was known to be in poor health at this stage of his life.

If therefore, these dates and others were foretold by Dr Dee they would have created impetus to the tip of our author's pen, for he was a wit that knew that something to be said, could only be writ while living - not when dead.

From time to time, previously undiscovered copies of *Shakespeare's first folio* have sought treasure hunters with deep pockets (at the last count volumes extant amounted to 235) while there only remain 'two' complete *first editions* of *Love's Martyr* the reason being, all other copies have been destroyed.

A conflagration perhaps in part bought about by our "*deepe-read scholar*" who wasn't always prudent in harnessing his wit, though more pertinently, a man ahead of his time, for having written and published the first great metaphysical poem in the English language his genius found further expression in two poems signed "Ignoto" (a previously used pseudonym). In *Love's Martyr* these works immediately precede "The Phoenix and the Turtle".

"The first" we have already taken a cursory look at, in the second preceding poem - we find our mercurial author playing with fire - the result to my sensibilities - breath-taking.

The Burning.

Suppose here burns this wonder of a breath,  
In righteous flames, and holy-heated fires:  
(Like music which doth rapt itself to death,  
Sweet'ning the inward room of man's desires).  
So she wafts both her wings in piteous strife;  
"The flame that eats her, feeds the others life:  
Her *rare*-dead ashes, fill a *rare*-live urn:  
"One Phoenix borne, another Phoenix burne.

With “The burning” we see persistence in our author to perpetuate his own myth, again alluding to VVriiothesley by invoking ‘Sacred 3’, by twice using the word “rare” followed by the word “one”, his dream; that myth would become reality and his son succeed Elizabeth on the throne of England. As a work of art I warm my hands before it - as it sings my soul, for it sings of a poet burnt by love, an unquenchable creation, from a lyrical wit.

In second place, comes “The first” which could of course mean ‘first born’, “first heir” or alternately “first love” as there was a time when Elizabeth’s love shone a radiant light across her empire, when anachronistically, as a young man in the guise of *John Clare* our author was presented to her - eagerly perceiving her as *Phoebe* a Goddess with ‘sparkling eyes’ who had the ability to conjure silver-light. A further myth informs us of an incestuous relationship she had with her brother (always a comfort to our author) with whom she had two daughters, prior to developing a carnal lust for mortal men.

The *Phoebe* in our own particular poem unfortunately is sick, suffering psychological fever, though still culpable for an uncertain light increasingly beginning to shade her Tudor throne.

In the eyes of our author, there was a time previously, when the silver Moon-Goddess waxed, prior to being eclipsed by VVriiothesley - the axis of our author’s love changed - before the moon waned, while at the centre of his world he found *one* string, *one* heart, *one* future, and love as close to idolatry as was possibly imaginable.

Love can motivate us to behave in illogical ways, even in the wake of a failed rebellion that envisaged changing the order of state, our author still clung to his fading dream - his son upon the throne - a dream that had theoretically edged a teeny bit closer, though it must be said - it’s difficult to ascend the throne of England when incarcerated in a stone tower.

Was there then - a germ of a thought in our author’s cavernous brain that his avian poem could become a launch-pad towards liberty for his son? and more! Could there begin in the society of courtiers, artisans & writers he moved in, a groundswell of support for his claim - or was our author’s motivation nobler? Was producing “The Phoenix and the Turtle” as revealed in the *Threnos* a way of laying his soul at the feet of humanity - before eternity, because; while fables will always be fables and myths always myths:



“Time cannot make that false which once was true”, although where *time* which often erodes - can be deficient, human erosion of truth (as seen in this particular story) has proven heartbreakingly successful.

### **Shakespeare’s Dilemma.**

Our author’s great dilemma was how to set before humanity his catastrophic love-life without shaming his Queen, for him there was no glory in that.

Myth, therefore rescues the situation, juxtaposing his desires before a state militantly protective of their monarch, while criteria essential to both the stories of “Venus & Adonis” and *Love’s Martyr* is *miraculous conception*.

It was therefore essential that when expressing his love for his Queen and the consequences of that love, that ‘the act of love’ itself - remained anonymous.

We have seen in “Venus & Adonis” VVriothlesley ‘*a fairest creature*’ (S.1 - L.1) *miraculously conceived* in the guise of a Fritillary-flower, while the story of *Love’s Martyr* concludes when the “*poor young turtle*” (Oxford) having arrived in Paphos - ultimately before the scorching funeral-pyre says:

“*Accept my body as a sacrifice, into your flame, of whom ‘One’ name will rise.*”

While the ‘Phoenix’ who follows, about to embrace the burnt-bones of the Turtle-dove replies:

“*I hope of these another ‘creature’ springs,*

*. That shall possess both our authority”*.

What therefore the Papacy would see as debauch and incestuous behaviour our author seeks to make harmonious through *myth*, the act of physical love described through divine speculations of the metaphysical.

### **The New World.**

We know in the opening years of the 17<sup>th</sup> century our author had been having *tempestuous* thoughts about the world as he saw it. His play, deeply influenced by intelligence arriving in the old world from the new world was performed before James I - on Shrove-Monday in the year 1605 but with its earlier title “*The Tragedie of the Spanish Maze*”, while before the close of the 16<sup>th</sup> century there had been a number of thought-provoking publications describing discoveries in the new world and I wonder if they perhaps, if only in a small way had managed to influenced our author in respect of his poem.

## Mine & Thine.

I am particularly drawn to the illustrated front cover of *Robert Eden's* book "*The Decades of the New World of West India*" first published in 1555 where in a 'contraction' of continents the West & East Indies seem to re-converge - as it illustrates an elephant! More to the point it also illustrates '*feathered kings*' known today as '*Indian chiefs*' identifiable because they are wearing feathered head-dresses. Also, of interest - what could be seen (in a shaming of history) is the following quotation known as "The Golden World" speech - alluded to by 'Gonzalo' in Shakespeare's play *The Tempest*:

*For it is certain that among them, the land is as common as the sun and water: And that Mine & Thine (the seeds of all mischief) have no place with them. They are content with so little, that in so large a country, they have rather superfluity than scarceness. So that (as we have said before) they seem to live in the golden world, without toil, living in open gardens, not entrenched with dykes, divided with hedges, or defended with walls. They deal truly one with another, without laws, without books, and without judges.*

## My First Reading.

Even as a child; I knew the works of William Shakespeare were not written by the man from Stratford-upon-Avon, a glover's son and wool merchant who lived a good three day's horse-ride from London-City. What I could never understand was why he would have had such a passionate interest in the Kings and Queens of England, or the succession of the throne, or how he could have successfully studied or researched details of these subjects.

Now, although my first concerted reading of "The Phoenix and the Turtle" only took place in 2019 (when precisely; I can't remember) what I can remember though - vividly, is that on my first reading - I completely understood the meaning of the final five-verses the *Threnos* - those I completely got! And the reason I completely got them, was because I knew who our author was, his biography, knowledge to some degree, gained through details extrapolated from his autobiographical sonnets, so this bonanza of 'understanding' stimulated an even greater desire in me - to conquer the subliminal meaning of the remainder of the work.

Now, I am fairly certain the enthusiasm I reaped from this success would not result in a 100% understanding of this great metaphysical masterpiece, but the reason I know, what I know about it, the reason I began studying it, was because I know exactly who penned it. How the hell then can “Hamlet” or “King Lear” be properly understood if those that write these endless books on such subjects have absolutely no idea who the true author really was. Yet, we know these people are scared of the ‘truth’ because in these repetitive works that are constantly churned out, they mention every other notable Elizabethan dignitary, author, playwright and poet that ever lived except the 17<sup>th</sup> Earl of Oxford Edward de Vere, because he is just too much of a threat to their comfortable lives, conservative values, and fat back pockets.

Perhaps I should add - following my initial reading of “The Phoenix and the Turtle” I did glean some rudimentary understanding of what the *Anthem* meant, but almost nothing about what the dark and mysterious *Injunction* meant, conversely - seeds of understanding were sown in respect of the structural envelopment of the work, with the core of the work bookended by the *Injunction* and the *Threnos*.

The reality was, I would have said the *Injunction* was indecipherable, in fact I read it several times and still had the same thought, an opinion confirmed by many notables I looked up on the subject who appeared to share my view. In that sense it is a true labyrinth in which one doesn’t need a *claw* to exit, but a *clue* to enter, so I let the infinite thread of thought become my entry ticket because another way of considering the poem is the more you read it, the more you study it, the easier it becomes.

Looking at the last verse - arguably this bears the simplest message, while the first verse (amongst its many layers) bears the most difficult. Then in seeking a single word to describe it - the word I would choose is ‘duplicitous’ because our author writes with forked pen - he says one thing, yet he means another. Setting the *Injunction* aside a while - the next section the *Anthem* appears poetry primarily commemorating miraculous love, but delve beneath the surface and there we find poetry about sacrifice, immolation, and rebirth. I say rebirth - though rebirth in the sense it is used in this narrative is nigh indistinguishable from succession, which is of course the subject these works wish to bring to the attention of the reader, a principal objective being to provoke deliberation in respect of the succession of the Elizabethan throne.

An element of last-chance saloon exists in it, our author being aware at the time of writing, a dying sunset had already begun a sense of contemplation in the realm of "The Phoenix and the Turtle", while looking more closely at it - empyrean tranquillity may be interrupted - as in the fourth line it says:

*"To whose sound chaste wings obey".*

One imagines (with a following wind) this description could allude to the Queen's Ladies-in-waiting (a deception possibly intended) alternatively; these obedient wings may belong to the 'Turtle-dove' who in the mythical *Antheme* is both chaste and virtuous (as is the Phoenix) sadly though - myth is the only locus in the poem where *ideal-love* exists, with the above description of "chaste wings" neither accurate of the Turtle-dove or the Phoenix existing in the *Threnos*, as the difference between these two sections is formidable. The Turtle-dove of the *Antheme* exists in a metaphysical realm as opposed to the *Threnos*, where defined prophetically as having reached a spiritual state (because in the *Threnos* "true or faire" have reached immortality). Therefore, a fundamental difference exists between the two sections of the poem - for where the *Antheme* is born of mythological detail, contrastingly the *Threnos* is rooted in prophesy and autobiographical detail, and where the *Antheme* is enigmatic - touched by transcendental love, the *Threnos* invokes a melancholy where ultimately more tangible are the tears falling to terra-firma. Then, to speak further of division, I would say it is a poem where dream meets a not-too-distant reality, in which the indestructability of myth remains myth, but where reason seems justifiably usurped by a higher power, as finally prophesy is eclipsed by time.

### **The Injunction.**

Before the cynicism of humanity; 'A Parliament of Birds' sounds rather endearing, while the story told in *Love's Martyr* does actually begin with a meeting of the Gods in the 'high-star-chamber' - explained this way:

*"For the preservation and increase of Earths beauteous Phoenix."*

While the *Injunction* does in fact relate to five birds:

The *Phoenix*, the *Owl*, the *Eagle*, the *Swan*, and the *Crow*.

Although surprisingly - two of these birds allegorise a single person.

The first question we should probably ask - is how we definitely know the 'Phoenix' is an allegory of Queen Elizabeth 1<sup>st</sup> ?

The first word to look at is "chaste" undeniably a word associated with Elizabeth's mythology - the second word is "sad" - the herald is sad.

Imagine the Phoenix (the mythical bird) in the dying days of her life-cycle imminently approaching immolation, as she reaches the event-horizon her rebirth begins - a time of celebration - not sadness! But the herald is sad not happy, because he realises in due course, he will have to announce the death of a living Queen (Elizabeth) an event of some considerable significance needing to be trumpeted to the multitude.

### **Envelopment** (Perichoresis).

Mirroring the 'Holy Family' there appears within the poem persistent structural envelopment. The first thirteen stanzas in layman's language are all *envelope* in form, i.e., the first and fourth-lines rhyme with one another, while the middle two lines also rhyme (A.B.B.A). On a larger scale there are five stanzas within the *Injunction* and five verses in the *Threnos* (which has a villanesque beginning) with eight intermediary stanzas (a middle eight) so its entirety can be expressed numerically as: 5 – 8 – 5 while rather curiously  $5 \times 8 = '40'$ .

Consequentially, we find the *Antheme* enveloped by the *Injunction* and the *Threnos*, we also find within the *Injunction* stanzas one and five (which span the Elizabethan ages) very closely related, thereby identifying the *Injunction* itself as envelope. A similar situation is found within the five verses of the *Threnos* because verses 14 & 18 (the first & last) allude to 'The Tudor Trinity' while the intermediary verses relate solely to our immortal 'love-birds'.

The first pair of birds (the most powerful) are the *Phoenix and the Owl*, the second pair (their would-be usurpers) are the 'red & white' *Eagle and Swan*. Meanwhile, our author is attracted to the ancient mythology of the *Crow* in which he finds a metaphor for *miraculous conception* (a concept essential to his tale) because in the earlier period crows were believed to have reproduced by a transference of breath and a rubbing of beaks.

Then pondering the 'real' meaning of the stanzas comprising the '*Injunction*' (as I *now* understand them) - Sensational - is the only word that truly describes them! As I return to the '*amazing discovery*' referred to in the first paragraph of this work. Consequentially, considerable intrigue lies ahead - and while some of it is prophesy, and some myth, we find surprisingly, uncloaked at its very inception - *dark political struggles* - within the immediate orbit of the Elizabethan throne.

## The Phoenix.

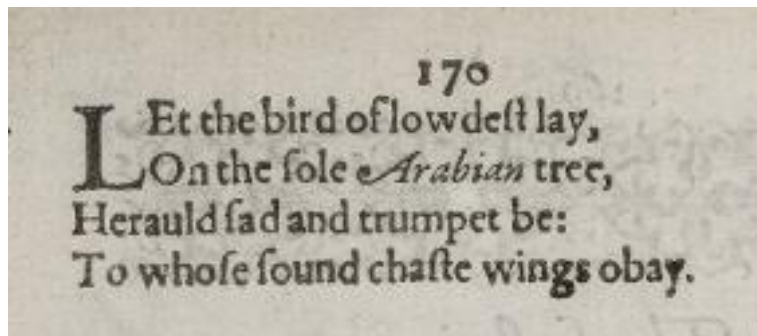


Let the bird of lowdest lay,  
On the sole *Arabian* tree,  
Herauld sad and trumpet be:  
To whose sound chaste wings obey.

This introductory stanza speaks of the *first in the chain of command*, within which there is a considerable amount of hidden substance mostly relating to Greek myth. While like a lot of Shakespearean stuff, if we were unable to reference the original 'Q' - it would be impossible to correctly decipher. Within the *Injunction* there are two words capitalized and italicised *Arabian* and *Requiem* their general purpose *illusionary*, to help create the *illusion* of a perfunctory funeral service for "The Phoenix and the Turtle" when their genuine purpose is actually *allusionary*, there being a special purpose why the 'A' of Arabian and the 'R' of Requiem are quite so elaborate.



*'The Phoenix Jewel'*  
as seen above the Queen's hand.



The 'Quarto' first stanza of "The Phoenix & the Turtle".

Beginning "17 Zero" we see above contained within the *quadrant* of the large capital letter 'L' with which the poem begins the name 'Leto' (Apollo's mother) a fact confirmed by our author - who underscores "Leto" with letters spelling the name 'Hera' these being the first four letters in the word "Herauld".

Confirmation of this masked mythology is found because not particularly well hidden in the word 'lowdest' is the word 'Delos' the Island where 'Apollo' was born, and with 'Apollo' making himself conspicuous in this way it solves the mystery of the elaborate 'A' of Arabian (precisely who it alludes to).

'Hera' was unimpressed with her husband 'Zeus' from the outset because he had also been carrying-on with 'Leto' and she had become pregnant with the twins 'Artemis' & 'Apollo'. Revengeful 'Hera' harassed and harried 'Leto' on her flight around the Mediterranean while looking for a safe place to give birth. *Delos* as the fable unfolds (being a floating island) was a place where 'Hera' held no jurisdiction, so there beneath a *palm-tree* 'Leto' found sanctuary, and gave birth to her twins - 'Artemis' & 'Apollo'.

In Greek the 'mythical-bird' and the 'palm' (tree) are identified by the same word 'Phoenix', which subsequently became *Leto's* symbol.

*Pliny* said; there is one palm which like the phoenix-bird can die and be reborn, but he put it like this:

"Intermori ac renasci seipsa".

As the *first* stanza obviously alludes to our Tudor-Phoenix our author is aligning Queen Elizabeth with the Goddess 'Leto' the mother of 'Apollo', we therefore have the beginnings of an extremely intriguing tale, one perhaps in which a mortal 'Apollo' might arrive?

Meanwhile the *second* stanza relates emphatically to Elizabeth's second-in-command at the turn of the 16<sup>th</sup> century - a rhyme that finds our author in reprimanding mood.

## The Owl



But thou shrieking harbinger,  
Foule precurrer of the fiend,  
Auger of the fevers end,  
To this troupe come thou not neere.

The screech-owl was a bird of ill omen, which is precisely how our author saw *Sir Robert Cecil* the Queen's first minister *second in the chain of command*. Londoner's also saw him as a slime-ball and called him 'Toad' at a time when they still believed toad's harboured poison, while it was not a very well-kept secret that Cecil was the principal personality working beyond the call of duty to ensure no bastard prince would ever succeed the throne of England. He was as described in line 'VI'.

"Foule precurrer of *the fiend*".

Meaning he would procure from north of the boarder *King James VI* of Scotland to become sovereign-Lord of England - the monarch known to us today as *King James I*. Meanwhile on a daily basis, just as assiduously but more like a praying-Mantis than an auger, he observed the Queen's progressive psychological decline towards "fevers end" (her death). While our author (father himself) to an English Prince, paying heartfelt homage to the deceased in the last line of the stanza unsurprisingly makes a matter-of-fact statement: 'Cecil' – *he wanted coming nowhere near his mourning band of brothers!*



# The Eagle



From this Session interdict,  
Every foule of tyrant wing,  
Save the Eagle Feath' red King,  
Keepe the obsequie so strict.

*Predictably* this 3<sup>rd</sup> stanza - represents Henry VVriothsesley the 3<sup>rd</sup> Earl of Southampton - illustriously described on Pg 114 of *Love's Martyr*:

*"The Princely Eagle of all birds the King".*

He is 'One' of two 'red and white' (Tudor) princes - **Red** specifically relating to VVriothsesley & **White** to Essex. While it should be said the first born (amongst these two) 'Essex' was also the first deceased (beheaded).

*"This session interdict"* (a memorial mass) is not as one might previously have imagined, for our two 'love birds' but for 'Essex' (as mourning the death of a traitor was prohibited). While we see in the foregoing stanza the word 'foule' is used in the sense of *morally or spiritually odorous*, in the second line here, the allusion is to 'water birds', because "Every foule" (our author's poetic friends) are spiritually related to the swan (ironically) also fellows of a "tyrant wing" (the Essex faction) 'wing' used in the political sense. Then amidst a section in *Love's Martyr* which focuses on 'Essex' the following stanza (supposedly representative of Elizabeth's thoughts) appears, although bearing in mind her maternal instincts - they may be a little unrealistic, although from our author's perspective such partisan sentiments might have helped appease the censors.

O what a misty damp breaks from the ground,  
Able itself to infect this noise-some air:  
As if a cave of *toads* themselves did wound,  
Or poisoned dragons fell into despair,  
Hells damned scent with this may not compare,  
And in this foggy cloud there doth arise,  
A dammed 'feend' or me to *Tyrannize*.

This last word here "*Tyrannize*" aids my case, in that the words "*tyrant wing*" are an ironic allusion to the 'Essex Faction', while we know VVriothsley (the Eagle) could not attend this commemorative service for his beloved closest friend because he was banged-up in the tower, while for their own security it was absolutely essential the 'obsequies' of mourners were kept "strict".

## The Swan



Let the Priest in Surplice white,  
That defunctive Musicke can,  
Be the death-devining Swan,  
Lest the *Requiem* lacke his right.

Great witticisms aside; our author wasn't the first great artist to invoke chiaroscuro as a weapon to help illustrate the extremities and cruelties of life and death - but perhaps the first in literature. While it is true conflicting faiths both wore *dove*-coats within God's house, where beyond vestments, amongst opposing religious tribes - there wasn't always a *surplice* of peace and love.

Interestingly in Edward de Vere's *Geneva Bible* which resides - the property of 'The Folger Shakespeare Library' in Washington D.C. (No doubt with Princes in mind) he *outlined* a passage in Revelations, chapter 3 verses 4 & 5:

And they shall walk with me in white: for they are worthy.

He that overcometh, the same shall be clothed in white array and I will not put his name out of the book of life, but I will confess his name before my Father and before his Angels.

In respect of the second line of *stanza-four* we do feel obliged to ask - when music became defunct? The answer - when *Orpheus* died. (That's Orpheus who was decapitated by a woman - his head and instrument thrown into the Hebrus). The allusion here is not too difficult to fathom - as myth informs us - in death to avoid woman (at all cost) the soul of Orpheus chose rebirth as the grammatically masculine swan (Apollo's bird), while this allusion - unravelled, naturally is not going to be music to the ears of traditionalists.

The meaning is plain: 'Leto' is 'Apollo's' mother, therefore Elizabeth is **Essex** mother - while in death the poetic soul 'Essex' like 'Orpheus' is remodelled "**sweet creation**" in the afterlife.

'**Sacred 3**' is represented here (using Shakespearean spelling) by the words "**defunctive**" & "**death-devining**", confirming absolutely that this *fourth* stanza commemorates the life of Robert **Devereux** 2<sup>nd</sup> Earl of **Essex** - and that the elaborate '**R**' of *Requiem* more simply stands for 'Robert'.

Red hair, joy of promiscuity, incest, and dominance over the opposite sex were some traits Elizabeth inherited from her father, while any memories of an untroubled ménage were just red-herrings. Conversely, being highly intelligent pious and studious, she somehow managed to survive her traumatic childhood but naturally (its tragedies) left her terribly scarred, so the merest hint or talk in later life of a lovey-dovey nuclear-family, inevitably caused an explosion in her head. Despite horrible inaccuracies historians somehow seem obliged to agree upon, and the emotional maelstrom of her childhood, I still see in her the vapour trail of a loving mother.

During his infancy, the Queen doted on her angelic Cupid-child 'Vvriothesley' to such a degree - she couldn't bear to be parted from him, therefore, on her annual progress one sticky summer's day - 21<sup>st</sup> August 1574 - when he was precisely three months old, she arrived in the spa city of Bath - him in tow. Later, with this "*little love God*" cradled in her arms they baptised themselves in "*a cold valley fountain*" before returning to the warm evening air - reclining blissfully together - until eventually, quietly, the Queen arose - tip-toeing away: "*And Cupid laid by his brand and fell asleep.*" (S.153)

Now; although history often gets things horribly wrong - it does recall Essex and Southampton as brothers-in-arms, though being fastidious, as sired by different fathers, this should more correctly read: 'half-brothers-in-arms'.

## The Crow



And thou treble-dated Crow,  
That thy sable-gender mak'st,  
With the breath thou giv'st and tak'st,  
Mongst our mourners shalt thou go.

'E' for Elizabeth is the *fifth* letter of the alphabet and why symbolically this *fifth* stanza is '*Quinte-essentially*' so important in respect of the *narration* of the poem - will soon become apparent, while the accompanying image shows the Queen displaying "Sunne/Son bred looks".

Essex' device was a black escutcheon with his motto inscribed upon it: "*Par nulla figura dolori*", rather ironically meaning (nothing represents sorrow). The word "Sable" is the heraldic term for black, so in much 'happier' times when 'Sweet-Robin-Redbreast' (R.D.) was still chirpy the *issue* that sprang forth before the 'Phoenix' ultimately morphed into the *old-crow* was "*sable-gender*". What else shouldn't go untold is *Ovid's* myth of the *Raven & the Crow* which speaks of supremacy of order, in which the *crow* who started life as a 'royal princess' is reprimanded for gossiping too much (telling-tales) and therefore stripped of her position as *Minerva's* protector & subsequently demoted and ranked beneath the *Owl!* Who (ironically) became a bird by committing a terrible crime (incest).

What our author had perceptively recognised (in 1601) was that amongst his 'parliament of birds' the most powerful in the chain of command - quite some time ago - had swapped places, and latterly in important matters of state, it was the owl who had his way, the owl who ruled the roost, although he shunned daylight - and by night - hid his "*limping sway*".

For those of us fortunate enough to have experienced it, it must be said that a 'mother's love' is a wonderful and comforting thing. I was fortunate enough to be one of *four* siblings myself, *my mother Barbara* a nurse by profession was an experienced matriarch, while it would appear according to the poem entitled "A Narration" in *Loves Martyr* that Elizabeth was marginally more experienced even than my own mother (at least in terms of procreation).

When it came to toeing the line - the hot-headed and disobedient Essex, and I'm inclined to say - thoroughbred Essex - frequently overstepped the mark thereby provoking Elizabeth's wrath. Appeasement was occasionally found in sickness, and sometimes in health (by feigning sickness) when Essex would take to his bed (feelings fraught) before the virgin-Queen came rushing to his side feeding him broth with a silver-spoon while whispering sweet nothings in his ear, behaviour understood in the wider-world as that of a loving mother, behaviour expected; if coming from the Goddess of motherhood 'Leto', but not necessarily what was expected from a *Virgin Tudor Queen*.

In terms of simple psychology, the wilful aspect of their relationship is not too difficult to understand - two highly intelligent, sensitive individuals, lyres tautly strung, persistently jousting for supremacy. All he ever wanted was for her to pronounce him 'legitimate', while what she feared above all else was being heckled and called 'whore' or 'bearer of bastards', for Elizabeth this fear was a rocky-reality she felt no Goddess like herself should have to endure:

*That such profanities should sound forth from the mouths of mere mortals!*

By night; Essex suffered turmoil in a bastard reoccurring dream, which by daytime gradually morphed into a principal he was prepared to die for.

*His dream started serenely:* A fabulous bird appeared dazzlingly bright with brilliant purple, red and golden feathers - symbolizing rays of the sun, although at first when single-dated the body of this bird appeared transparent seeing its heart gleaming pure-white, but as the vision aged, becoming double-dated hanging like fruit of the palm maturing in the sun - obfuscation began to cloud his dream. While a consequence of this fabulous bird having made too many compromises against the wishes of *Dame Nature* - was her heart began to turn a pestilent shade of grey, before in sleep, the tempo of the Earl's pulse began an upward creep, in fear of the reoccurrence he sensed was nigh, before

once again, he saw her treble-dated-heart turn the shape of a sable-shield, from where flew a hideous old-black-crow - that looked like death - scything its way across a tearful sky.

Already swans were singing in anticipation, not out of grief, swans sing not out of grief - they sing a hauntingly beautiful lullaby to rock a Prince asleep. They sing of prophesy because they are Apollo's birds - and they sing because in death they will be united with the God they serve. In this *fifth* stanza we have 'T' for turtle listed 17 times, while *Good Queen Bess*, already having dispatched her Scottish cousin '*Mary Queen of Scots*' reached fresh new heights in committing filicide. Therefore, in completely understanding the *true meaning* of the following line in which - **Queen Elizabeth I** gives life to a son '*Essex*' - before taking that life away - we become aware of an action, in which early modern history doesn't look quite so estimable:

**“With the breath thou giv'st and tak'st.”**



Many layered sources helped seed the tale of “The Phoenix and the Turtle”. My understanding is that the following poem first appeared in works printed on the continent that were subsequently sneaked into England from there. These were perhaps (promoted or written) by the English Jesuit '*Henry Hawkins*' who (not being so very far from the truth) seven years after the Queen's final confinement (1574) - famously pronounced about her: “*My Lord Robert (Dudley) hath had five children by the Queen, and she never goeth in progress but to be delivered.*”

Behold, how death aymes with his mortal dart,  
And wounds a Phoenix with a twin-like hart.  
These are the harts of Jesus and his Mother,  
So linked in one, that one without the other  
Is not entire. They (sure) each other's smart  
Must needs sustain, though two, yet as one hart.  
One Virgin-Mother, Phoenix of her kind,  
And we her Sonne without a father find.  
The Sonnes and mothers paines in one are mixt,  
His side, a lance, her soul a Sword transfixt.  
Two harts in one, one Phoenix love contrives,  
One wound in two, and two in one revives.

## The Antheme

Here seemingly, we witness a *Requiem* for "The Phoenix and a Turtle", stanzas in reality politicizing topical events, while with further duplicity a political ideal is promoted through the propaganda of myth. The *Antheme* may be seen as a response to the *Injunction*, our Phoenix royally described in the eighth stanza.

*"Twixt this Turtle and his Queene".*

While against a backdrop where love shone between "The Phoenix and the Turtle" there is a strong numerical theme in which two become 'One', when these mythological love-birds are seen to flee.

*"In a mutual flame from hence".*

A flame in which they sacrifice themselves by immolation, so two can become 'One', so a new princely Phoenix can rise - an act described in *Love's Martyr*.

*"Accept into your ever hallowed flame  
Two bodies, from which may spring one name".*

Before the most potent *Essayist* continues:

*"Then look; for see what glorious issue .... Now springs from yonder flame,"  
"Never came so strong amazement on astonished eye, as this, this measureless  
pure **Raritie**."*

Anticipating immolation in “Love’s Martyr” the Turtle-dove says:

*“Accept my body as a sacrifice,  
Into your flame, of whom one name may rise.”*

Then speaking of both ‘VVriothsley’ (a good angel) & ‘Elizabeth’ (a bad angel) the climax of (S.144) beautifully illustrates how within our author’s ‘*invention*’ of words - the word ‘*One*’ has a special (Godly) meaning.

But being both from me, both to each friend,  
I guess ‘*one*’ angel in another’s hell.  
Yet this shall I ne’er know, but live in doubt,  
Till my bad angel fire my good ‘*one*’ out.

### **Love is a Trinity.**

Our Elizabethan friends were obsessed by numbers, the publication ‘*A hundred Sundrie Flowers*’ an example of this. Numbers and mathematics permeate our poem, with stanza seven (which is incestuously numerical) presenting a sacred allusion, where we find not ‘two themes in one’, but “three themes in one”.  
(Ref. S.105 L.12)

So they loved as love in twaine,  
Had the *essence* but in *one*,  
Two *distincts*, *division* none,  
Number there in love was slaine.

Seemingly, the *Antheme* is a hymn for our deceased love-birds - while more realistically it is the mythology of our author’s mind - an improvisation on reality - a phantasy of lamentation constructed characterising the foundation of ‘The Tudor Trinity’, for where we frequently find him talking of ‘two’, surreptitiously he is alluding to ‘three’. The ‘seventh’ stanza represents an excellent example of this - the *essence* of our two love-birds embodying ‘*One*’ glorious *issue* emanating from a mutual flame:

*“Burn both our bodies to revive one name.”*

That’s what it says in “Love’s Martyr”, that “*name*” of course referring to the ‘Tudor-dynasty’, its future to be represented by Henry VVriothsley, the great fear existing that Elizabeth’s death would be synonymous with its end.



We find in this *seventh* stanza a trinity of words (*essence, distincts & division*) that crop-up in Christian theology referring to 'The Holy Trinity' God's *essence*, one substance composed of three aspects, which the Greek's have a word for 'perichoresis', (the Father, Son and the Holy Spirit) *distincts* without *division*, an allusion our author particularly likes to embrace regarding his own secular family 'The Tudor Trinity'.

The number therefore slain by love, are mortal and immortal - sacred and profane, but nonetheless - members of a Trinity, as stanza by stanza this profanity continues - because the truth of love that exists between our two love-birds is 'miraculous' because in their mythical world, effectively - they procreate while observing sexual abstinence - as they are chaste birds (the critical part of the myth) which has the marvellous advantage of according absolution to the licentious and incestuous extravagancies of the Virgin Queen. Now, because they are so very similar, in stanzas *six & nine* we perceive a mythical event-horizon looming because these stanzas represent a prequel to immolation in which our love-birds sacrifice their lives for '*One*' greater good.

Here the Antheme doth commence,  
Love and Constancie is dead,  
*Phoenix* and the *Turtle* fled,  
In a mutuall flame from hence.

So betweene them Love did shine  
That the *Turtle* saw his right,  
Flaming in the *Phoenix* sight;  
Either was the others mine.

There are a number of possibilities about why precisely our author uses the word 'mine' and what the meaning is? While earlier I referenced one possibility. There is though; a very specific reason why we see in these two stanzas both the words *Phoenix & Turtle* highlighted.

Individually the 'highlighted' words *Phoenix & Turtle* both make an appearance *four times each* within the poem - for reasons I shall explain as we proceed. Then, in a musical sense 'Sacred 3' comes to denote song - as the preeminent word found in the *twelfth stanza* is 'concordant' not twain, because although two notes can be in harmony with one another, they cannot form a 'cord' the

minimum number of notes needed for a cord is (a trinity), in Shakespeare's mind something he considers true harmony. Therefore, where the word 'One' appears in stanzas *seven* & *twelve* it appears in the same context.

That it cried, how true a twain,  
Seemeth this concordant *one*,  
Love hath reason, reason none,  
In what parts, can still remain.

Shakespeare, elegantly elaborating in (S.8) speaks of:

"The true concord of well-tuned sounds".

While it is worth noting (below) how the mother is *happy* (Royal).

Mark how *one* string, sweet husband to another,  
Strikes each in each by mutual ordering,  
Resembling *sire* and *child* and *happy* mother  
Who, *all in one*, one pleasing note do sing.

In stanza *twelve* we also find what might be termed 'nice speculations of philosophy' when reason is usurped by love, something more profound than it may initially sound, because *the reason for love* (its physiological requirement) is represented in the nature of existence, because the parts that "still remain" this TRUE *creation* - literally in this particular scenario is proven to be 'One'.

Though we soundly know the poem as "The Phoenix and the Turtle" today, when first published it had no title (and for good reason). It is therefore of considerable significance that the concluding section was blessed with the title *Threnos*, while I can tell you the terrible truth behind our author's reasoning for doing this - was reflecting on his life - he saw himself:

*'The victim of a catastrophe in a tragedy'*.

Hardly surprising then, he was irresistibly attracted to the word *Threnos*, not because there is a natural implication of 'trinity' in the words *threne* & *threnos*, but because this description of the central narrative of his life - which he seems obsessional about transcribing (in various works) *precisely defines what the word means*. Then, unsurprisingly as the *Threnos* unveils the misery suffered at the centre of his life - it gets a big build-up in the 13<sup>th</sup> stanza.

Whereupon it made this threne  
To the Phoenix and the dove,  
Co-supremes and stars of love,  
As chorus to their *tragic* scene.

A “chorus” is a prologue, commentary on action to follow (the tragedy of our author’s life) so the poem *cannot* end here. Therefore, complementing his own character, he astutely employed a dramatic device, reducing from the ‘four’ lined *stanzas* of the *Session*, to the ‘three’ lined *verses* of the *Threnos*, so verse-by-verse our passing poem symbolises, and in practical terms as a structure - finds itself much-more in keeping with an epitaph for a trinity:

“*Beautie, Truth and Raritie*”

Significantly, these allusions are all capitalized in ‘Q’ because they represent individuals - ‘The Tudor Trinity’.

While it is *absolutely critical* to the true understanding of the poem - that you are seduced by my argument - seeing these three words:

“*Beautie, Truth and Raritie*”

As allusions to three individuals - *absolutely critical!* - In fact, so concerned was our author that:

“*Beautie, Truth and Raritie*”

Should be recognised this way, he cunningly structured the *Threnos* to be understood *mathematical* alluding to (S.105). While his choice of the word ‘Raritie’ was incredibly smart, because in the year 1571 a parliamentarian honoured Elizabeth by saying: “God had graced England with a blessed bird - a rare Phoenix”. So, in describing his son using the word ‘Raritie’ a correlation existed between Elizabeth and himself, something already existing between father & son as *gematrically* the word “rare” transposes to the number ‘40’, while in the second line of the *Threnos* - we find (with Royal connotations) the very next word is “grace” (equating *gematrically* to the Godly number ‘33’).

“Beautie, Truth and Raritie,  
Grace in all simplicity”.

The words 'Raritie' and 'VVriiothesley' pronounced 'Rose-ley' are of course not so very different, while it would have pleased our author they are alliterative. It is also of significant interest in *Love's Martyr* the word 'Raritie' resurfaces so very quickly following Shakespeare's avian-poem, in fact on the very next page - in a work described thus:

***A Narration and Description of a most exact wondrous creature,  
arising out of the Phoenix and the Turtle doves ashes.***

1 'O twas a moving *Epicedium!*  
2 Can fire? Can time? Can blackest Fate consume  
3 So *rare* creation? No; tis thwart to sense,  
4 Corruption quakes to touch such excellence,  
5 Nature exclaims for justice, justice Fate,  
6 Ought into nought '*can never remigrate*',  
7 Then look; for see what *glorious issue* (brighter  
8 Then clearest fire, and beyond faith far whiter  
9 Then *Dian's* tear) now springs from yonder flame?  
10 Let me stand numb'd with wonder, never came  
11 So strong amazement on astonished eye  
12 As this, this measureless pure ***Raritie***' .....

We see 'Glorious *issue* - springs from yonder flame - its name "Raritie", while with a modicum of incest in (S.60) we find further use of both the words "beauties" & 'Rarities':

Time doth transfix the flourish set on youth  
And delves the parallels in *beauties* brow  
Feeds on the *Rarities of Nature's truth*.  
And nothing stands but for his scythe to mow  
And yet to times in hope my verse shall stand  
Praising thy worth, despite his cruel hand.

"Nature's truth" is of course a naughty Tudor secret, because "Nature" (Elizabeth) and "Truth" (our author) were responsible for conceiving, then receiving a '*return of love*' in the semblance of a great "Raritie", a polemic from which a wise-world eagerly turns its head away - offering only a deaf ear.

The “Narration” concludes below - line ‘14’ celebrating our author’s TRUE date-of-*creation* - a line beginning significantly with a 4<sup>th</sup> ‘T’.

13       Lo now; th’xtracture of **de**vinest *Essence*,  
14       **T**he soule of Heavens labour’d *Quintessence*,  
15       (Paeans to Phoebus) from **de**ar Lovers **de**ath,  
16       Takes sweet creation and all blessing breath.  
17 \*     What strangeness is’t that from the *Turtles* ashes  
18       Assumes such forme? (whose splendor clearer flashes,  
19       Then mounted *Delius*) tell me genuine Muse.  
20       Now yield your aides, you spirits that infuse  
21       A sacred rapture, light my weaker eie:  
22       Raise my invention on swift Phantasie,  
23       That whilst of this fame Metaphysicall  
24       God, Man, *nor Woman*, but elix’d of all  
25       **M**y labouring thoughts, with strained ardour sing,  
26       **M**y muse may mount with an uncommon wing.

Line *thirteen* alludes to Essex and there are two principal reasons we can deduce this. Firstly; ‘Essence’ begins with a capital ‘E’ while the ‘X’ of xtracture obviously belongs after the - Esse - of ‘Esse-nce’.

Also, in ‘Q’ we note a *special capital* ‘Q’ for **Quintessence** (alluding to the Queene). Secondly, we find dispersed over two lines (thirteen & fifteen) employment of ‘Sacred 3’ as the “de” in the words “**de**vinest-**de**ar-**de**ath” allude to **Devereux** - and while line thirteen relates to him, Line ‘14’ does not, although very interestingly it does allude to Oxford’s TRUE July ‘14’ date-of *creation*. Then in the fact, the word “Turtles” arrives in line ‘17’ we are alerted to the probability ‘The Oxford/Shakespeare brand 1740’ is close by.

Looking back, we see anaphora represented in lines *seven, eight and nine*, all starting with the word “Then”, anaphora immediately preceded by the words: “*can never remigrate*”

Words amounting to ‘17’ letters - our author keen to let us know what follows are the first three, of four words, all beginning with a capital ‘T’.

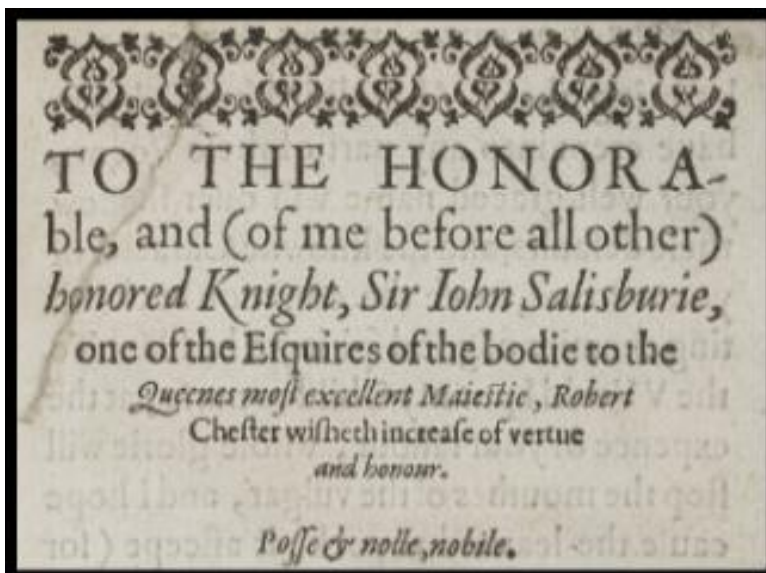
The 4<sup>th</sup> ‘T’ being the first letter in line ‘14’ - the ‘*critical line*’ in respect of vital biographical data he wishes to transmit to us - identifying *essential* information relating to himself - not Essex - expressed in the sentence:

- "The soule of heaven's labour'd *Quint-essence*" -

Oxford is the primal-prince - who sees himself guardian-soul of four further male princes, a fact substantiated by information relayed in the bottom left-hand corner of the poem, where we find alliteration gone crazy, with '5' words grouped together, all beginning with the letter 'M'. The key to unlocking their significance is the word "*labouring*", its meaning as seen previously 'childbirth'. While our author's "*labouring thoughts*" are more clearly defined in line 24 where it says "nor woman" meaning more precisely: 'not female but male', therefore, the '5' letter 'M's with which the words "**My-My-muse-may-mount**" begin - are allusions to '5' male princes.

Consequently, we can make perfect sense of the *first syllable* of the word "*Quint-essence*" which you well know - literally means 'five', while what this central quatrain beginning with the words "*Lo now*" says, and what it means (because it speaks of an extremely sensitive subject) are quite different things, this is my take on its meaning:

*Look, while we regard and celebrate the divine lineage of Essex - his life and death; I proudly remain the patriarch & soul of five heavenly ordained princes, issue of our Queen - So, praise be to Apollo; from a dear lover's death, who died in strife, but like Orpheus became sweet-creation (now swimming with swans) blessed from below - by mortal winds of breath.*



We find concealed in this 'Title' dedication to 'Loves Martyr' the Oxford/Shakespeare Brand. The first (*seventeen*) letters, (To the honorable and) + the entire number of words (*forty*).

'*Queene*' as our author spells it - is a marsupial of the word **Quintessence**. Then taking notice of the elaborate 'Q' we have just seen illustrated (beginning in the fifth line) we see it has a central 'eye'. This is the point from which my *tetrahedron-diagram* (that shortly follows) radiates. You will notice line '14' of the "Narration" falls 'dead-centre' of the *diagram*, the '*critical line*' in respect of vital information our author wishes to transcribe to us. As we have seen it sensationally reveals our 'Virgin Queen' had five children, while the bringing of them into this mortal world was perhaps the cause of her Majesties sunne-bred looks.

### In Memorium 'B.L.C'

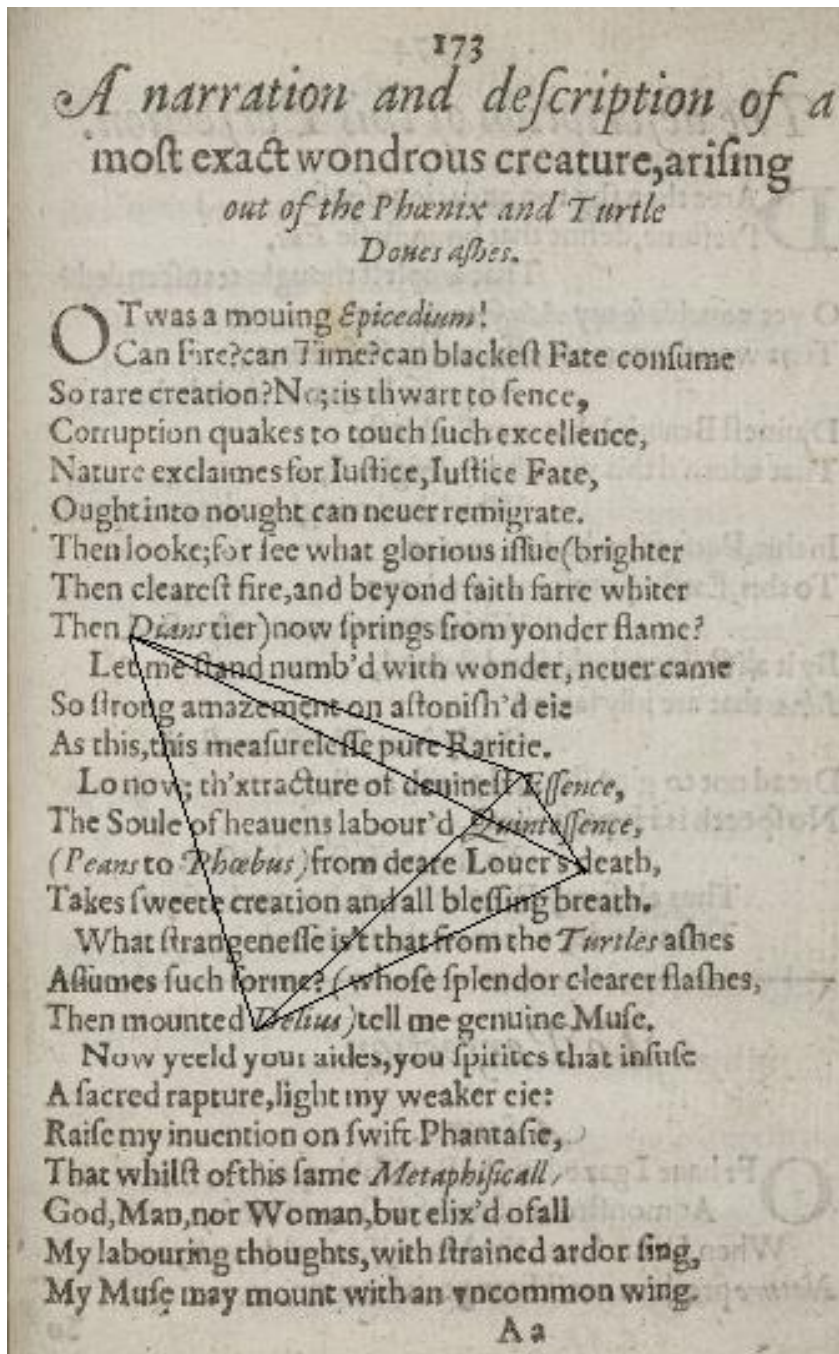
Returning to my own mother momentarily; one of her many verbal gems was:

"Telling lies will get you into trouble".

Elizabeth tried to live the lie, but when you have given birth to five children (possibly fathered by four different men) then however much spin the state may put on it - in telling the world you are the *Virgin Queen*, ultimately, this is going to get you into trouble, and the love you gave those infants as a loving mother eventually you'll find as fleeting as life itself.

The following diagram clearly demonstrates - what once "the **Essence** of love" completely surrounds the Queen - as contrastingly she is wracked by **Devereux** spites. "Fevers end" is nigh! In the guise of **dear-devinest-death** which slowly begins to suffocate her - as she sucks on her finger - lamenting a faintly disappearing vision of her executed mother - as cruel malefactions multiply in her mind. While in this mask of life and death - **Essex** becomes the ultimate victor - for he is blessed with the afterlife of a poet, while the once dominant Queen, lives out the terminal life of the treble-dated-crow, utterly oppressed by the execution warrant for **Essex** she signed against her *will*, although at "fever's end" ultimately - it was a warrant she endorsed.

What our great author perceptively visualised was a reversal of fortunes. **Essex'** mortality was terminated by Elizabeth's subjugation, she the commander who both '*gave him breath and took it away*', but in the cold black night of death, tides turn - and on some far-off Elysian-shore, **Essex** swam re-born - his soul enraptured on a first Apollonian day.



*The lines of a three dimentional (tetrahedron) pyramid, passing like an arrow through the hearts of Essex and Elizabeth:*

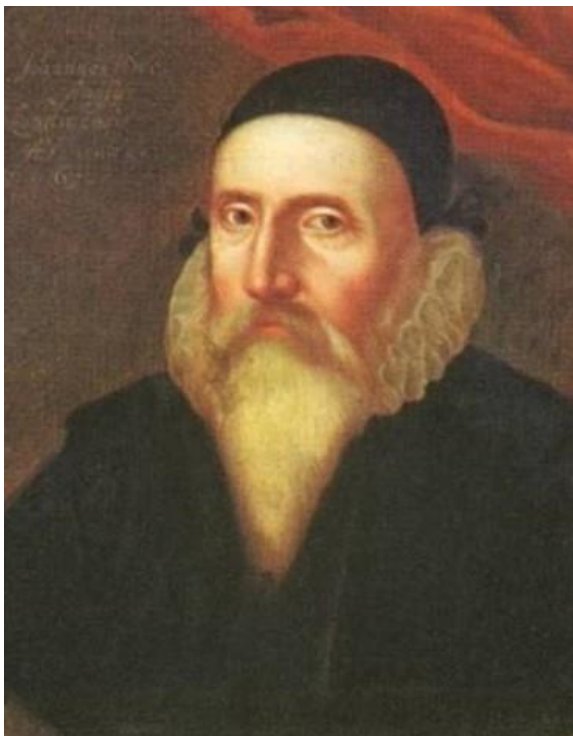
We know our great author anticipated his followers envisaging the terahedron triangle we see overlaid above, because in the second line of the poem he uses the word “fire”, the reason being - amongst *the five platonic solids* the tetrahedron triangle representes the element of ‘fire’.

On page 173 of *Love’s Martyr* - we see “A Narration” immediately follows “The Phoenix and the Turtle”, representing in terms of ‘Sacred 3’ our author.



- (1) 'Oxford's Royal Nativity' is alluded to because the poem is composed of 26 lines, identifying his gestation week '26' birth.
- (2) The epicentre of the poem is line '14' representing Oxford's TRUE date-of-creation.
- (3) Geometrically deconstructing the tetrahedron triangle - we see it has 4 faces, 6 edges and 4 corners, numbers totalling '14' again alluding to his TRUE date-of-creation.

If we were to *physically* circumnavigate such a structure, we would pass three triangular faces with an aggregate number of 'IX', as previously observed a symbol of the 'Crucifixion' that represented in Roman numerals are the Greek initials of Jesus Christ = Ιησούς Χριστός. In a sense, these couldn't be closer to the three vertical triangles outlining Shakespeare's dedication to his sonnets. Then considering (the earth orientated) quaternary, I would like to lean on the learnings of the illustrious *Alexander Waugh* who quotes perceptively from *John Dee's 'Monas Hieroglyphica'*.



John Dee Conjuror to the Queen.

*"The Quaternary is concealed within the Ternary, O God! Pardon me if I have sinned against thee by revealing such a great mystery in my writings which all may read, but I believe that only those who are truly worthy will understand."*

## John Dee's Prophecy of Shakespeare's Death.

We have looked at two of three major mathematical allusions in *Loves Martyr* the third is more complex but also more revealing. We know at this period of his life the *Earl of Oxford* and *John Dee* were well acquainted with one another because (as just reflected upon) it is proven they worked together formulating the encrypted dedication to Shakespeare's sonnets. If we consider the complex 'quarto' page numbering of *Love's Martyr* which begins with the previously mentioned "Rosalins Complaint", this page is conventionally numbered '1'. Then in moving forward when we reach page '11' we find it alternatively numbered '5', so in effect it becomes the second page numbered '5', this second page '5' more importantly is also *Virtual Page No '7'*. Then continuing forward when we arrive at what would be page No '14' we find it alternatively numbered '41' but more significantly it has the *Virtual Page number '10'*. Therefore, whenever we arrive at a page that appears to be incorrectly numbered (with a substituted No.) what is more relevant is the unseen *Virtual Page Numbers* - and it is by interpreting the meaning of these numbers - we eventually find ourselves rewarded.

Conventional Page Number	Substituted Page Number	Virtual Page Number		
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11	5	7	+	17
14	41	10		
63	59	59	-	40
103	101	99		
120	112	BOX A 116	+	246
134	118	BOX E 130		
135	119	BOX G 131	-	9
144	144	BOX V 140		

We see in the top half of the grid in the far-right column, by joining together *The Oxford/Shakespeare brand '1740'* (the third in the series) there should be no confusion as to who was responsible for producing *Loves Martyr*.

With the figure "24.6" immediately below it *John Dee* becomes a proven seer, because although *Loves Martyr* was written and published in the spring and summer of 1601, it correctly predicted Oxford together with 'IX' (Jesus Christ) on the 24<sup>th</sup> June '1604' - the day he died - boxes (A & V). While to read of demise and destruction correctly in my graph - in boxes (A, E, G, & V) it is necessary to disregard the first number, which in every case is (1). We are then left with the years 1603, 1613 & 1604 - dates written in reverse, then correctly predicted in (Box E) we find the year of Elizabeth's death "1603'.

It is difficult to say precisely *how* significant a part the original *Globe Theatre* played in the lives of our protagonists, though one thing is certain - it burned to the ground in the year 1613 as predicted twelve years or so prior (Box G). *In confirmation of this fact* - we find the 'very first word' on *Virtual page '131'* to be 'Blaze', while the date of Dee's own death was most probably 26<sup>th</sup> March 1609, because in his personal diary (beside this date) he had carefully drawn a small skull (an icon of memento mori).

It is a well-documented fact, Elizabeth sought *Dee's* advice in predicting the most beneficial date for her coronation, a day that came and went with great success, therefore, in respect of these prophecies it would appear our doctor had a 100% success rate. This prophecy also provoked bravado in Oxford - as the remaining journey of his life he suddenly saw laid out before him, shown in his desire to produce his immortal soul-divulging and thought-provoking *late* works - The "Sonnets", *Love's Martyr* & "King Lear".

Credibility of *Dee's* abilities are revealed in lines 'VI' & 'VII' of "The Phoenix", Oxford demonstrating prior knowledge of (the auger) Sir Robert Cecil's great success regarding accession of 'Scottish James VI' to the English throne, and Elizabeth's ultimate decline to death described as "fever's end", an allusion confirmed as it appears in line 'VII' - her date-of-creation (7<sup>th</sup> Sept 1533).

Two years prior to the succession, the *Turtle* described the *Owl's* orchestration of this event as: "Foule precurrer of the *fiend*" a view we see greatly modified in the letter he wrote Cecil (illus. next page). Now, call-me-naïve if you must - but I would say this intelligence was gleaned from Dr John Dee's Prophecies.

We see plainly from sentiments expressed in *Loves Martyr* that 'Oxford' was a leading figure linked politically with other fellows of the Essex Faction, while in respect of his own liberty & security he would have perceived a window of unforeseeable consequences in the fifteen months or so of his life remaining following the Queen's death. Therefore, while the 'Phoenix' lived he received a level of protection, and could not be easily removed from his royal-roost by any predatory birds of ill-omen.

It was perhaps, somewhat good fortune 'King James' was a considerable aficionado of the poems and plays produced under the Oxford/Shakespeare brand, so although the *Toad* may have wanted to throttle the *Turtle*, as the new King held both Oxford and VVriothsesley in particular high esteem (knowing them as fellow royals) broadly speaking, during this inaugural period of Kingship - Cecil was held at bay. Oxford had in fact known Robert Cecil all his life and in this gracious letter of considerable merit - written after Elizabeth's death - dated 25<sup>th</sup> April (a letter showing no little regard to posterity) one does not detect the animosity existing between the two men, as the Earl of Oxford sort guidance in its first section (not included) regarding protocol in respect of the new Kings Arrival.

*Sir Robert Cecil.*

*I cannot but find a great grief in myself to remember the mistress which we have lost, Under whom both you and myself from our greenest years have been in a manner Bought up; and although it has pleased God after an earthly kingdom to take her up Into a more permanent and heavenly state, wherein I do not doubt but she is crowned with glory and to give us a prince wise, learned, and enriched with all virtues, yet the Long-time which we spent in her service, we cannot look for so much left of our days as to bestow upon another, neither the long acquaintance and kind familiarities wherewith she did use us, we are not ever to expect from another prince, as denied by the infirmity of age and common course of reason.*

*In this common shipwreck, mine is above all the rest, who least regarded, though Often comforted of all her followers, she hath left me to try my fortune among the Alterations of time and chance, either without sail, whereby to take advantage of any Prosperous gale, or with anchor to ride till the storm be overpast. There is nothing therefor left to my comfort but the excellent virtues and deep wisdom wherewith God hath endued our new Master and Sovereign Lord, who doth come amongst us not as a stranger but as a natural prince, succeeding by right of blood and inheritance, not as a conqueror, but as the true shepherd of Christ's flock to cherish and comfort them.*

*Your assured friend and unfortunate brother-in-law.*

*E. Oxenford.*

Foreseeing - the 'Cecil' archive would become a mighty resource (*one eye tilted intelligently towards posterity*) Oxford included some tempestuous allusions: "*shipwreck, storm & prosperous*", we also perceive a genuine sense of sorrow, recalling the previously mentioned line 'VI' of the "Phoenix poem" referencing a Fortinbras like character enthroned in Bonnie-Scotland, the letter concluding with a lament - a son mourning a mother's death:

*"In this common shipwreck mine is above all the rest"*

And signed:

*"Your unfortunate brother-in-law"*.

Words written in respect of bereavement common to both men, but who in reality - were not equally bereaved, because the *Lord Secretary* had desperately desired a cessation to the terrible uncertainty England had been living through during the terminal years of Elizabeth's reign - and through fair means or foul - his wishes came to fruition, while '*The first*' victim amongst princes - wept tears upon his mother's transition.

Then, exactly fifteen months elapsed until 24<sup>th</sup> June 1604 when Oxford raised his (unweighted) head - knowing it was his last day on Earth, while fortunately for him 'John Dee' had given him the gift of pre-emptivity.

Consequently, everything he considered that needed attending to, had been attended to, while as we have said, the threnody of his life saw him:

*"The victim of a catastrophe in a tragedy"*.

Although the harsh political world he lived in had given him a period of three or four years or so, in which to organize his affairs, with the ability to prepare a literary heritage he proposed in *every* time and *every* place would promote his genius - although a genius - through the slanderous mouths of men (as if of little worth) was soon pilfered away (claimed by *poet ape & other primates*).

To protect, and perpetuate, the myth of the "double-named" Virgin-Queen Oxford knew the vindictive and slimy Cecil would slither extraordinary lengths peering both high and low, eking-out any manuscripts, letters, papers or poems concerned with Oxford's affairs and destroy them.

This theory was proven correct, because even before Oxford's body was cold even before rigor-mortis had taken hold, Cecil callously sent his men to arrest his nearest and dearest, returning VVriothsley and his black and white cat 'Trixie' to the austere stone tower, as he set about searching his abode to find the not inconsiderable quantity of papers & previously published manuscripts Oxford had considerably hidden out of sight - for him to find.

The next day, following some nocturnal 'interviews' the grieving VVriothsley and chums were released, and although Robert Cecil considered he had triumphed - Oxford lay at peace - a prince of immortality - in his temporary marble sarcophagus - with its seventeen carved quatrefoils to its plinth.

Five years later, Shakespeare's sonnets (with encrypted dedication) were published a work he perhaps considered his ultimate parting gift to humanity, with John Dee's prophesy proving to be of considerable benefit to human kind. In future years there would be further bequests to humanity from England's prince of immortality - the world's literary-king - who by his immortal genius informs us in line 'IX' of (S.136) referencing the sonnet number:

*"Then in the number let me pass untold".*

Oxford passed untold for 136 years - until Lord Burlington, Richard Mead and Alexander Pope (with other friends) oversaw the instillation of the memorial designed by William Kent and sculpted by Peter Scheemakers in Westminster-Abbey, its focal point William Shakespeare pointing to a carved scroll revealing a famous quotation from "The Tempest", uncannily bearing an allusion to: *The Oxford/Shakespeare brand '1740'.*

As muses rain tears - from Heaven above - to the Christian place where Oxford is buried in "St Peters Church" we find a latter-day marble *caricature* of the bard inscribed diabolically with the name of his imposter: 'Gvliemo Shaksper'. Quite remarkably, the year of the (subsequently much altered) monuments consecration '1740' is confirmed because the tomb is inscribed in Roman-numerals this way. So, I would say Oxford had friends in high places; his arch-enemies he gladly left behind, while his arch-friends guided him in the afterlife.

Tread Softly.

*Don't tell the French;* sparkling Champagne was invented and consumed in London many-moons before Dom Perignon even set foot in the Abbey at Hautvillers, while further good advice is don't try telling the Spanish Columbus was Italian. *Don't tell the Scots;* that Rabbie Burns may not have been the author of 'Red-Red Rose' or that 'Auld Lang Syne' was possibly a song originally written about a river that runs through 'Newcastle Upon Tyne'.

But above all! *Don't tell the English;* that the (single-natured) Virgin-Queen had five children, one of which she sent to the chopping-block while comfortably sat at the virginals - softly playing a lullaby. Don't go messin' with a sense of national identity because 99.9% of any nationality you care to mention don't want 'truth' to get in the way of a fable they are all agreed upon, a fable gently warming the cockles of their hearts, such as, 'Romeo' ascending to his 'Juliet' on a 'balcony', because truth is - this just didn't happen - it only exists in the minds of men - a fantasy! For Shakespeare never *ever* used such a word - or set such a scene upon a 'balcony' (believe it or not).

It doesn't matter; it can't be proved 'William Shakspere' of Stratford-upon-Avon went to school, or university, or Italy, or that he was a qualified lawyer, nor does it matter that his whole family were known to be illiterate. Neither does it matter; that for a man who simply couldn't stop writing there are no original manuscripts extant. While even more incredibly, nobody has ever found *a single line of verse or prose* - let alone a letter, to or from a fellow poet, or playwright, at a time letter-writing was described as the glue that held Elizabethan society together. Nor does it matter, that when he died nobody at all noticed, neither was a single book left by him in his will, while there were no written epitaphs for England's greatest writer - his candle flickered and he was gone, temporarily extinguished - snuffed - by his peers, without obsequies, local or national grief, and while grave-robbing was only just getting in its swing, he let his burial-casket serve as inspiration; for in being "*so bold a thief*" he quite fiendishly managed to defy death - robbing from within! So, when you tread forget the dead, although there may be thieves beneath your feet, for the integrity of fantasy, myth and fable, and long-tales told by fairies at the mush-rump table - are at stake. So, gently as you go - for you tread on the mortal dreams of men, your feet awash - with the waking dreams of women too.

*"When I waked, I cried to dream again". (The Tempest)*

## The Threnos.

### The 14<sup>th</sup> Verse

Beautie, Truth and Raritie,  
Grace in all simplicity,  
Here enclosed in cinders lie.

Again, it is critical to remember this section of the poem prophesy and that it was written in 1601 - while the Queen didn't die until 1603.

In suitably emaciated language it describes a period when all striving had passed, the Queen, our author, and their princely son ultimately re-united finding dignity in dusty death, within the confines of a funereal urn - while in essence - prophesy pronounces the passing of 'The Tudor Trinity'.

## The 15<sup>th</sup> Verse

Death is now the *Phoenix*' nest,  
And the *Turtle*'s loyal breast,  
To eternity doth rest.

“The Phoenix nest” (traditionally a pyre of spices) becomes a metaphor for a deceased ‘Tudor Dynasty’ a hard reality for our author to digest, for being dressed in the soft feathers of a Turtle-dove (birds believed to mate for life) he saw himself the Queen’s most devoted, most constant, lover-courtier-poet. Yet, who can say what sort of union, eternity offered our *love-birds*? While my head has been turned by an interesting *foot-note* to our story, because if one considers ‘The sole Phoenix on the sole Arabian tree’ a place of immolation – such an incineration, also had the possibility of incinerating the tree! And here opened - is a proverbial can-of-worms, because in *Pliny the Elder*'s ‘*Historia Naturalis*’ reflecting on this possibility he said:

*‘It had been assured to him, that the Phoenix died with the tree and was revived as the tree sprung to life again.’*

(Paraphrasing *Pliny*) I continue:

*‘The Phoenix builds a nest of twigs and branches and aromatic spices, yielding up her life, whereupon her bones and marrow breed “a little worm” which afterwards proveth to be a pretty bird.’*

This passage significantly influenced our author, as the French word for the *gematrical* word W\*O\*R\*M equates to (40-14-17-12) numbers representing ‘1740’ and ‘Oxford’s Royal Nativity’  $12 + 14 = 26$ . This word pronounced ‘vair’ quite understandably was something of an obsession for him, in fact *Worms* appear in *thirty* or more of his plays and can be found in every stanza on Pg 113 of *Loves Martyr*, here are some of the more famous quotations:

*“The smallest worm will turn being trodden on, and doves will peck in safeguard of their brood.”*

*“Let’s talk of graves and worms and epitaphs.”*

*“A plague on both your houses, they have made worms meat of me.”*



*“She never told her love, but let concealment like a worm ‘i the bud feed on her damask cheek.”*

*“A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.”*

Now, in untangling this terroir of invertebrates there is one play that wriggles triumphantly past all others. At the denouement of “Antony & Cleopatra” the Queen famously says to the clown who nervously carries a basket:

*“Hast thou the pretty worm of Nilus there, that kills and pains not?”*

History has led us to believe that *Cleopatra* died from the bite of a snake - an asp - a viper - or a serpent, but a revelation in Shakespeare’s play is he solely refers to it as a ‘worm’, the word appears ‘IX’ times in thirty-six lines. Lines perhaps containing some licentious language as subconsciously the clownish-dialogue our author engages in (may be with Elizabeth) and not Cleopatra while I must thank *Richard F. Whalen* for his subterranean insight.

*Clown* : I wish you all the joy of the worm.

*Cleopatra* : Farewell.

*Clown* : You must think this, look you, that the worm will do his kynde.

*Cleopatra* : Aye, aye, Farewell.

*Clown* : Give it nothing, I pray you, for it is not worth the feeding.

*Cleopatra* : Will it eat me?

*Clown* : Yes, forsooth: I wish you joy of the worm.

*Cleopatra* : Give me my robe, put on my crown; I have immortal longings in me. Methinks I hear Antony call: I see him rouse himself to praise my noble act. Husband I come: Now to that name my courage prove my title! I am fire and air; my other elements I give to baser life - So - have you done?

Come then and take the last warmth of my lips.

*Cleopatra* : (*Applies worm to her breast.*)

Come, thou mortal wretch - poor venomous fool,

Be angry and despatch,

Peace, peace!

Dost thou not see my baby at my breast

- that sucks the nurse asleep.

## The 16<sup>th</sup> Verse

Leaving no posterity,  
'Twas not their infirmity,  
It was married chastity.

The term “married chastity” *I must emphasise* is absolutely nothing to do with ideal love, but is a phrase down the years that has bamboozled many a fine brain - a recipe for inaccuracy, as this the central verse of the final course is served up with a sizable portion of irony. Post Elizabeth; things could have been very different than the way they turned out because our ‘love-birds’ did in fact leave behind them a *rare* prince (posterity). Henry VVriothsley could have become ‘King Henry IX’ of England - if Elizabeth had nominated him to succeed her, the great drawback of course with this bastard-thought was that history would have defined her without the high esteem afforded her today, where remembered as ‘Good Queen Bess’, ‘Gloriana’ or the ‘Virgin Queen’, a scenario helping remind us - winners are writers of history.

For the continuance of the Tudor dynasty our ‘chaste Queen’ would have had to nominate an incestuously begotten, illegitimate, and treacherous son (therefore in the eyes of humanity becoming illegitimate herself) and for someone as vain as Elizabeth, that was never going to happen, as she was far too wrapped up in thoughts of how gloriously history would judge her.

Duteous to the laws of nature and procreation our ‘Turtle-dove’ verifies the fact our ‘love-birds’ were not always infirm, contradicting notions of “*Leaving no posterity*” - for our wily poet when visiting his Queen didn’t always take the postern entrance, while our great Queen persistently sang the virtues of “Married Chastity” (the symbolic state of being married to her country) what “beauty brags” about in verse seventeen (being chaste) when she is not!

Our author therefore introduced a negative term wielding a lie, leading to a greater deceit in which humanity only seeks to find romance and sprinkles of fairy dust. This verse is also ‘unique’ amongst these rhymes because it neither falls into the categories of allegory, myth nor prophesy, while if I can be pragmatic momentarily: Who ever heard of *birds* considering posterity? Or *birds* becoming infirm? Or *birds* chastely married for that matter? But, while it is a verse among companions, most economical with words, autobiographically ‘Verse 16’ is truly expansive.

## Precis.

The reason '*it appears*' our love-birds left no posterity  
Was not because they were infirm when in their prime,  
But because 'Elizabeth' (The bird of loudest lay)  
Sang the loudest song (drowning out all other rhyme)  
Bragging about "married-chastity", while being served  
So tastily - a line of sweet-meats - of pedigree divine.

## The 17<sup>th</sup> Verse

*Truth* may seem but cannot be,  
Beauty brag but 'tis not she,  
*Truth* and Beauty buried be.

*This most important verse* - partly explains our author's motive in wanting to write it in the first place - as said, the full-poem deliberately appears in the *Quarto of Love's Martyr* on consecutive pages 170 - 171 - 172.

Now, if you wish to consider it a coincidence this 17<sup>th</sup> verse is composed of 17 words, then also consider this, that two of its lines begin with the letter 'T', while '*the very next two lines*' in verse '18' also start with the letter 'T' so our "martyr" reveals himself in a *swan-song* amounting to '1740' because putting the final two verses together, there are 17 words in verse 17 companioned with 4'T's beginning lines 62, 64, 65, & 66, before the final line '67'.

Then, following this true path a little further (sidestepping the fact that the word - INCEST - converts *gematrically* to '67') we find our true author divulging his 'co-star' Elizabeth as her age was '67 in the summer of 1601 at the time *Love's Martyr* and "The Phoenix and the Turtle" were published.

Then, reverting to the genre of Elizabethan 'spin', line 63 quite pitifully reminds us how "Beauty" bragged about her virginity, the whole myth - excruciating for Oxford (a son with no mum) hitherto the very reason his life's work climaxes upon a none-event horizon.

Of course, these cleverly thought-out details are not coincidental, any more than the double “Truth” enveloping this verse is coincidental, represented here by the *first word* in the first line, and the *first word* in the third line.

As already articulated, Oxford the “martyr” saw himself:

*‘The victim of a catastrophe in a tragedy’* where:

*“Truth may seem but cannot be,”*

**So** wrought with pathos are these words they almost bring a tear to my eye, **some** of the saddest in all Shakespeare, as the word ‘Truth’ is an allusion to Southampton and Oxford’s life, one in which he anticipated sharing a throne with a Queen, a life in which it appeared through a romantic-liaison with her - he had fathered a prince, a life, he believed - should succeed the throne of England. A life, in which he considered himself responsible for S\*O\*M\*E of the greatest literature known to mankind, but a life in which he knew the state would do everything in their power, to protect the myth of ‘The Virgin Queen’, thus making sure the name ‘Edward de Vere’ would no more be attached to his work, than the title ‘His Royal Highness’ would be attached to the name ‘Henry VVriothsley’ - this was the sense in which he was victimized by the state.

We see the Latin word ‘Veritas’ translates to ‘Truth’ with our author’s motto “**V**ero Nihil **V**eritas” meaning (Nothing **T**ruer than **T**ruth). Therefore, the two words ‘Truth’ in the *first* and *third* lines of verse 17 allude to the first *three letters* of the *first* and *third* words of his motto.

More obviously though the number 17 is an allusion to our true author - Edward de Vere the 17<sup>th</sup> Earl of Oxford, who said of his son in (S.82).

“Thou, truly faire, wert truly sympathized  
In true plain words by the true-telling friend”.

Twenty sonnets earlier, with the words “No-true-truth” we see a contraction of his motto. While “**No** shape so **true**, no **truth** of such account” are sequential words which are a glaringly, obvious, undisguised reference to our great poet’s very own motto: “**Nothing truer than truth**”.

Oxford’s motto ‘Vero Nihil Veritas’, is also the origin of the ‘double **VV** Insignia’ already seen on the dedication pages of “Venus & Adonis” & “The Rape of Lucrece” heading up the name ‘**VV**riothsley’, while those of you that have witnessed the first page of the good *quarto* of “*Hamlet*” published with royal

approval the same year 'Oxford' died - may recall just how (embarrassingly large) the 'double VV insignia' with which the play begins is printed. Consequentially, his *motto* is the reason this unofficial autobiography begins with the question:

(Q) **VV**hose there?

(A). "The Ghost of Edward de Vere".



Of course, our great author's contemporaries knew exactly what personality lay behind the pseudonym 'Shakespeare' not least 'Ben Johnson' one amongst several poets featured in *Love's Martyr* and the supplier of the longest guest poem "Epos", typically, with no lack of irony he both characterises & honours our great poet in the concluding lines of the poem:

"And to his sense object this Sentence *ever*,  
Man may securely sin, but safely *never*."

The final words in each line obviously a salute to the name E. Vere.

'Ben Johnson' also knew 'William Shakspere' from Stratford-upon-Avon and seven years after his death in the year 1623 wrote the dedication to William Shakespeare's *first-folio* - but also a witty sonnet about his imitator, satirising his impropriety and lack of virtue, terming him a primate who thieved & 'aped' the works of others, while referring indirectly to Oxford as "our chief", in a work - if not already consumed by you - should then perhaps, command from you - some serious contemplation?

'On Poet-Ape' by Ben Johnson.

*Whose works are e'en the frippery of wit,  
From brokage is become so bold a thief,  
As we, the robb'd, leave rage, and pity it.  
At first he makes low shifts, would pick and glean,  
Buy the reversion of old plays; now grown  
To a little wealth, and credit in the scene,  
He takes up all, makes each man's wit his own:  
And, told of this, he slights it. Tut, such crimes  
The sluggish gaping auditor devours;  
He marks not whose 'twas first; and after-times  
Poor Poet-Ape, that would be thought our chief  
May judge it to be his, as well as ours.  
Fool! As if half eyes will not know a fleece  
From locks of wool, or shreds from the whole piece?*

Note: on **Ignoto**.

'J. Thomas Looney's publication "Poems of Edward de Vere 17<sup>th</sup> Earl of Oxford" illustrates eleven poems by 'Oxford' signed 'Ignoto' (the Unknown) although other poets also signed their works this way.

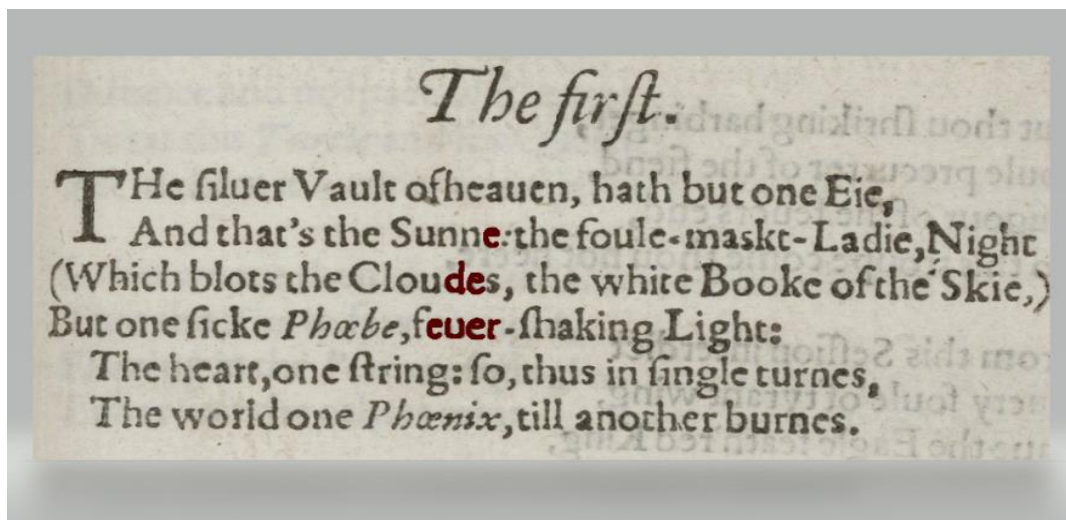
A particular favourite of mine, although not signed 'Ignoto' was written by a love-struck young man in favour of a "Queen of Every Grace" (most obviously Elizabeth) although more conservatively entitled "What Cunning Can Express" it charmingly showcases the immerging talent of the world's greatest writer, coming *prophetically* to the attention of humanity - by first appearing in an anthology of poetry entitled, "The Phoenix Nest".

**First Born.** (A chronicle of a sacred poem).

The final segment of “Loves Martyr” begins on page 165 which is the *title page* for the ‘*Poeticall Essaies*’, the following line appears there:

“*And (now first) consecrated by them all generally.*”

My observations here are firstly; this is a bit of a mouthful, and secondly; why are the words (now first) in parentheses? While what makes perfect sense is if the word “consecrated” is an allusion to the poem itself, if correct - we then find the poem dedicated to the sacred purpose of revealing truth.



These revelations, have therefore to be some of the most important ever written in respect of the true history of Elizabethan England, while the poems polysemous nature certainly challenges our understanding of it, though we do receive some help with the italicised words *Phoebe* & *Phoenix* alluding to the Queen, while “silver-Vault” represents what once was a ‘Virgin-womb’ with the capital “E” & “V” in the first line more obviously belonging to our author.

There is also a pun on the word Sunne - the last letter ‘e’ doubling as an ‘e’ for Edward, while It has been said many times our great poet had lattice-leanings, then craning his neck sideways - his whispers speak voluminously across the epochs of time, as we become priest to this most incredible confession - this is concisely what he says:

I am ‘*The first*’ son of ‘Elizabeth I’ - and author of “The Phoenix and the Turtle”.

For 'Eie' read ('I' the son) a critic at the heart of the establishment who persistently railed against the states suppression of poetic licence sanctioned by "*the foule-maskt-Ladie, Night*" a further reference to the Queen, whose powers at "*fevers end*" had been appropriated by that shadowy nocturnal "*shriking harbinger*" Robert Cecil whose "*foule mask*" she wore.

To "find where truth is hid" (in maroon) the *triangulated anagrammatic signature* "**E de Vere**" should theoretically end the centuries old authorship debate, as our author identifies himself "*The first*" consecrated son among five princes born to Queen Elizabeth I – princes divinely ordained in Heaven, proving him not only to be "*The first*" amongst English princes, but also first amongst English Authors, Poets & Playwrights, and here's the reason why: "*The first*" itself is an allusion to "*The Phoenix and the Turtle*" the same author responsible for both works because excluding the *bullish* 'T' in the title, there are '*eighteen capital letters*' in the poem "*The first*" an allusion to the '*eighteen stanzas/verses*' of the "*Phoenix*". We also find *our author's brand* because the 17<sup>th</sup> capital is not only a 'T', but also a fourth 'T' = 1740. While the 18<sup>th</sup> capital 'P' for "*Phoenix*" acts as a manicule identifying the poem, which you will recall incorporates a profound expression of 'Sacred 3' in respect of:

"The Oxford/Shakespeare brand 1740".

Therefore, both poems are attributable to the same person, a realization arrived at by simple mathematics and simple reasoning - poetry of logical data, though I do appreciate logic can be deficient - and you may well choose to forsake these revolutionary-revelations.

Looking again, more closely at "*The first*" immediately to the left of our author's *triangulated anagrammatic signature* at an angle of 45° or so - in ascending order we find the following words:

"*Phoebe, Cloudes, Sunne, ofheaven & The first*".

And by rearranging these words - we are thus rewarded:

'*Phoebe clouds the first son of-Heaven*'.

This then is the same pervasive obfuscation *that follows* (S.126) the sonnets concluding sequence - a spectre determined by the *dark ladies*' melancholic and generally uncompromising attitude, because at this stage the romanticised "*Phoenix*" is superseded by a demented old-crow, suppressing what potentially would have been an even greater flowering of the renaissance in England - for it is the "*foule-maskt-ladie*" Queen "*which blots*" this creativity.



'The titles' of the two poems that appear on page 169 of 'Loves Martyr' are unusual, as both *'The first'* & *'The burning'* presented immediately preceding "The Phoenix and the Turtle" are in italics. The 'f' of *first* and the 'b' of *burning* unusually printed in lower-case, to deliberately exaggerate the capital 'T' of the word "The" embellished with serifs, to represent the 'T' of Taurus (in the shape of the horns of an Ox) a subtle allusion to Ox-ford. More obviously *Phoebe* is an allusion to Elizabeth associated with the ancient mythical Moon Goddess's who conjure silver-light. While for those of you looking for corollary evidence that Oxford was Elizabeth's son, there follows a most enlightening fact, because almost immediately upon the death of her husband 'Earl John', *Margery Golding* (Oxford's step mother) wrote the following in a letter to *Sir William Cecil* - Lord Burghley:

*"I confess that a great trust has been committed to me of those things which, in my Lord (Earl-John's) lifetime, were kept most secret from me".*

### **A Hebraic Perspective - The Character of God found in our Author.**

*(Represented by the numbers 'IX' & '14')*

This paternal figure; soul of five heavenly ordained princes, manifests many of the characteristics of God to his family. He is the older experienced OX yoked lovingly to his family in order to teach them. As ADON (lord) of the family through his own writings, teachings, and decision-making he is a messenger identified with Moses through the phrase "I AM THAT I AM", his responsibility to bring the word of God to his family, while equally delivering them from evil both figuratively and literally protecting them. He creates new life; jealously guarding over them with the love of the Lord, while he is set apart from the wider-world by his genius - though devoutly aligned to the teachings of God.

### **Incontrovertible Truth - Edward de Vere was 'Shakespeare'.**

Millions of words have been written trying to convince a non-receptive world of this fact, including many by myself; so I am going to reduce this seemingly impossible task to one single letter, the letter 'e', but what I am going to do is invert this letter 'e' so that it is upside down - like this: 'ə' - because this is the I.P.A. symbol for the '*schwa sound*' which you may, or may not have heard of, but is by far - the most common sound heard in the English language.

Excellent examples of the schwa 'ə' can be found in the word 'America' where both the first and last letters create the 'schwa-sound' which pronounced correctly is a very lazy-sound! And should be made lacking any intensity - but should sound approximately like this 'eh'.

Edward de Vere was a polyglot, though we do not know exactly how proficient he was in the Hebrew language, we do know his childhood teacher *Sir Thomas Smith* who tutored him for nine years was fluent in the language. We also know, when later schooled at Cecil House there existed there one of the most complete libraries in England at that time, and amongst these books were a number regarding the Hebrew language mostly published and printed in Switzerland in the first half of the 16<sup>th</sup> century. This is interesting because the schwa 'ə' originated in the Hebrew language and if you care to take a look at the sixth line of the forthcoming *illustration* of the "Invocation" from *Love's Martyr* you will see immediately beneath the capitalised and italicised word "*Bromius*" the capitalised and italicised word "*Vert*", then in looking *more closely* you will see incorporated within it - a schwa 'ə'.

*Interestingly, I believe here our author Edward de Vere the 17<sup>th</sup> Earl of Oxford has created the very first use of the schwa 'ə' in English text.*

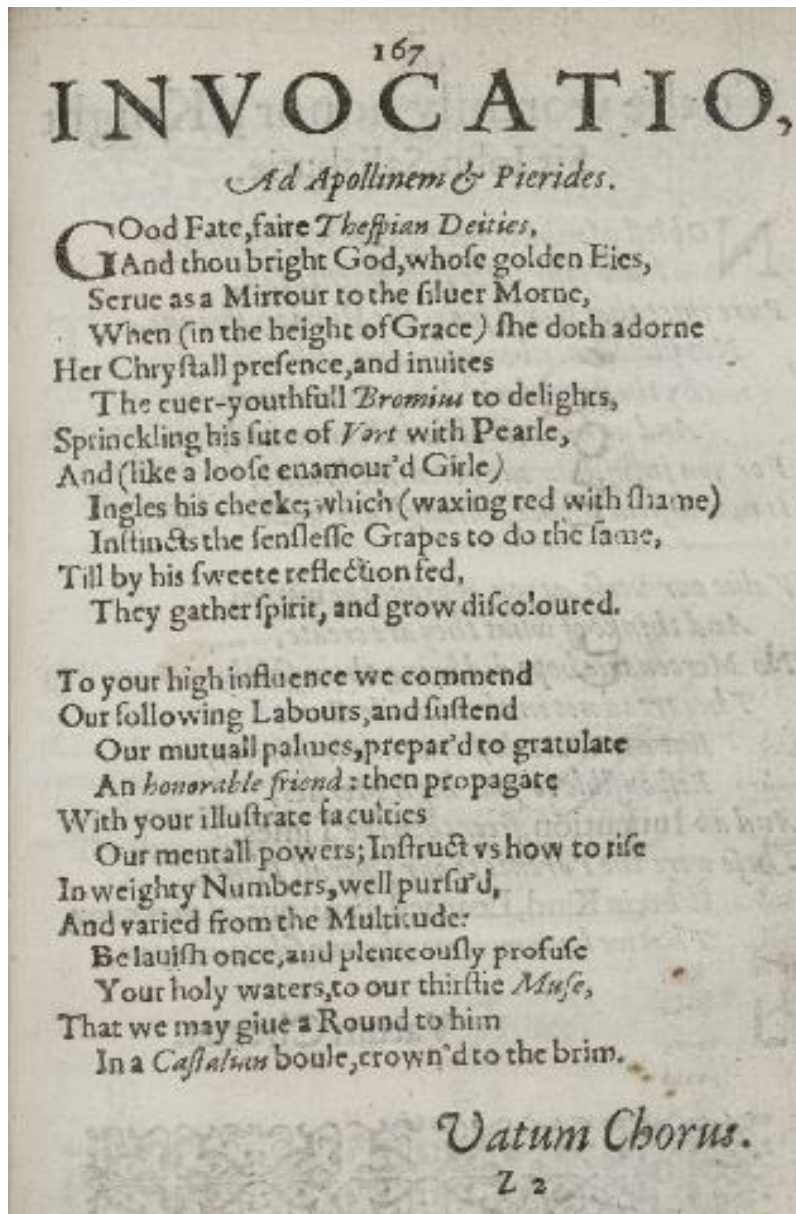
His purpose, to attract us to the importance of the word in respect of its greater meaning - in regard to his life, as crucially, the eVer-youthful "*Bromius*" emerges significantly in the 17<sup>th</sup> capitalized word, while in the next line, the word "*Vert*" is capitalised word 'XIX'. More obviously, it is plain to see how close the word "*Vert*" is to 'Vere', tradition trumping innovation as we find this verse begins invoking the Gods. An "Invocation" paralleled in (S.38) our great poet musing on the eternity of verse, familiarly alluding to VVriothsley his Godliness fêted - as we find him referenced in Line 'IX'.

*IX ..... Be thou the tenth muse, ten times more in worth*

*X ..... Than those old nine that rhymers invoke.*

As ever, Oxford's strategy was extremely seriously considered, determining what written was blessed by divinities, with these the only words italicised in the first stanza of his "Invocatio".

*Apollinem & Pierides, Thespian Deities, Bromius & Vert.*



**“You are my God and my King I am your handmaid”. (Elizabeth)**

These words are from prayers published in Latin by our virgin Queen in 1563 when still a tender 30-year-old, prayers in which we also find the following:

From my secret sins cleanse me;  
From the sins of others spare your handmaid.  
Many sins have been forgiven her because  
*She has loved too much.*

Love of course is a *virtue* not a sin (so this extract) taken from a book of Elisabeth’s prayers does seem somewhat ambivalent.

*'Bromius'*, was not only the God of wine, and the God of madness, but more significantly the God of theatre - the 'masked' God - a mask in Oxford's case seemingly unwilling to be discarded. Though of greater significance in respect of *'Bromius'* may be *'all his brothers ultimately suffered the same fate as him'*, although the context our author uses the word "Vert" in - is a sexual one, so, he may be saying the particular incestuous "delights" he found himself subjected to - were not peculiar just to him.

Deviating slightly - looking more broadly at the word 'Vert' we see towards the end of Oxford's life woodlands which were anciently owned by the de Vere family, those being Waltham Forest, surviving as 'Epping' today, were returned to him by King James I - he thereby regained the ancient right of 'Vert' (the privilege of being able to cut living *green* wood from the forest).

We have also seen; how very close his surname is in pronunciation to the French word *worm* 'ver' which is not correctly pronounced with the longer anglicised sound found in 'Vere'. Therefore, we may have been introduced to his preferred way of pronouncing 'his inherited' (assumed) ancient family name - derived from the Normandy commune of 'Ver' a truncated sound - similar to the first three letters of the English word 'verb'. Therefore, when pronouncing his name correctly the final 'e' in the name 'Vere' should be omitted, while an excellent way of remembering this alternative pronunciation is with the following ditty:

*'It never rhymes with him – but ever rhymes with her'.*

Unfortunately, a negative consequence of pronouncing his name in its ancient form is people will inevitably respond with 'sorry' or 'what' or 'could you repeat that please? Which most probably is how in England the name attracted a final 'e' in the first place? Therefore, at the very inception of '14' poems found within '17' pages, attributed to the 'poetical essayists' we are invited to a lesson on how to pronounce de Vere's ancient surname.

I think therefore the practice of attempting to pronounce it correctly should be adopted by all 'Oxfordian's' giving them a valuable platform from which to lecture upon *Loves Martyr* and what ultimately can be deduced from the schwa 'ə' found dove-tailed within the word "Vərt".

When I first read the “Invocation” (in *Love’s Martyr*) I was struck by its charm and innocence - a lovely virginal image revealed - a verdant meadow at dawn - freshly strewn with a shimmering carpet of dew:

*“A suit of vert sprinkled with pearl”.*

While it is worth remembering (ironically in this particular instance) that ‘Pearls’ are a symbol of purity sacred to the Goddess Venus, who Shakespeare effectively cast as Henry VVriothlesley’s virgin mother in the first work to be published using the name ‘William Shakespeare’ - “Venvs & Adonis”, a poem in which the newly born VVriothlesley appears in the guise of a Fritillary flower:

*“A purple flower sprung up chequ’red with white”,*

A flower Venus cradled between her breasts - announcing:

*There shall not be one minute in an hour*

*Wherein I will not kiss my sweet love’s flower,*

*My throbbing heart shall rock thee day and night*

*Thou art the next of blood, and ‘tis thy right.*

It may also be worth remembering in the “Invocatio” this sprinkling of love begins in line seven, as Elizabeth’s life began on the 7<sup>th</sup> while found in the first few lines are some obvious allusions to her majesty:

*“Her Chrystal presence - in the height of Grace”.*

While more obscure, though more revealing in line ‘3’ we find the phrase:

*“Mirror to the silver Morne”.*

Words composed of *seven* syllables - while remembering the word “*Silver*” is special in respect of ‘lis & ver’, as goddess “*moonlight*” is also special, while we see the word “*morne*” approaches the word ‘mother’, while more to the point, this phrase is similar to another - also with seven syllables:

*“Mirror of the Sinful Soul”.*

This was the title of a treatise written in French verse, first published in 1531 by a ‘aunt’ of Elizabeth’s - Marguerite d’Angouleme, Queen of Navarre sister to Francis I - King of France, its central theme ‘Holy incest’ and what shouldn’t be overlooked is the work arrived in England courtesy of her mother Anne Boleyn. The eleven-year-old Elizabeth found herself so excited by it, she deemed to put

to work her adolescent intellect and learning by translating it to English Prose, before presenting a copy of the completed work as a 'New-Year's Day gift' in 1545 to the woman she liked to call mother - 'Dowager Queen Katherine Parr'. It was indeed a lavish presentation - its embroidered covers adorned with patterns of Celtic knots in raised work of silver threads, initialled to its centre "KP", while its corners were adorned with stump-work '*pansies*' acknowledging the fact Katherine was Elizabeth's *stepmother* (as the flower is known in ancient folklore).

With the second printing of the work in France, along with some additional psalm by 'Marot' the *Sorbonne* looked increasingly unkindly upon it and the book was publicly burned - its printer executed - while the King sort apology from the institution in respect of his sister.

Meanwhile the papacy's condemnation of Elizabeth's father whose behaviour they saw as incestuous, was an early introduction to a subject she increasingly sought to embrace, while line eight of the "Invocatio" observed her:

*"Like a loose enamour'd Girl".*

### **Gematria in the word "Vært".**

Shakespeare's works are those of a man who struggled with his own identity, before in later life - still conflicted - but having survived the petty-pace of his incestuous day-to-day existence he finally came to terms with his mortal soul.

In terms of *gematria* 'V' = 20, 'E' = 5, 'R' = 17 & 'T' = 19 - so simply put, at the centre of Oxford's life is his 'Royal family', as '20' is Henry VVriothsley's TRUE date-of-creation, '5' represents 'E' for Elizabeth (the *fifth* letter in the alphabet) and '17' his Earldom, finally '19' represents his consanguineous brother 'Essex'.

Less importantly, bearing in mind the actual meaning of the Hebrew word "schwa" (is emptiness) then emptying the /e/ from it, what remains is 'VRT' (the leading protagonists of the *Essex Faction*) individuals today regarded as Elizabeth's enemies - although strictly speaking (as we shall see) this is not so.

Then, making a contemporary observation about the accepted rules (regarding matters of love & reproduction) we mortals *generally* abide by, we find more modern princes paying scant regard to such anthropological parameters, perhaps because of their inherited sense of entitlement?

While seeking to understand the incestuous relationships of princes living in the late 16<sup>th</sup> century presents us with other considerable difficulties, where in England (Elizabeth was deemed the only *legal* prince) a conundrum in which the Church-of-Rome saw things entirely differently.

Oxford saw his mother - an earthly 'Venus' - enjoying the cornucopia of ravishing's entwined with the word omnipotent - a 'Venus' without peers, a 'Venus' who looked to the Heavens for guidance and inspiration, realising her vaulted status set her apart from hand-wiping humanity, a 'Venus' with entitlement to sexual-hedonism, believing libertine life & acts of incest aligned her more closely to the Gods. While Oxford (always a man ahead of his time) decided to usurp shame with humour, amusingly citing the epi-centre of this hand-held disgorgement (he was a recipient of) from his mother - employing the phrase "senseless grapes", for as every-other woman knows, every man's brains can be found in this location!

Indelibly etched on his memory his *'ingled cheeks waxing red with shame'* confirm to my mind the incestuous nature of the encounter, while a further upright observation - in line '7' is just how bold the **P** for **P**earle is. Therefore, was this a pearl of wisdom erected for posterity, or a covert rhyme for Venus? Anyway, while still in this fertile vein (with added liquidity) a sister passage (tantalizingly close to the first) is found in:

"A Midsummer Night's Dream".

*Tomorrow night, when Phoebe doth behold  
Her silver visage in the wat'ry glass,  
Decking with liquid pearl the bladed grass  
(A time that lovers' flights doth still conceal).*

Act 1 Scene 1 – 209

Maybe this is a further flight of fancy, but does this extract simply romanticise the earliest sexual experience between our incestuous 'love-birds', experience perhaps instigated as an act of ownership by a jealous Queen at the time of Oxford's 'arranged' marriage to Anne Cecil? (A marriage he insisted was unconsummated at the time he left on his grand tour of Europe in the year 1575.)

Contrastingly, Oxford learned of his wife's 'miraculous' pregnancy while abroad! Meanwhile in the second stanza of his "Invocatio" knowing time was fast closing in on his political dreams we find him appealing to the Gods for assistance - using language tantalisingly close to that of insurrection:

*"Propagate with your illustrate faculties our mental powers; instruct us how to rise in weighty numbers, well pursued and varied from the multitude".*

Is this a foot-note to history from Oxford - imploring us to understand how he examined every possibility in trying to stop the inevitable from happening? Alas though; there would be no final hurrah! The Gods would lavish no help upon a dying Tudor dynasty, though rationale would determine that no blame should be apportioned to our great author who had requited his conscience. There again, it could be construed, the toast given by "Vatum Chorus" to Essex was overridden by Oxford with a *fourth 'T'*, yet while (Envious) Essex dreamt of a crown, not until he finally emerged more serenely swanning around with other poets on Elysian waters - was a crown of any sort offered to him.

*"That we may give a Round to him,  
In a Castilian bowl crown'd to the rim".*

If Oxford considered himself - *the soul of five princes* - and we know he did! Did he also consider himself the soul of 'Vatum Chorus'? But then again, in all probability he *was* Vatum Chorus!

### **The Inextricable Truth and Locus of "The Phoenix and the Turtle" within 'Loves Martyr' and some Rumour relating to 'Edward de Vere's' Birth.**

We should remind ourselves that 'Oxford' never knew his father, nor (most probably) did his father ever know of him, but of his mother it could be said; the knowing went too far. However, considering Elizabeth's early life, she should be shown some slack, for we know throughout her life in loving-memory of her mother she wore a locket around her neck enclosing her portrait - because even before her third birthday her father saw to it her mother *Anne Boleyn* was executed. Then causing her further consternation in childhood were long periods of excommunication from her father, periods in



which she had to write begging letters, solely to gain an audience to see him, referred to by her as “being in exile”, small wonder then in adulthood she so desired to be loved by men.

In *Love’s Martyr* we find the poem “The Phoenix and the Turtle” constricted like a mournful lily amongst a wreath of roses, mysteriously hemmed in on all sides by other stems conceived by Edward de Vere, votive blooms all branded ‘1740’ obsequies fit for a Tudor requiem. In the first of these the “Invocatio”, with a little bit of help from the *Hebrew language* we receive a lesson on how to pronounce Edward de Vere’s ancient *Norman* surname, while on the page immediately preceding his great metaphysical masterpiece, his confessional poem “*The first*” is signed ‘E de Vere’ but also stamped ‘1740’ revealing he was “*The first*” born son of the virgin Queen (while equally paying homage to her final son) identifiable by the word ‘*One*’ found three times in the concluding three lines. Beneath which, we find his superb mythical poem “*The burning*” starting with an ‘S’ for Southampton immediately followed by ‘V’ for Vere, with the ‘De’ of Desires also capitalised, before in the concluding couplet we find a further representation of ‘Sacred 3’ because the word ‘rare’ found *twice* and the word ‘*One*’ found *once* are yet further allusions to ‘Henry VVriothsley’ collectively representing ‘Sacred 3’.

On the other side, immediately following his *avian-poem* we find “A Narration” also branded ‘1740’ speaking of five male princes - *Edward de Vere, Francis Bacon, Robert Devereux, Arthur Dudley and Henry VVriothsley* - although none with a legitimate claim to the throne, though (remarkably) all issue of the Virgin Queen. While creating even more intrigue (in an argument for historical suppression) the very last of these princes - we find incestuously sired by the first of the Queen’s sons Edward de Vere.

### **Oxford’s Royal Nativity.**

In the first act of “King John” Oxford’s art perfectly replicates Oxford’s life, as we find the “*bastard Philip*” born: “*Full 14 weeks before the course of time*”. In January 1548 within a year of her father’s death Princess Elizabeth (aged 14) was pregnant - the culprit ‘Saucy Seymour’ her stepmother Katherine Parr’s husband ‘Lord Admiral Sir Thomas Seymour’, though even more incredibly, this ‘first son’ was born three months (14 weeks) *prematurely* at gestation week ‘26’, something confirmed in “King Lear” by the character “Gloucester”, so

named after the county seat (Suderley Castle) held by the Seymour family which just-so-happens to be in the county of 'Gloucestershire'. We often talk of 'allusion' & 'allegory', but these terms are superfluous in regard to the first act of *Lear* a name conveniently rhyming with 'Vere', because the *first scene* including the line "Gods stand up for bastards" is pure & utter autobiography. The very first word in *Lear* or is that *Vere* it's difficult to tell! - Is "Kent", because 'Oxford's' favourite tale (by far) relates to the "Gads Hill Robbery" an event which took place just outside 'Rochester' in the county of 'Kent'. The second character (already mentioned) "Gloucester" is 'Edmund's saucy-father' or is that 'Edward's saucy-father' it's difficult to tell! Nevertheless, *Lear* confirms what I say about his bastard son born prematurely:

"Though this knave came something saucily to this world *before he was sent for* yet was his mother fair, there was *good sport* at his making, do you know this noble gentleman, Edmund?"

*Edmund:* "No, my Lord"

*Gloucester:* "My Lord of Kent: Remember him hereafter, my honourable friend"

*Edmund:* "My services to your Lordship".

*Kent:* "I must love you and sue to know you better".

*Edmund:* "Sir, I shall *study* deserving"

*Gloucester:* "He hath been out nine years, and *away he shall again*".

These are the nine years already mentioned - when Oxford between the years of *five* and *fourteen* (1553 - 1562) studied under Sir Thomas Smith.

On 3<sup>rd</sup> August 1562 Oxford's step-father died, at which point he became a ward of court to the Queen before he was soon "*away again*" at 'Cecil House' studying at that humanist-hub of learning - the London home of William Cecil. Now, as conniving would have it - in the unravelling of history, the chief benefactor of 'Earl-John' 16<sup>th</sup> Earl of Oxford's death, turned out to be no less than 'Robert Dudley Earl of Leicester' (an executor of his will) while it should also be noted (as written by some) that 'Earl-John' (Oxford's step-father) was callously poisoned for his "estate".

## Romeo & Juliet Meet on Edward de Vere's Birthday.

Looking at scene III of "Romeo & Juliet" we learn the extraordinary fact the world's most famous lovers met on Edward de Vere 17<sup>th</sup> Earl of Oxford's TRUE date-of-creation. While we need to bear in mind in terms of *nativity*, that all illegitimate princes had two birthdays (official & unofficial) therefore, in this particular story - we have a total of ten birthdays, while slightly bizarrely (though logic can be seen in it) these don't necessarily have to be in the same year that particular prince was born in.

VVriothsley's official birthday is in 1573, while his TRUE date-of-creation is in 1574, while Oxford's 'birthday' is in 1550, his TRUE date-of-creation is in 1548.

In *Romeo & Juliet* some conversation is found between Juliet's mother and her nurse informing us (indirectly) precisely how old she is, while perhaps I am being too romantic, but I also perceive here - allusion between our 'star-crossed lovers' & our 'Phoenix & Turtle'. Juliet is '**thirteen**' years of age when she meets her Romeo - but rather strangely *only* "**fourteen**" is mentioned - a fact mentioned '**Five times**' because our author particularly wishes to draw our attention to '**five**' princely bastard birthdays, remembering 'E' is the *fifth* letter of the alphabet. First, Lady Capulet sends the nurse away because she wants to talk "in private" with Juliet, then immediately recalls her saying; '*she too must also hear our counsel*' - the conversation continues:

*Lady Cap:* "Thou knowest my daughter's of a pretty age".

*Nurse:* "Faith, I can tell her age unto an hour".

*Lady Cap:* "She's not **fourteen**".

*Nurse:* "I'll lay **fourteen** of my teeth and yet to my teen be it spoken, I have but four, she's not **fourteen**. How long is now till Lammas-tide?"

*Lady Cap:* "A fortnight and odd days".

*Nurse:* "Even or odd, of all days of the year, come Lammas-Eve at night shall she be **fourteen**."

The *Nurse* then repeats this: "On Lamas Eve at night shall she be **fourteen**".

Lammas-Eve is the 31<sup>st</sup> July - while surely "A fortnight and odd days" must be '17' days, numbers presenting us with a simple subtraction  $31 - 17 = '14'$ . We therefore determine the Earl of Oxford's TRUE date-of-*creation* to be the 14 July 1548 a date we can confirm because (**S.14**) begins with an astrological allusion:

Not from the stars do I my judgement pluck,  
And yet methinks I have Astronomy.

Although, more tellingly it ends in line '14' with the following couplet:

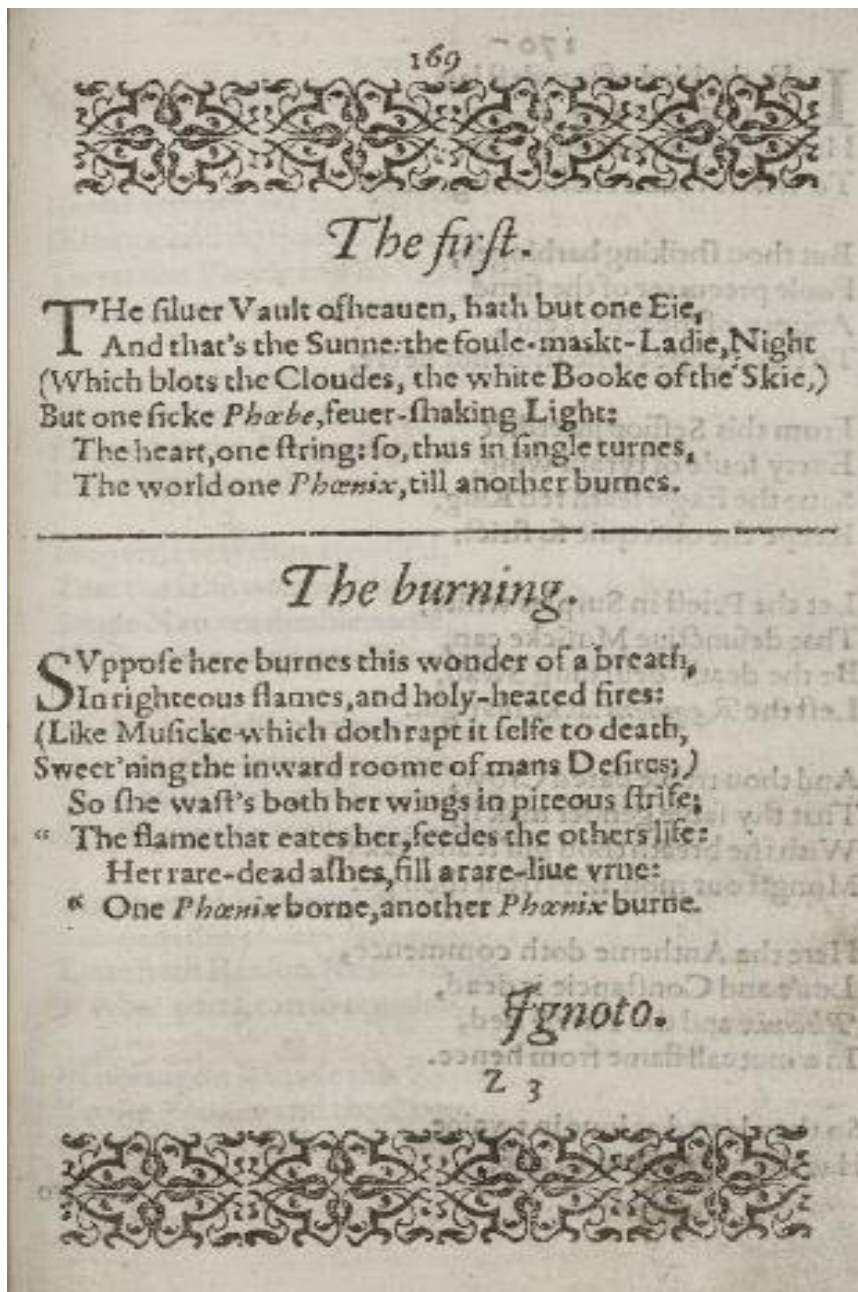
Or else of thee, this I prognosticate,  
Thy end is **T**ruth's and **B**eauty's doom and date.

Then, forgetting doom & gloom, remembering this is line 14 of (S.14) we see the date of arrival of Elizabeth's first infant prince (when she was 14 years old) and Oxford's TRUE date-of-*creation* - are synonymous. Therefore, it makes perfect sense this particular day is "Truth & Beauty's date". While if humanity at large had become familiar with such intelligence, more alarmingly it would have become "Truth and Beauty's doom and date", then ironically (in such circumstances) Elizabeth would never have become the 'Virgin Queen'.

In terms of *gematria* these genuine facts are confirmed mathematically because within the *main body* of (S.14 - 'Q') only four words are capitalised: 'Astronomy' & 'Princes' in lines 2 & 7, then in the last line 'Truth' & 'Beauty'. Consequently, **A** = 1 & **P** = 15, so, if we subtract 'A' from 'P' we get 'Oxford's' date of birth '14', then continuing in this fashion - subtracting 'B' from 'T' which is '2' from '19' we get '17', confirming the 17<sup>th</sup> Earl of Oxford's date-of-*creation* July **14** 1548, and I don't really see how these figures can be disputed!

Our great poet - looked upon the possibility of his son 'Vvriothsley' dying without providing an heir to the throne with absolute dread, and why his sonnet sequence begins with what are commonly referred to as the '17' procreation sonnets. While as some perceptive-wit previously pointed out: "who gives a monkey's uncle if any other man procreates successfully or not?" Let alone bleating on about it for 238 lines! Unless of course, this so wished for infant is heir to the throne!

Diverging somewhat, it is fascinating “*Prince Hamlet*” already seen as an alter-ego of ‘Oxford’, when considering how he had defiled *Dame Nature’s* laws, his immediate second thought - is for his mother! Before he addresses Ophelia: “*Get thee to a nunnery, why, wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of **such things** that it were better - my mother had not born me*”.



The top poem “*The first*” is anagrammatically signed ‘*E. De Vere*’  
 The title relating to the fact that he was Elizabeth’s first-born child.  
 While the poem itself is an allusion to “*The Phoenix and the Turtle*”.

Great respect should be shown to Messer's *Charles Beauclerk* and *Paul Streitz* whose pioneering works helped make sense of '*The Prince Tudor Theory*', while I would like to continue by focusing on some *rumour* from Mr Streitz's book entitled "Oxford" relating to his birth.

My thoughts are this *rumour* may in its time have been more widespread than imagined - and perhaps unleashed as a strategy to conceal or protect the existence of illegitimate princes. While I postulate; on the possibility of Oxford referring *ironically* to these (freaks of *nature*) as "monstrous penny shows". Referencing them as 'bruitish' deliveries, resulting in "monstrous deformities" producing creatures with no possibility of meaningful life - and this frightful picture - was it partly responsible for the creature Caliban? Who may be seen a *slaughtering sword* at our author's side, while a further meaning of 'Caliban' in *Catalan* is 'outsider' (an official language of *Sicily* at the time our author was there).

The following *rumour* apparently originated with *Lady Jane Dormer* a lady-in-waiting to 'Queen Mary' (Elizabeth's half-sister) who had married the *Duke of Feria* a sometime employee of *Philip-of-Spain* at the time he came to marry Princess Mary - therefore, it could be seen as propaganda; I quote:

*In King Edwards time what passed between the Lord Admiral (Sir Thomas Seymour) and Elizabeth's doctor (Latimer) was preached in sermon, and was the chief cause that parliament condemned the Admiral.*

*There was a 'bruit of a child' born and miserably destroyed, but could not be discovered whose it was; only the report of the midwife, who was bought from her house blindfold thither, and so returned, saw nothing in the house while she was there, but candle light; only; she said:*

*It was the child of a very fair young lady. There were mutterings of the Admiral and this lady who was then between fifteen and sixteen years of age.*

*If it were so it was the judgement of God upon the Admiral; and upon her, to make her ever after incapable of children .....*

*The reason why I write this is to answer the voice of my countrymen in so strangely exalting the lady Elizabeth, and so basely depressing Queen Mary.*

In the light of this speculation what I find fascinating - is the following poem found amongst those attributed to the '*Poetic Essayists*' in Love's Martyr.

## To Perfection (A. Sonnet)

Oft have I gazed with astonish'd eye,  
At monstrous issues of ill shaped birth,  
When I have seen the Midwife to old earth,  
*Nature* produce most strange deformitie.

So have I marvelled to observe of late,  
Hard favour'd Feminines so scant of fair,  
That Maskes so choicely, sheltered of the aire,  
As if their beauties were not theirs by fate.

But who so weak of observation,  
Hath not discerned long since how virtues wanted,  
How parsimoniously the heavens have scanted,  
Our chiefest part of adoration.

But now I cease to wonder, now I find,  
The cause of all our monstrous penny-showes:  
Now I conceit from whence wits scarc'tie growes,  
Hard favour'd features, and defects of mind.  
*Nature* long time hath **stor'd** up virtue, fairnesse,  
Shaping the rest as foiles unto this *Rarenesse*.

In 'Q' both uses of the word *Nature* are capitalised & italicised - while the word 'monstrous' is also of particular interest - where in the second line - we see "monstrous issues" are plural - as through the grapevine it appears this tale of 'brutish-birth' had been returned - as it were - to our allegorical *Bromius*. While as previously heard - Elizabeth had "Sunne/Son bred looks" through the astonished eyes of a 'sonneteer' she regressed to "Midwife to old earth" and was consequently soiled - with a rather un-princely sounding appellation. The *gematrical* word "S\*T\*O\*R\*E" found in the sonnets alludes to her *stud of spares* - while Oxford would preferably see his brotherhood in an aspirational way, which is why the word is first found in line 'IX' of (S.11), 'Jonathan Bate' defining it as: "to have children" while here it significantly appears in line '17' of an '18' lined "Sonnet" - because 'S' for Southampton and '18' are 'eternal-gematrical-brothers' in Oxford's mind - comparable to "A SUMMERS DAY".

In context of 'childbirth' another *gematrical* word "S\*H\*O\*W" has a specific meaning, whereas "*monstrous penny-showes*" (in our author's eyes) were tawdry, base, cheap unauthorised theatrical performances in which a dearth of virtue and talent proliferated, where a lack of wit was to be found within performances of ugly, vernacular, or lewd content. His true meaning 'ironic' as the phrase "*monstrous penny-showes*" represents 'the birth of worthless illegitimate princes' and because of the existence of these mal-formed bruits there grew a scarcity of wit, hard favoured features, and defects of mind.

"Nature" with her repression of free expression and her enslaved *store* of princes, along with her censorship of literature, for a long time hath overseen a repository of 'virtue & fairness', measures only ever proving to accentuate the qualities of '*One*' particular person, his royal *rareness* - 'Henry VVriothsley'.

William Cecil's London home - a refined five-story mansion with turreted corners and gardens with beautifully manicured parterres situated on *The Strand*, was so close to '*The Inns of Court*' when Oxford studied law at '*Grays*' he retained his personal lodgings there. His VIP status meant he and his fellow students were frequently reminded by tutors about not accidentally veering into the illicit underworld existing nearby north of *The Strand*, frequently referred to as a no-go area by them. From their perspective, it was uncomfortably close to their residence and that great seat of learning nearby '*The Inns of Court*'.

This area of deprivation - known colloquially as the 'Bermoothes' was a seedy place where 'monstrous penny-showes' and 'harlots by the score' could be found, and for those wanting to procure cheap liquor - many a *tonic* was to be had - courtesy of a small industry of illegal-*stills* that proliferated in an area illuminated by red-lamps that shone in the dead of night.

This area; according to *Richard Paul Roe* in his wonderfully researched and highly educational book: "*The Shakespeare Guide to Italy*" is described as being '40' acres in area.

Therefore; if we home-in on the "Tempest" Act 1, scene 2, at the point where Prospero asks 'Ariel' (the word means *spirit* in Catalan) what had become of the King's ship? This is Ariel's reply:

*"Safely in harbour, in the deep nook where once thou called'st me up at midnight to fetch dew from the still-vexed Bermoothes; there she's hid".*



The late hour here is of course significant - the cloak of night helping to seclude nefarious 'business' enterprises including sales of "dew" from an area "vexed" with illegal *stills*, and naturally the purpose of this interlude in "The Tempest" as 'Richard Paul Roe' perceptively points out in his marvellous book, is just a little bit of topical local humour. What though, is of even more interest is that in its very first incarnation Shakespeare's play "**The Tempest**" was known as "**The Tragedie of the Spanish Maze**" and played by *His Majesties Players* at court on Shrove-Monday 1605 before King James I - using this earlier title, therefore, it couldn't possibly have been written in the 1610/1611 period - as we have so often been tediously told! While there is collaborative evidence endorsing the existence of this *Royal command performance*, found in court records for the period provided by '*The Office of the Revels*', where described as being presented by someone called 'Shaxberd' which I assume to be a joke, likely promoted by someone suffering from an identity crisis, someone born with a death-wound 'a bruit of a man' who might try and hide his aristocratic shame behind a beard - because he felt his soul forever stained by bastardy - or perhaps some-thing even worse?

### **Edmund's Soliloquies in "King Lear".**

Looking again at *Lear* we find Edmund/Edward has 'three' soliloquies, the third of which seems rather innocuous (ostensibly telling us very little) only adding substance to my theory - these soliloquys represent 'Sacred 3' and as a trinity are a vehicle delivering us important *biographical* information.

To make a 'Stratfordian' clench their fists and become well-red in the face, when they are not necessarily well-read in other areas, all one has to do when discussing 'Shakespeare' is mention the name 'Edward de Vere', upon which they think to themselves '*that bastard Edward de Vere*', which of course, is the only thing they get completely right!

Looking at "King John", depending on one's perspective "Philip the Bastard" turns out to be the hero of the tale, while it transpires, he has a very famous father from English history "Richard the Lionheart", well now - there's a thing! A bastard with a very famous father, except in Oxford's case, he was a bastard with a very famous mother! Now, looking closely at (Sol.1) *Lear* we learn a great deal.

## Soliloquy 1.

*Thou, Nature, art my Goddess; to thy law my services are bound.*

*Wherefore should I stand in the plague of custom, and permit the curiosity of nations to deprive me?*

*For **that I am** some twelve or 14 moonshines **lag** of a brother?*

Then further on (surreptitiously describing Elizabeth's secret love life) we get:

*"The lusty stealth of nature".*

Before our author knowingly demands:

*"Gods, stand up for Bastards!"*

A statement 'verified' autobiographically (relating to his TRUE date-of-creation) as in 'Q' it appears in line '14' the last line of the first Soliloquy, with the words "Nature" & "Moonshines" rather obviously relating to Elizabeth, while in context of the narrative of *Lear* what 'Edmund' somewhat superficially refers to as being *deprived* of is 'inheritance', though far more significantly - what 'Edward' is actually deprived of is 'Essex' (his *executed* brother).

What attracted me to this passage in 'Q' (as above) was highly unusually the number '14' is written in numbers - using the digits 1 & 4 and not written as *twelve* in letters. The purpose of this, to reel us in regarding the previously mentioned two dates of *Oxford's-nativity* 12 & 14, with the words "that I am" appearing in both (Sol. 1 & 2) extrapolated from Verse '14' chapter '3' Exodus in the Old Testament of the Bible - where Moses is found seeking advice from God - how he should be identified when going amongst the Israelites in Egypt.

*Verse '14': And God said unto Moses, I AM THAT I AM: And he said, thus shalt thou say unto the children of Israel, I AM hath sent me unto you.*

The disparaging scourge of being an illegitimate prince, the heartache of disenfranchisement, the injustice felt at being an illegal bastard (partially causing Oxford's crises of identity) were criteria naturally alleviated by having royal-blood & being divinely ordained in Heaven, while the church at every opportunity sort to vilify *incest* as endogamous and intra-familial marriages meant in a practical sense ultimately, they would be inheriting less land.

"Sportive", *incestuous*, sexual behaviour, was one of the many ways (contrary

to Romish doctrine) in which Elizabeth followed her father, and in some ways as this behaviour was abhorrent to Papist theology, in terms of psychological-warfare the intimacy that took place between “Truth & Beauty” would have inspired & strengthened their union, while they were more than aware these:

*“Deeds must not be shown”.*

Knowing as we do in Hebrew ‘One’ means ‘God’, we see (S.121) in a different shade of light - as sonnet “one-to-one”, which we may perceive as *confessional* (a mortal God atoning with a Heavenly God), while if its theme is *incest*, then not surprisingly it is inconclusive in revealing itself that way, although it must be said - it does contain some rather dark language:

*“Vile”, “sportive-blood”, “frailties”, “abuses” & “evil”.*

The first and last words here anagrams of one another, while the word “vile” appears in a pertinent and relevant quotation from *Lear*:

*The art of our necessities is strange and can make ‘vile’ things ‘precious’.*

Aiming at his detractors in (S.121) our author also says:

*VIII ... Which in their wills count bad what I think good?*

*‘IX’ ... I AM THAT I AM and they that level at my abuses reckon up their own.*

If “wills” mean sexual inclination, orientation, or proclivity, this could mean ‘incest’, while the “deeds” referred to are mitigated in line ‘IX’ with ‘Oxford’ alluding to his Godliness: “I AM THAT I AM” implying divine retribution may be appropriate for his adversaries, one described as bevel (crooked or bent) almost certainly Robert Cecil. This biblical idiom he was so fond of - gently reminds us of his Godliness, confirming he saw himself - a messenger of the Lord on Earth. “I AM” *once* referring to himself, *twice* referring to VVriiothesley. *Gematrically* significant - these five-words total ‘91’. ‘Oxford’ seeing these numbers individually as: ‘IX’ & ‘One’. While interestingly, in the Burghley archives there is a letter written by him to William Cecil dated 30<sup>th</sup> October 1584 confirming how enraptured he was of the phrase - in postscript it says:

*My Lord, leave that course, for I mean not to be your ward nor your child.  
I serve her Majesty, and I AM THAT I AM ...*

We therefore understand (rather tantalizingly) both 'William Shakespeare' and the 'Earl of Oxford' considered themselves disciples of the Almighty. Influenced by the Hebrew (S.111) becomes Godlier as 'Sonnet **one-one-one**', with an allusion in the very *first line* twixt 'The Tudor Trinity' (Oxford, VVriiothesley & Elizabeth) & 'The Holy Trinity', its purpose to illuminate the Godliness of these divine mortals - where alas, we find our author touched by "*harmful deeds*".

'O' for my sake do you with *fortune* chide  
The guilty Goddess of my harmful deeds.

'O' obviously stands for 'Oxford' while 'VVriiothesley' chides 'Elizabeth' for not having made better provision for the future of his father, her Godliness confirmed in the second line where charged: "*The guilty Goddess*".

Oxford is incandescent with rage following the execution of his brother Essex, his *deprivation* expressed by the mood in which he writes (Sol.1) in *Lear*.

For *that I am* some twelve or 14 moonshines *lag* of a brother.

In his temporary rage the 'Phoenix' becomes his nemesis, he wants her "burnt in her blood", the word "Moonshines" describing her too dutifully, "that I am" exclaiming someone as Godly as himself should not have to suffer from such terrible, eternal "lag".

The first Elizabethan-language writing manual by Jehan de Beau-Chesne & John Baildon was published in 1570 and had 23 letters excluding the three modern day letters 'J', 'U' & 'W', while a double 'UU' or alternatively a double 'VV' as our author preferentially used in the name 'VVriiothesley' was serviceable at the time. In terms of *gematria*: **L = 11. A = 1 & G = 7**, we therefore have a rendition of '**The Essex/Christ allusion**' because "**lag**" equates to '**XIX**', neatly identifying 'Essex' the brother our author was *deprived* of by execution.

### *Soliloquy 2.*

*This is the excellent foppery of the world, that when we are sick in fortune, often the surfeits of our own behaviour, we make guilty of our disasters the sun the moon and the stars, as if we were villains on necessity, fools by heavenly compulsion, knaves, thieves & treachers by spherical predominance, drunkard liars and adulterers by an enforced obedience of planetary influence; and all that we are evil in by a - divine thrusting on.*

*An admirable evasion of whoremaster man, to lay his goatish disposition on the charge of a star. My Father compounded with my mother under the dragon's tale and my nativity was under Ursa Major, so it follows that **I am** rough and lecherous. Fut!..... I should have been **that I am** had the maidenliest star in the firmament twinkled on my bastardising.*

Oxford is mortally wounded by the fact of his bastardy, a gaping wound bound with the tourniquet of immortality as he invokes Gods refrain to Moses also found in (S.121) '**one-to-one**' (God to God), his Godliness amplified because "I AM THAT I AM" appears in line '**IX**'. His illegitimacy illuminated when he speaks of "sportive blood" - *again* - these are his father 'Gloucester's' words from the beginning of *Lear*:

"Though this knave came something *saucily* to the world (*before he was sent for*) yet was his mother fair, there was *good sport* at his making".

It would seem Oxford had an equally low opinion of both Astrology and his father 'Lord Admiral Sir Thomas Seymour' alluded to as a follower of Bacchus, while he was possibly in a state of inebriation on the occasion that ultimately led to his death, when *allegedly* - he tried to kidnap his nephew the young 'King Edward VI'.

Although it may not be possible to defend him against other weaknesses his son accuses him of, such as thievery, treachery, and adultery, the last of which we know he was guilty of - because at the time he impregnated princess Elizabeth he was married to the Dowager Queen Katherine Parr.

From Seymour, 'red-sauce' would spill - as daffodils fluttered in the breeze on tower hill - as a broken princess - following his execution - *allegedly* said: "*Today died a man of much wit and very little judgement*".

Although while he breathed, it was accepted by the princess's staff she was helplessly attracted to this witty fellow, her own breath reaching a state of hyperventilation, when at the slightest sight of 'saucy-Seymour' she was said to blush, even though - one suspects, 'royal approval' was *not* granted in respect of the princesses deflowering, as we recall - *again* - from *Lear*:

"*The dark and vicious place*" where 'Edmund/Edward' was begot.

'The seriousness of this situation' was so reprehensible to Oxford he needed to transform the *evil* of it - so his mother was not a participant in something that

smelled as carnal as sexual-intercourse - but something he liked to imagine more regal, ethereal, more amiably termed: "*divine thrusting on*" (words composed of '17' letters - defining his own conception).

At the helm the 'Admiral' (a marsupial of "admirable") a word directly following "*divine thrusting on*" proudly flew his jolly-roger, while laying his goatish disposition on the charge of a star, as Oxford further divulged:

*"My father compounded with my mother under the Dragon's tail."*

Oxford believing his rough and lecherous (bear-like) condition was due to his *nativity* under "Ursa Major" (alluding to the year of his birth) mentioned because 'Ptolemy' listed it as one of the original '48' constellations.

"The maidenliest star" of course, is Virgo (the virgin) Elizabeth's star, which he rather unrealistically wished had "twinkled" kindlier on his illegitimacy.

Obviously, Edmund/Edward's *third soliloquy* does add some small substance to the narrative of the play, but in comparison to the first two soliloquys which are overwhelmingly autobiographical - I had wondered for some considerable time - why it appeared bereft of any such intrigue, as I confess to being initially fooled by its benign nature, until eventually, I got-round to counting the number of words it is composed of. We should remember in (Sol.1) Oxford divulges the dates of his nativity "twelve or 14" which total '26', confirmed by the simple mathematical sum  $12 + 14 = 26$ . Information, leaving us in a state of anxiety in respect of the actual year he was born? While the first six lines of (Sol.3 'Q') finish the following way:

*Let me if not by birth, have lands by wit.*

In this autobiographical statement "wit" becomes word '48', the year of Edward de Vere's TRUE date-of-creation, with the sixth line - followed by a further line - comprised of 'IX' *nonsensical* words:

*All with me's meete, that I can fashion fit.*

Words describable as doggerel - having said that - why if writing a line of nonsense - include a word such as "me's" that incorporates an apostrophe? Although I must add, in discovering this line amounted to '33' letters, all of a sudden, this nonsense became more interesting - particularly as there are no more Christian numbers than 'IX' or '33'.

In terms of *numerology*, we have previously seen the character of God in our author illustrated by the numbers '14' & 'IX' as in the Bible - in Zechariah chapter '14' Verse 'IX' we discover the Hebrew definition of the Lord is 'One'. We then find, Oxford's Royal arrival in '1548' again endorsed, because the last line of (Sol.3) totals 'IX' words - amounting to 33 letters - Oxford verifying his divinity with these most Christian numbers.

If Edward de Vere was *biologically* the 17<sup>th</sup> Earl of Oxford (and we know he wasn't because his step-sister 'Katherine' tried to sue him on this very point not knowing the Queen would veto her prosecution) then he would have had Royal lands "by birth" and wouldn't have needed "wit", unfortunately his illegitimacy annulled such privileges (although in respect of such *matters of estate* his life was much more complicated than I suggest here).

On much closer examination, we discover this final line of gobbledygook concluding **Soliloquy 3** is in fact mathematical - its punctuation critical:

*All with me's meete, that I can fashion fit. (33 letters)*

The comma divides the sentence in two, the first section composed of '15' letters, which rather intriguingly when added to by 33, amounts to '48', we therefore get the date '1548' the TRUE year of Oxford's *creation* (a word I use wisely). The second half of the sentence composed of 18 letters, confirms our previous findings because  $18 + 33 = 51$  (digits in reverse) = '15', representing the only century (the 16<sup>th</sup>) Oxford could possibly have been *created* in.

Naturally enough - these are dates we already knew - but here's the thing! In understanding the purpose of the apostrophe in the word "me's" my previous babblings in respect of Oxford's *premature-birth* we find confirmed:

*All with me's meete,*

Returning to division again - this first section of the sentence composed of '15' letters can be seen as '9' letters followed by '6', divided by an apostrophe - our author speaking '*gestation*', the meaning he seeks to convey to us - he wasn't born at *nine* months like ordinary folk - but at *six* months (or week 26) as nascently described, in Act 1 of his play *King John*:

*Full 14 weeks before the course of time.*

Now, for those of you who have become disciples of 'Sacred 3' you will have noticed their meanings are almost always positive. While within the precession of the sonnets, observing (S.127) *the first of the dark-lady sonnets* everything changes, what once was bright & faire suddenly becomes the dark side of the moon, the word "Black" becoming a negative representation of 'Sacred 3'. Looking briefly at the previous sonnet (S.126) it finishes with a pair of open parentheses - with space for a concluding couplet, and although I cannot tell you what these two lines said, I can tell you, they would have represented the number '40', as the penultimate couplet reveals '17'.

"Audite" is spelled with a capital 'A' = 1, and "Quietus" with a capital 'Q' = 16. This vacuum may have come about because our author considered his prepared finale of the 'faire-youth' series too enticing for the censors - sensibly vetoing it. While the most important facet of (S.127) is what it reveals about 'Oxford' in terms of *gematria*, so here transcribed is the *quarto*, with original spelling variations".

### Sonnet 127.

In the ould age *blacke* was not counted faire,  
Or if it weare it bore not beauties name:  
But now is *blacke* beauties successive heire  
And **B**eautie slander'd with a bastard shame:  
For since each hand hath put on **N**atures power  
Fairing the foule with **A**rt's faulse borrow'd face,  
Sweet beauty hath no name no holy boure,  
But is profan'd, if not lives in disgrace.  
Therefore my **M**istresse brows, are **R**aven *blacke*,  
Her eyes so suited, and they mourners seeme  
At such who not bourne faire no beauty lacke,  
Sland'ring **C**reation with a false esteeme.  
Yet so they mourne, becomming of their woe  
That every tounge saies beauty should looke so.

In the fact: **A** for Art = 1, **B** for Beauty = 2, & **C** for Creation = 3, we find 'Oxford' almost in tutorial mode (suggesting the *gematrical* elements of this sonnet the most important) while also bringing confirmation who he was.



In terms of simple Hebrew *gematria* looking at the sonnet's capitalised letters **B** = 2, **N** = 13, **A** = 1, **M** = 12, **R** = 17, & **C** = 3 - numbers totalling '48' - which represent the 17<sup>th</sup> Earl of Oxford's TRUE date-of-creation 14<sup>th</sup> July 1548.

In pairing the words "**B**eautie & **M**istress" together we have the figure '14' and likewise, pairing the words "**N**ature & **A**rt" together we have a second '14', two number '14's, representing the princesses age when she delivered 'Oxford' into our breathing world and the day this happened. If we then add the words "**R**aven & **C**reation" together, we arrive at the figure '20' always an allusion to VVriothsley - the day of *his* Creation, the "successive heir" causing the Queen to be "slandered with a bastard shame". Consequently, in the very first of the 'Dark-Lady' series of sonnets, the capitalised words in the main corpus of the work confirm absolutely our belief that on the 14<sup>th</sup> July 1548 the 14-year-old princess gave birth to the future 17<sup>th</sup> Earl of Oxford - Edward de Vere - a reality we had already come to terms with, having digested some slightly simpler *gematria* amounting to approximately the same thing in (S.14).

At the time of Elizabeth's coronation as the white Queen of England she could hardly remember back to a time when technically still a virgin, because the 25-year-old's maidenhead had been lost more than ten years previously. Emotionally though, and sanctimoniously so, she still clung tight to the dream, embracing a past age "the old age", when still a "bird of wonder" - a *maiden Phoenix*, as we recall - the transition taking place in the highly politicised 'Injunction' of "The Phoenix and the Turtle", where within five stanzas the fabulous young chanteuse indiscreetly morphed into the *treble-dated-crow*.

When white turned black.

These of course were Elizabeth's colours; 'white' for *virginity* and 'black' for *constancy*, having said that, these colours can also be seen as identifying her reign before and after the year 1601.

Formerly (in the old age) there was not a flicker of the terrible morbidity that descended in the second-year of the 17<sup>th</sup> century upon the Elizabethan crown, for "blacke" was not considered reasonable in the old age, nor counted "faire". "But now" is how the third line begins, our poet stressing a different age, with different problems, Elizabeth's successive heir - making things even more problematical as 'this successive heir' was the 'spit 'n' image' of his mother.

In line 'IX' of (S.3.) VVriothsley is his "Mother's glass" our princely *blue-eyed-boy*, as faire as faire could be! Contrastingly, in the wake of Essex's execution Elizabeth's decline to a darker countenance "fever's end" accelerated.

Thy black is fairest in my judgement's place,  
*In nothing art thou black* save in thy deeds,  
And thence this slander as I think proceeds. (S.131)

Oxford speaks the unspeakable in (S.121) in *vile* language (not a love that doesn't have a name) but a love that does have a name - INCEST - which if spoken in wider society (in regard to Royalty) would be considered 'slander', while of these consanguineous encounters he stresses the point:

"My *deeds* must not be shown".

These dark deeds were sexual-acts, the black ink with which Elizabeth signed her son's execution warrant - equally black.

Oxford's depression regarding his son's imprisonment and his brother's execution was deeply felt, and although they were temporarily parted by the executioner's axe, we find our 'red & white' Tudor princes reunited in (S.127), VVriothsley in the *first* stanza, 'Essex' in the *third*, while "sweet" Elizabeth's date-of-creation 7<sup>th</sup> September 1533 gets a nod in line seven.

*Sweet beautie hath no name, no holy bower,  
But is profaned, if not lives in disgrace.*

Elizabeth, responsible for a *bastard shame*, "*is profaned - lives in disgrace*" and denied the name 'Virgin' (*hath no name*) Oxford's works repeatedly alluding to her Godliness, it being particularly relevant only Gods and Goddesses were worshiped in sacred precincts (Holy bowers). While in our contemporary world at 'Tower-hill' the place where 'Essex' was executed, we have a *Raven-master* to care for the ravens residing there, though the mythology regarding these guardians of the British soul - goes back in time to *Arthurian legend*, something well known to our author. Though at the very point the Envious-one's death became irrevocable fact - Elizabeth's mourning eyes turned black.

*Her eyes so suited, and they mourners seem,  
At such who, 'not born fair', no beauty lack.*



*Above: The womb-like 'Impressa' of the love-lorn Robert Devereux 2<sup>nd</sup> Earl of Essex, who was "not born fair" (portrait by Nicholas Hilliard) his chevron livery incorporating the Queen's colours. The thorns of her white Eglantine rose silhouetted before his sable-cape, relate to the crown of thorns worn by Jesus before death - a further representation of: 'The Essex/Christ allusion'.*

Then focusing on the concluding rhyming couplet of (S.127) - reflecting upon Elizabeth's eyes 'Oxford' more compassionately says:

*Yet so they mourn, becoming of their woe,  
That every tongue says beauty should look so.*

"Every tongue" (intimate courtiers & ladies-in-waiting) who knew 'Essex' to be Elizabeth's son - believed it *becoming* of her to grieve for him



*Henry Vriothsesley, 3<sup>rd</sup> Earl of Southampton and his cat 'TRIXIE' in the Tower of London (imprisoned) an oil on canvas - attributed to 'John de Critz', Sergeant painter to King James I of England. The 'black & white' scheme even (extending to his cat) tells us he is a prince in mourning, remembering (at the time of trial) 67 was his mother's age. (S.67) describes this very painting, the property of the Duke of Buccleuch residing at Boughton house - Northamptonshire, amongst a fabulous collection of period furniture and works of art.*

The book on the windowsill emblazoned with VVriothsesley's coat-of-arms to its reverse side should be an azure ground crossed with four hawks' close argent, although in the rendition presented the hawks to my mind definitely look more like swans. Much more importantly though, where one imagines an Earl's coronet might be - we possibly have - surmounting the cross quartering the hawks - a crown of thorns? A reference to the *passion* (which if certainly proven) would be an allusion to the deceased 'Essex'.

Looking at the book in greater detail (apart from its depth) nothing appears to define it as a bible, while the circle found enclosing VVriothsesley's coat-of-arms is an 'O' for Oxford. Then in considering the grey silk 'Sigma' (drooping over the window-ledge) we have an 'S' for Shakespeare, above which a 'V' for Vere is encompassed by an 'O' for Oxford, embellishing a book perhaps representing a presentational copy of Shakespeare's works.

Having already been cleverly attracted to the *Greek language* we have a foundation enabling us to comprehend the reasoning behind the naming of VVriothsesley's 'black & white' cat - **T R I X I E** - where **T** = Tau letter '19' of the Greek alphabet, **R** = Rho letter '17', followed by Christ's initials '**I X**' 'Iota' & 'Chi' = *Ἰησοῦς Χριστός*, the fifth letter again is **I** = Iota '9' with the final letter **E** = Epsilon '5' representing Elizabeth.

The cat's name therefore is a metaphor for both VVriothsesley's Royal heritage and his Godliness, as he shares his DNA with '19' Essex, '17' de Vere and '5' Elizabeth, with his Godliness emphatically expressed by his close proximity to Jesus Christ '**I X**'.

### **Sonnet 67.**

Perceiving the image of Henry VVriothsesley as we have, we are witness to the image of a man incestuously begotten (his father the son of his mother). Therefore, the word - **I N C E S T** - becomes *gematrically* interesting because it equates to number '**67**'. Then in stating the blindingly obvious by subtracting **6** from **7** we arrive 'hallelujah' at '*One*', so by reacquainting ourselves with the fact the 'P&T' poem is 67 lines in length, we recall the fact Elizabeth was '67' years of age at the time our two popular princes were convicted of treason in '1601'. These of course were the very reasons Oxford chose (S.67) to describe the *Tower of London* portrait of which he was the architect.

We see the collar and cuffs of Wriothesley's mourning-gown adorned with 'lace' and it is no coincidence our author uses this word in the fourth line of the sonnet. Wriothesley by his own "sin" was banged up in the tower where he lived with "infection" his divine presence forced to "grace impiety", while inmates took "advantage" lacing themselves to his heavenly "society".

- (01) ..... Ah, wherefore with infection should he live,
- (02) ..... And with his presence grace impiety,
- (03) ..... That sin by him advantage should achieve,
- (04) ..... And lace itself with his society?
- (05) ..... Why should false painting imitate his cheek,
- (06) ..... And steal dead seeing of his living hew,
- (07) ..... Why should poor beauty indirectly seek,
- (08) ..... Roses of shadow, since his Rose is true?
- (09) ..... Why should he live, now nature bankrupt is,
- (10) ..... Beggared of blood to blush through lively veins?
- (11) ..... For she hath no exchequer now but his,
- (12) ..... And proud of many lives upon his gains.
- (13) ..... O, him she stores, to show what wealth she had,
- (14) ..... In days long since, before these last so bad.

Irrespective of how the word 'Wriothesley' is pronounced, I have highlighted it as Shakespeare did - because the word "Rose" is a marsupial of his surname (the first word elevated this way in his sonnets). The 'Sigma' found in the *Tower of London* portrait signifies Shakespeare's presence (remembering the nascent origin of his name is Greek) its existence confirmed - as it is reflected in the cape slightly above Henry Wriothesley's injured left elbow. The 'S' for 'Southampton' repeated 'XIX' times in (S.67) proves conclusively these works (the portrait and description) commemorate the life of Essex.

How Oxford is visually represented in the painting by 'Sacred 3'.

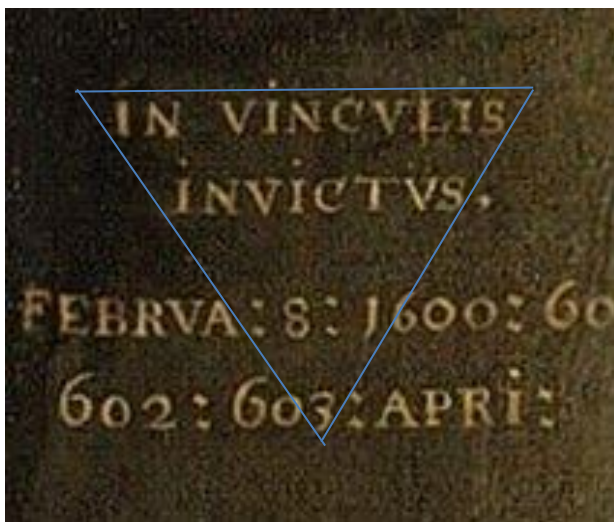
- (1) The '14' buttons on the sitter's mourning-gown allude to 'Oxford's TRUE date-of-creation 14<sup>th</sup> July 1548 (as in the Droeshout engraving).
- (2) The 'O' for Oxford encircling Wriothesley's coat-of-arms embellishing the book.
- (3) The 'V' for 'Vere' surmounting the *sigmate-design* attached to the book.

One of the most pertinent observations I can make about (S.67) is in line '7' Elizabeth is described as "poor beauty", the reason - VVriiothesley does not mourn Essex alone - Elizabeth their mother mourns him also, a reality born out when line 20 (P&T) is fully understood, which I shall come to before conclusion while we find begining in line '7' perhaps of greater interest:

*Beauty 'indirectly' seeks Roses of shadow", since his Rose is true.*

Leading to the implausible suggestion (perhaps resulting from VVriiothesley's illness) that it was Elizabeth who commissioned the portrait in the first place? A composition subsequently commandeered by Oxford, where VVriiothesley in the shadowy tower, appears a shadow of his former self - beggared of Tudor Rose blood, when downgraded by the authorities of all his titles to simple 'Mr'. Italicised in line six we find the word "hew" a further marsupial of the name Henry VVriiothesley - significant because this abbreviation also appears in the extremely important (S.20) where dead centre in 'Q' line "7" it is italicised and capitalised the following way: "*Hews*".

We have seen numerous examples of Oxford's platonic passion for hiding 'Godly truths' *within the centre of triangles*, beautifully illustrated by three triangles enclosing his dedication to 'W.H.' announcing his sonnets sequence. Shown below, taken from the inscription of the 'Tower of London Portrait' I have detected a further triangle featuring another allusion to *Oxford's nativity*.



Looking at the pointy lower-end of the triangle we see three numbers:

8 \* 1 \* 3 which added together = 12

While above this the accompanying inscription *should* correctly read:

IN VINCVLIS SED INVICTVS (In chains *but* unconquered) although as you can see, it omits the Latin word “Sed” the good reason for this - in this amended form - is we find the dates of *Oxford’s-nativity* reintroduced. *Gematrically* speaking “IN VINCVLIS” amounts to ‘125’ while “INVICTVS” amounts to ‘111’, then subtracting one from t’other we arrive at ‘14’. These numbers 12 & 14 are the same two numbers found in Edmund/Edward’s first soliloquy in *Lear* which represents *Oxford’s-nativity*, a prince incandescent with rage at the point he and his son (‘IX’ & ‘One’) found themselves “deprived” of an executed brother:

*For THAT I AM some twelve of 14 moonshines lag of a brother. (K.L.)*

The brother they are **lag** of ‘XIX’ is the same brother they grieve for - ‘Essex’. Oxford, VVriothsley and Elizabeth mourned a Royal tragedy - their Royal tragedy! While Robert Cecil gained “strength by limping sway” throwing his asymmetric arms in the air - crying out “Hosannah in excelsis”.

### **The Spanish Maze.**

Now from the ‘tragedy of Incest’ to the ‘tragedy of Tempest’ - I proudly honour the plays earlier title “The Tragedy of the Spanish Maze” a title making perfect sense, because the city-states (Naples & Milan) mentioned in the play “The Tempest” were at the time (Oxford visited the island) under Spanish control. Significantly, although the first scene in the play is about a *Tempest* the remainder of it is almost exclusively about a *maze* - in which a retinue of hapless penitents wander spell-bound and disorientated around a magical island known today as ‘Vulcano’ (the most southerly of the Aeolian islands) where once the God ‘Aeolus’ kept in subjugation in a vast cavern:

*“Brawling winds and howling storms”*

Chained & bridled in his prison, while Gonzalo’s sympathy helped furnish books to Prospero “he prized above his Dukedom”, saying of the island:

*“By’r lakin, I can go no further sir, my old bones ache.  
Here’s a **maze** trod indeed”.*

While the King of Naples ‘Alonso’ commented:

*“This is as strange a **maze** as e’er men trod”.*





It is a documented fact the Earl of Oxford was in Palermo in the summer of 1575 when perhaps to impress the acting viceroy he organised an impromptu tournament. While mindful of the motto 'Tendit in ardua virtus' (Valour proceeds to arduous undertakings) he mounted his steed 'Oltamarine' and challenged all manner of persons, with weapons of choice, to a duel in defence of his prince (Her Sovereign Majesty Queen Elizabeth I) although apparently none were so brave as to take up his challenge.

Our author; a voracious reader (before departure) took a consensus of the travels of both Ulysses and Aeneas, prompting him during his 'grand-tour' of 1575/76 to travel in the wake of these great heroes of literature. While it is worth reminding ourselves the setting for 'Much Ado About Nothing' was the moated citadel of *Messina* on the island of *Sicily*, and our author's third play with a Sicilian location was 'A Winter's Tale', in which two of the characters *Cleomenes & Dion* from departure in *Palermo* circumnavigated the island during their quest to consult the oracle at *Delphi* – interestingly described as a journey taking exactly "twenty-three days", while one wonders; how such very specific information could have come to this land-lubbing *Shakspeare* bloke? Oh-Yes, of course - how forgetful of me - he heard it in a pub!

## **Myth & Truth.**

My work, I realise just like Shakespeare's poem flies in the face of traditional beliefs - although I hope through my words, your fluttering hearts have come to know these 'love-birds' a little better. While as an enigma it will always ruffle feathers, because just when you think you have familiarised yourself with every last purple and golden plume - then it's time for immolation! For with this poem - there is always time for renaissance - one of the many reasons it is such a great masterpiece.

## **"Fever's End".**

Many years ago - long before "The Phoenix and the Turtle" started brooding in my head, having noticed how often the Earl of Oxford mentioned in his letters sent home to Blighty from the continent - of being ill or having a *fever*, I began to wonder (bearing in mind his supreme intelligence) and all that madness in *Hamlet* & *Lear* etcetera - could he be bi-polar? Nonchalantly, I made a note in ink - at the foot of the page - in my oldest book on Shakespeare's sonnets: "Mad x 4" - an annotation relating to (S.140) where the word "*mad*" appears *four* times, while you may recall "Turtle" appears *four* times in his 'avian-poem' appertaining to 4'T's represented by 'The Oxford/Shakespeare brand 1740'. Then unaccounted for, we still have the word "Phoenix" highlighted *four* times! Now, as the poem's *Threnos* amounts to 105 '*heartbeats*' and the opposing five stanzas of the *Injunction* amount to 140 '*heartbeats*' is it possible what I innocently categorised as "Mad x 4" could be an allusion to our decrepit Queen in her dotage - perceived as a 'mad-old-crow' inexorably destined towards "fever's end". While equally it should be noted that like - "birds of a feather" *incest* and *madness* - flock together.

## **"True or Faire".**

As 'spirits' "True or Faire" Edward de Vere and Henry VVriothsley are dutiful in death, heedful of obsequies - returning (mythically) to Elizabeth's funereal urn paying their respects. Portrayed in verse '14' as "*Beauty, Truth & Raritie*" our protagonists are finally reduced to "true and faire" when obsequious in their prayers, courtesies and farewells, while it might also be worth reminding ourselves in "The Tempest" *Prospero* refers to 'Ariel' (a spirit) as "my bird".

## 18<sup>th</sup> Verse

To this urn let those repair,  
That are either true or faire.  
For these dead birds sigh a prayer.

. Brief, was the time existing of broken-hearted dreams, an interlude of reflexion & repair for “true or faire” before the complete demise of a fractured Royal trinity, whose Tudor embers were terminally extinguished in some corner of a foreign-field in the year 1624 with Henry VVriothsley’s death. In happier times, our “deepe-read scholler” awoken by ancient poetical spirits - *Homer* and *Virgil*; following in their wake arrived at the triangulated Sicilian locations of Palermo, Vulcano and Messina, places immortalised in “A Winter’s Tale”, “The Tempest” and “Much Ado About Nothing”.

Seeking justice; on a hillside in a ‘*monumental*’ foreign cemetery as indestructible (as is possible) in Messina, a family-mausoleum of marble should be built, reflecting the classical architecture of the former great treasure-houses consecrated to honour the God Apollo on mount Parnassus, thereby commemorating our great playwright - who passed through those climbs in the year of our Lord 1575.

Within this mausoleum, there should be placed, a red Jasper funereal urn (with veins of white) specifically to honour ‘The Tudor Trinity’ that resided in our great author’s heart. In this new place of remembrance, mournful epitaphs should be hung with rites and obsequies observed, for even in death our great author cannot shake-off the shrouded-pseudonym still clinging to him. *So*, for our dead birds, sobbing and sighing will be permissible, without any further references in this new hallowed-hall to that name beginning with the 18<sup>th</sup> Greek letter. *So*, there in Messina a mason should carve an epitaph in memory of Edward de Vere, his Queen, and the Faire Youth - with these words written upon it:

. “Done to death by slanderous tongues”.

Because it’s all Greek to speak of Shakespeare  
An Athenian name for our de Vere.

## Part Two: *Making sense of :*

### Shakespeare's "Phoenix" in numbers.

*This second-section reflects on numerology and mathematics found in Shakespeare's poem "The Phoenix and the Turtle".*

When Shakespeare wrote: "A rose by any other name would smell as sweet" he was thinking of - Henry VVriiothesley born: Thursday the **20<sup>th</sup>** May 1574. An event appropriately commemorated by *Sonnet 20* which is a portrait of him, and with VVriiothesley firmly focused in mind our author ultimately *arranged* an announcement to be made in the stationer's register of the publication of his sonnets on the **20<sup>th</sup>** of May in the year 1609, while in the play "Henry IV Pt. 1" the **20<sup>th</sup>** May is (satirically) referred to as a non-existent date!

The moment of VVriiothesley's 'creation' is described in line 'IX' (**S.20**) when "nature" (his mother) first became besotted by her *androgynous* infant.

"And for a woman wert thou first *created*,  
Till *nature* as she wrought thee fell a doting".

We may also recall the line:

*"Rough winds do shake the darling buds of May".*

(The 3<sup>rd</sup> line of Shakespeare's most famous *Sonnet 18*).

"Rough Winds" can be seen as a bawdy metaphor regarding the 'Tudor State' who attached an *official* birth-day of the 6<sup>th</sup> October 1573 to a prince they simply wished would just disappear - like a bad odour in the breeze.

While our great author had 'One' entirely different perspective.

'**One**' - Is the Hebrew word for God, the word 'Shakespeare' uses to identify Henry VVriiothesley - his motto: "One for all, all for one", with the word 'One' appearing exactly *3 times* in his poem – which is an allusion to VVriiothesley representing '**Sacred 3**'. While in terms of *Oxfordian-numerology* perhaps somewhat alarmingly, depending on individual perceptions (which may be variable) the definition of God found in 'Zacharia' in the Bible, appearing in chapter '**14**' verse '**IX**', is 'One'. While we recall our author's date-of-creation '**14**' and the Christian number '**IX**' are two he most likes to be identified with.

As it's rather rude to reduce a prince to a number, our poet realizing how precious and *rare* this "*little love god*" (S.154) was, blessed him with the name "*Raritie*", and while he was at it, he blessed Elizabeth with the name "*Beautie*" and as he almost never lies, he blessed himself with the name "*Truth*".

You now know the TRUE meaning of the words:

*"Beautie, Truth and Raritie"*.

They represent Royalty, three individuals forming a secular trinity, although in terms of *gematria* the remarkably '*rare*' translates to: '17' 'One' '17' '5' = '40'. In closely examining the complex '*stanza seven*' we find the words *essence*, *distincts* and *division* - found in Christian theology, represent 'The Holy Trinity' (The Father, the Son and the Holy Spirit). What we are therefore presented with is a sublime profanity, an allusion twixt 'The Tudor Trinity' & 'The Holy Trinity', while the stealthy *stanza-one* contains four allusions to deities from *Greek Mythology*: *Leto*, *Delos*, & *Hera*, while an allusion to *Apollo* also is found courtesy of an elaborate capital 'A' for *Arabia*.

**'Two'** - Only 'two' *complete* copies of the 1601 first edition of 'Love's Martyr' the publication in which "The Phoenix and the Turtle" first appeared are extant, most others probably destroyed. The poem itself is composed of two 'cantos', two principal sections, the so-called *Session* and the *Threnos*, the *Session* likewise composed of two parts the *Injunction* and the *Antheme*.

**'Three'** - 'Alexander Waugh' with his absolutely brilliant deciphering of the sonnet's dedication - first published in 2017 - touched upon a most important point; that to endorse his meaning our great author would repeat himself *three times* by means of a way of *validating* his meaning, a system repeated across the Shakespeare cannon - also included in his great metaphysical masterpiece "The Phoenix and the Turtle". In simple terms then, by way of eradicating all confusion, unless something is repeated *three times* it cannot be confirmed as his genuine meaning.

I have a special name for this system: **'Sacred 3'**.

As I have said, the simplest expression of this is found in "The Phoenix and the Turtle" with the word '*One*' appearing *three times* in the poem - in lines 26, 40 & 46, representing our author's preferential covert appellation for his Godly son Henry VVriothsley who he believed (like all princes) divinely ordained in Heaven.

This grandiose thinking, we see further replicated in (S.33) a sonnet imbued with love & light (his most important sonnet) where unapologetically he describes 'VVriothesley' as a God. In line 'IX' he eagerly transmits to us his most important message (knowledge of his Royal son): "**Even so my sunne one early morn did shine**" (my son 'One') 'my Godly son'.

There are of course two further representations of '**Sacred 3**' in the poem, the most obvious of these in the quarto of 'Love's Martyr' where the poem covers *three* pages 170, 171 & 172. While a third representation can be found as '*The Oxford/Shakespeare brand 1740*' also appears *three times*.

**'Four'** - This number is represented in the poem by the words *Phoenix & Turtle* both appearing four times only, on each occasion capitalised and italicised. The four Phoenix's relate to (S.140) where the word 'mad' appears four times, alluding to the term "fevers end", while the four 'Turtles' more simply relate to 4'T's meaning '40' an allusion to the author.

**'Five'** - Is a significant number because the *Threnos* is composed of five *verses* each having three lines. In layman's language each line is composed of '*heart-beats*' representing the poem's rhythmical metre, therefore, the words in the first line: "*Beautie Truth and Raritie*" represent seven '*heart-beats*', a matter of note being; that in 'Q' these allusions are all capitalised - as they represent individuals. Therefore having 5 verses of 21 beats, we arrive at the figure 105 an allusion to (S.105) in which our author swaps around his order of allusions (while describing precisely the same people) we find him *varying to other words* such as "*Fair, Kind and True*" words which "*in this change*" of order, represent *Faire* (Elizabeth), *Kind* (Henry VVriothesley) and *True* (our author) while for fear of blasphemy he diplomatically describes this trinity as "*Three themes in one*". The *Injunction* of the poem (the introduction) is also composed of *five* stanzas, at counterpoint to the final *five* verses the (*Threnos*) while the *Antheme* has 'a middle eight' composed of *eight* stanzas, consequently the poem can be viewed numerically the following way: 5 - 8 - 5.

**'Six'** - Often described after *Geoffrey Chaucer* as: "**A Parliament of Birds**". Shakespeare's poem features a total of six birds, while slightly confusingly; two of these birds allegorise a single person.

The **Phoenix** represents 'Queen Elizabeth I' when in her magnificent prime, while the **Crow** represents her at 'fever's end', when suffering from severe

melancholy following the death of close friends including her own son the 2<sup>nd</sup> Earl of Essex 'Robert Devereux' (whose breath she extinguished) by execution. Essex himself; is represented by the **Swan** as in death like Orpheus (a fellow poet) he became **sweet creation** - a disciple of Apollo.

Henry VVriothsley is allegorised by the **Eagle** because of his flamboyant fashion sense and love of wearing tall feathers in his hats, while both he and Essex enjoyed donning silk-white habiliments, identifying themselves with their mother, who rather ironically dressed that way because it symbolised virginity. The **Owl** allegorises the Secretary of State - Robert Cecil, as it was considered a bird of 'ill-omen', lastly; the **Turtle** (turtle-dove) is an allegory of the 17<sup>th</sup> Earl of Oxford Edward de Vere. Then 'excluding' the *Turtle (the sixth bird)* we see in the *Injunction* the birds represented in the following order:

.  
.

***The Phoenix, the Owl, the Eagle, the Swan and the Crow.***

**'Seven'** - Queen Elizabeth 1<sup>st</sup> was born on the 7<sup>th</sup> September 1533 and if you require a method for remembering her first son Oxford's year-of-birth, then by adding the 15 and 33 together they equal '48'.

Elizabeth's demise was accelerated by the death of close friends including her own son 'Essex', this sad period anticipating her death referred to in line '7' of the *Phoenix-poem* by Shakespeare as "fever's end".

Therefore, Essex's premature end - provoked Elizabeth's premature end, due to the psychological toll of being forced to sign his death warrant, something she was unable to recover from. He was executed on 25<sup>th</sup> Feb 1601 and (S.25) is illuminating because it confirms our author's Royalty, as in the penultimate line we find him "Happy" (Royal). Secure, being the Queen's first son and court poet while he mourns the death of his consanguineous brother 'Essex'.

'IX' ... The painful warrior famousèd for might  
10 .... After a thousand victories once foiled,  
11 .... Is from the book of honour raisèd quite,  
12 .... And all the rest forgot for which he toiled.  
13 .... Then *happy* I, that love and am beloved  
14 .... Where I may not remove nor be removed.

'Ten' - Is significant because in the *Will-Sonnets* (135 & 136) although the word 'will' appears 20 times in total, the more important *highlighted Wills* (capitalised & italicised) only appear 10 times - there being 7 *Wills* in sonnet 135 and 3 *Wills* in sonnet 136.

135  
W Ho euer hath her wish, thou hast thy *Will*,  
And *Will* too boote, and *Will* in ouer-plus,  
More then enough am I that vexee thee still,  
To thy sweet will making addition thus.  
Wilt thou whose will is large and spacious,  
Not once vouchsafe to hide my will in thine,  
Shall will in others seeme right gracious,  
And in my will no faire acceptance shine:  
The sea all water, yet receiues raine still,  
And in abundance addeth to his store,  
So thou being rich in *Will* adde to thy *Will*,  
One will of mine to make thy large *Will* more.  
Let no vnkinde, no faire beseechers kill,  
Thinke all but one, and me in that one *Will*.

We see Sonnets (135 & 136) are indisputably a pair, a fact confirmed in that there are 7 highlighted *Wills* in (S.135) and 3 highlighted *Wills* in (S.136).

136  
I F thy soule check thee that I come so neere,  
I Swear to thy blind soule that I was thy *Will*,  
And will thy soule knowes is admitted there,  
Thus farre for loue, my loue-fute sweet fullfill.  
*Will*, will fulfill the treasure of thy loue,  
I fill it full with wils, and my will one,  
In things of great receipt with ease we prooue.  
Among a number one is reckon'd none.  
Then in the number let me passe vntold,  
Though in thy stores account I one must be,  
For nothing hold me, so it please thee hold,  
That nothing me, a some-thing sweet to thee.  
Make but my name thy loue, and loue that still,  
And then thou louest me for my name is *Will*.



Therefore, the sum of *Wills* in the two Sonnets = 10. A total of 10 highlighted *Wills* capitalised and italicised. Then continuing with this principal, if we conjoin Sonnets (135 & 136) adding these figures together - we arrive at the figure 271, which by momentarily '*storing*' we can shortly make addition to.

At this point in (S.135) our author instructs us how we should proceed mathematically towards the greater number, he suggests:

"To thy sweet will making addition thus"

before continuing:

The sea, all water, yet receives rain still,  
And in abundance addeth to his *store*;  
So thou, being rich in *Will* add to thy *Will*  
*One* will of mine, to make thy large *Will* more:

We therefore add *one* to the *ten* we already have - the new figure is then 101.

The last line of (S.135) begins "Think all *but one*" and in so doing we arrive at the figure 100 - which we add to our STORE figure of 271 = 371.

This then is the sum of 'heart-beats' found within the 13 stanzas comprising the *Session*. Admittedly this second allusion isn't as sweet as the first, though in the fact - it all adds up, we find our corpus of allusions complete and legitimised.

### **'Twelve'**

'E' for Elizabeth is letter '5' of the alphabet - her day-of-*creation* September '7', numbers when twained = '12'. Oxford's official birthday is April '12' and his TRUE date-of-*creation* July '14', numbers when twained = '26', consequently Edward de Vere's Royal nativity is expressed by the following sum  $12 + 14 = 26$ . Then, recalling the Anthem's penultimate stanza '12' this is what we find:

"That it cried, how TRUE a 'twain' seemeth this concordant *One*.  
Love hath reason, reason none, in what parts can so remain".

The *Antheme* (which may be seen as a psalm) eulogises the perichoreses of 'The Tudor Trinity' a harmony that to many - during Elizabethan times - may not have been quite so apparent in their discombobulated and back-stabbing world.

## 'Fourteen'

Strictly speaking, "The Phoenix and the Turtle" is unaffected by the number '14', although (as we have just seen) it should be remembered 14<sup>th</sup> July 1548 (is our author's TRUE date-of-*creation*) and verified mathematically by (S.14).

In a more general sense, the number is relevant because the 'Phoenix' poem appears amongst a collection of poems forming the conclusion of "Love's Martyr" in a section collectively entitled "Diverse Poetical Essaies".

Rather tellingly, these poems amount to '14' in total - appearing amongst '17' pages of poetry, while an element of pathos emerges - as our author the 17<sup>th</sup> Earl of Oxford seems unable to curtail his autobiographical narrative, unprepared to stop his need - enunciating to the world his TRUE identity.

## 'Seventeen'

By progressing to the 17<sup>th</sup> word of the poem we arrive at the word 'To' which is the first word in the fourth line; the first letter in this word obviously is 'T' (not a coincidence) as equally it represents 'T' for 'Turtle', though more importantly is the meaning of the word 'Turtle' allegorising of our author Edward de Vere who effectively is the 'Turtle' in the poem - as precisely as the 'Phoenix' is Queen Elizabeth I.

Moving forward we see (very significantly) that the 17<sup>th</sup> verse is composed of 17 words, but if we track back a little bit and start counting - beginning in the 17<sup>th</sup> line we find within this *fifth* stanza that the letter 'T' for Turtle is multiplied 17 times - and all this within a single stanza. While it must be remembered this stems from a poem appearing on three consecutive pages of 'Love's Martyr', numbered 17 zero, 17 one, 17 two. While the poem itself is one of '14' set amongst a group of works written by "The Poetic Essayists", works covering 17 pages in total.

Also, of particular interest in "Love's Martyr" 'Q' is the fact that the very first poem (illustrated below) was covertly signed by our author, in a phrase composed of 17 letters - appearing in the *first line of the second stanza*, the very reason it was deleted from the 1611 reprint.

The following is a transcription of that work:

The Author's Request to the Phoenix.

Phoenix of beautie, beauteous Bird of any  
To thee I do entitle all my labour,  
More precious in mine eye by far than many,  
That feedest all earthly senses with thy favour:  
Accept my home-writ praises of thy love,  
And kind acceptance of thy Turtle-dove.

Some '**deepe-read scholler**' fam'd for poetrie,  
Whose wit-enchancing verse '**deserveth**' fame,  
Should sing of thy perfections passing beauty,  
And elevate thy famous worthy name:  
Yet I the least, and meanest in degree,  
Endeavoured have to please in praising thee.

The words "deepe-read scholler" amount to **17 letters** most obviously an allusion to the 17<sup>th</sup> Earl of Oxford - who was *coerced* by the authorities into writing secretly, used the 'Athenian' pseudonym 'Shakespeare'. Myth informs us *Pallas Athena* born from Zeus' forehead at *creation* was shaking a golden spear. While we see (rather outrageously) in the following line (L.8) Oxford almost succeeds in spelling his surname (twice) as seen in the words: "**verse** and "**de-s-erve-th** fame".

Due in part, to the fact our author (incestuously) fathered a prince with Queen Elizabeth there developed a slightly-shaky relationship with the administrative arm of the Elizabethan state, yet while he found his vocation of playwright & poet extremely fruitful, due partly to his mercurial temperament it was a well-known fact, he wasn't so fortunate in fiscal matters. Mercifully, in the year 1586 he came to a financial agreement with Her Majesty and it was from this time forward until his death that he received an annuity of £1000.00 for supplying both *works of literature* and *intelligence* to the state.

**'Twenty-Six'**

One of the most challenging & perplexing questions humanity has to confront is whether God exists or not? Then, coming to terms with the *improbabilities* of "Oxford's nativity" doesn't help - these facts merely confirm his Godliness!

With the words “show my head” appearing in line ‘14’ of (S.26) *annunciation* of his premature birth seems confirmed, a *nativity* quantifiable by three numbers 12, 14 & 26, numbers reflecting his *official* birthday ‘12’, his TRUE date-of-*creation* ‘14’, - while it is no coincidence these numbers ‘12’ & ‘14’ added together total ‘26’, a number relevant because he was born:

*Full fourteen weeks before the course of time. (K.J.)*

At gestation week ‘26’! More particularly, he was born on day ‘14’ to a princess whose age was ‘14’, his infant birth ‘14’ weeks premature, numbers confirmed by Shakespeare along with the equally important fact ‘Robert Devereux 2<sup>nd</sup> Earl of Essex’ was his brother, information found in the very first soliloquy in *Lear* where ‘Edmond/Edward’ makes the following announcement:

*For **that I am** some twelve or ‘14’ moonshines ‘lag’ of a brother.*

Employing Hebrew *gematria* “lag” converts to ‘XIX’ alluding to Essex - while the numbers ‘12’ & ‘14’ and ‘17’ & ‘40’ almost vie for supremacy in respect of mathematical allusions to the Earl of Oxford. Shortly, I will be looking in greater detail at how verses 17 and 18 of the *Phoenix-poem* conjure together the numbers 1740 - alluding to Oxford, while the poem that immediately follows the *Phoenix-poem* in “Love’s Martyr” has a title extending to ‘XIX’ words:

*“A narration and description of a most exact wondrous creature, arising out of the Phoenix and Turtle Doves ashes”.*

Obviously, this “creature” is Henry VVriothsley and while the 19 letters of the title reference the Greek letter ‘Tau’ - it is no coincidence it is composed of ‘26’ lines. Then mirroring the *Phoenix-poem* it reproduces the 1740 allusion to Oxford beginning in line six - with words composed of ‘17’ letters:

*..... Can never remigrate.*

Then with a fourth ‘T’ beginning line ‘14’, the *final* word in that line begins “Quinte” this, ***the most historically important line in all Shakespeare*** revealing our great author determined himself the guardian soul - one of *five* princes - all divinely ordained in Heaven - a prince proudly considered:

*The Soule of Heavens labour’d Quintessence.*

## 'Forty'

Oxford's elevated ranking 'The Lord Great Chamberlain of England' apparently was a title eminently qualifying him for 'intelligence work', while other top-dogs such as *John Dee* were also roped in as spies, and so these various 'watchers of the world' could covertly recognise one another, they were issued with personalised secret codes, Oxford's was '40', King James '30' and Sir Robert Cecil '10' there were of course others. Oxford liked to see himself as Elizabeth's most dedicated follower, one of the reasons he cast himself in the poem in the guise of a *Turtle-dove*, a bird noted for its fidelity - an emblem of pure constancy, a bird believed to mate for life. As already reflected upon the word *Turtle* (on every occasion capitalised and italicised) appears in "The Phoenix and the Turtle" just four times, while it is easily seen how *four Turtles* equate to 4'T's, which is of course an allusion to our author's code '40' or (4T). Interestingly, we find this very same code utilised on Shakespeare tomb in Westminster Abbey, a monument erected quite-incredibly in the year '1740', numbers interestingly found engraved upon it in Roman-numerals confirming the existence of "The Oxford/Shakespeare brand 1740".

In this commemorative effigy - a sculpted marble Shakespeare points to a scroll bearing a famous quotation from "The Tempest" where easily seen are four 'T's in a vertical row - the first line of script having been deliberately contracted to *17 letters* from the original composed of *twenty letters*, when it appeared the following way:

"The cloud-capped towers". (*20 letters*)

The following is how it appears on Shakespeare's tomb in Westminster Abbey:

The cloud cap'd tow'rs, (*17 letters*)

The gorgeous palaces,

The solemn Temples,

The great globe itself.

4'T's = Edward de Vere's code (40) which when preceded with the *seventeen* letters of the words "The cloud cap'd tow'rs" can jointly be seen representing:

'The Oxford/Shakespeare brand 1740'.

### **'Sixty-Seven'**

This was Elizabeth's age in the summer of 1601 the year 'Love's Martyr' was published, and the reason the poem was left untitled because our author foresaw, that placing it with a title could confuse the counting, because as it is the poem is 67 lines long, a fact merely underlining what has already been established - that the 'Phoenix' is an allegory of Queen Elizabeth - whose 7<sup>th</sup> September 1533 date-of-*creation* is also alluded to, because each line in the poem (its metrical rhythm) is composed of '7' *heart-beats*.

### **'One hundred & Forty'**

These are the precise number of *heart-beats* found within the *Injunction* of the poem (the first *five* stanzas) in contrast to the 105 *heart-beats* found in the final *five* verses of the *Threnos*.

Having seen how the capitalised & italicised word *Turtle* appears four times in the poem and that this relates to 4'T's or '40' there still remains the capitalised & italicised word *Phoenix* also presented just four times. We must also remind ourselves of the *envelopment* existing in the poem, thereby 'bookending' the *Injunction*, in which the *first* Stanza represents the 'Phoenix' and the *fifth* the 'crow'. Therefore, within the *Injunction* we have two separate allegories representing the same person - Queen Elizabeth I. In these first *five* stanzas - like the corresponding last *five* verses, we find the poem metrically perfect - as said, the *Injunction* amounts to precisely 140 *heart-beats*, therefore the four *Phoenixes* find themselves duplicated in the word 'mad' which raises its sad head four times within (S.140). Our author believing the once glorious *Phoenix* in her dotage had lost her marbles, and at "fever's end" had descended into a mad-old-crow.

### **'Three Hundred & Fifty Four'**

• (Just for nerds)

The amount of words in the *Injunction* 106  
The amount of words in the *Antheme* 173  
The amount of words in the *Threnos* 075  
Total words found in the poem:  
"The Phoenix and the Turtle" = 354

## 'Seventeen-Forty'

As a representation of '**Sacred 3**' The Oxford/Shakespeare brand '1740' appears three times in the poem.

The *first* of these; is formed from the number '17' found within the page number from 'Love's Martyr' where the poem was first published on page 170. While the '40' conjoining it - is found by adding together the number of 'T's found within the first four stanzas, there are '9' in each of the first two stanzas '10' in the third and '12' in the fourth.

The *second* of these; is simply the amount of 'T's found in the fifth stanza which amount to '17', which when conjoined with four 'T' for *Turtles* found in stanzas 6, 8, 9 & 15 together compose the second '1740'.

The *third* of these; is found because the 17<sup>th</sup> verse is composed of '17' words while the *first* and *third* lines begin with the letter 'T', add to this the fact the *first* two lines of the last verse (verse 18) also start with letter 'T's, then we have four 'T's to add to the '17' words - making the third '1740' which we see (illustrated below).

While I find it absolutely incredible, there are in Stratford-upon-Avon fat-back-pocketed-people simply dismissing these figures as 'coincidence'.

The **17<sup>th</sup>** & **18<sup>th</sup>** Verses (the final verses).

*Truth may seeme, but cannot be,  
Beautie bragge, but tis not she,  
Truth and Beautie buried be.*

*To this urne let those repaire,  
That are either true or faire,  
For these dead birds, sigh a prayer.*

Once you see it - like the word "Leto" at the beginning of the poem, it becomes difficult not to see, the 17<sup>th</sup> verse is composed of '17' words.

With the final two verses augmented by 4'T's collectively = '1740'.

These words and numbers are as clear as the crystalline Castilian-springs of antiquity, where poets bathed while searching for inspiration and *truth*.

## **'Nineteen' XIX.**

*"With the Breath thou Giv'st and Tak'st". (Line 19).*

As we have seen 'T'= Turtle, while 4 'T's = '40'.

'T' also = Tau, the 19<sup>th</sup> letter of the Greek alphabet.

Therefore (simply-put) the number '**XIX**' represents Christ.

Our great author was closely associated with the Knights Templar and the Royal Arch Freemasons, so the 'Sacred 3' construction I have used in part is due to them. While the 'Triple Tau' one of their most important symbols represents the crucified Christ.

We have therefore reached the apex of **The Essex/Christ allusion** because:

**Robert Devereux & Jesus Christ were both born of virgins and both put to death for their beliefs.**

Which is why the historical proclamation:

*"With the breath thou Giv'st and Tak'st"*

Appears in line '**XIX**' of the poem, while to legitimise this allusion in terms of 'Sacred 3' we need to find *two further instances* in "Love's Martyr" of Essex linked to this number.

The first of these we find on virtual page '**XIX**', in words expressing deep irony:

*"And send forth **Envie** with a Judas Kisse"*

While the second is found on virtual page 168 line '17' of the poem beginning: *"Noblest of minds"*, where crucially we read the following:

*"Wherein: Kind, Learned, **Envious**, all may view."*

This particular use of the word "Envious" being number '**XIX**' sequentially in use of the words Envy or Envious, written with a capital 'E' from the start of the book. While I reiterate (the rather obvious) these three capitalised words "Kind, Learned, **Envious**" allude emphatically to:

*VVriothsley, Oxford and Essex.*

Not surprisingly, the first stanza of sonnet 'XIX' also alludes to Essex:



1.... **Devouring** time, blunt thou the **Lion's** paws,  
 2 ... And make the earth **devour** her own sweet brood;  
 3 ... Pluck the keen teeth from the fierce **Tiger's** jaws,  
 4 ... And burn the long-lived **Phoenix** in her blood.

The first allusion - is the sonnet beginning with the letters "Dev" for **Devereux** repeated in the 2<sup>nd</sup> line - alluding to his earldom (2<sup>nd</sup> Earl of **Essex**) before we learn our author considered **Essex** - both a "Lion and fierce Tiger" and with the mythical-immolation of his long-lived mother (the **Phoenix**) he hoped dissemination of the tale would help his son **VVriothesley** *succeed* the throne of England, a heartfelt dream reiterated in the twelfth line of the sonnet where we find Elizabeth referenced by the word *beauty*:

12 .... For beauties pattern to succeeding men.

The sonnet concluding by introducing a rather endearing couplet that almost every-one has previously heard:

13 ..... Yet do thy worst, old **Time**, despite thy wrong,  
 14 ..... My love shall in my verse **eVer** live young.

*Being duteous to the Quarto* 'The Essex/Christ allusion' is certified by 'Sacred 3' in conjoining the 19 from the sonnet's title together with the *gematrical* 'T' for **Tiger** in line three, and the 'T' for **Time** in line thirteen.

Once again, recalling Shakespeare's meaning of line 'XIX' of his *avian-poem* "With the Breath thou giv'st and tak'st" - in which Elizabeth gave 'breath' to **Essex** when delivering him into the world - before finally extinguishing it. Then utilizing *gematria* again - confirmation of this fact is found in the first stanza of (S.19) as 'L' for **Lion** in line *one* equates to '11' and 'P' for **Phoenix** in line *four* equates to '15' totalling '26', then by subtracting the 'T' for **Tiger** worth '19' from '26' we arrive at the date-of-creation of the 'devoured' one's mother 'Elizabeth' - 7<sup>th</sup> September.

Understanding Hebrew, as our author did, he knew 'Aron Ha-berit' meant 'Arc of the Covenant', a place precious things were hidden away from prying eyes in the Temple of Jerusalem, perhaps a metaphor for our hitherto impotent poem, because approximately 420 years have passed since written.

Therefore, I would say hitherto, prying eyes have been somewhat deficient in their duties, while unfortunately for our long-lost author it would appear a great cruelty humanity is so disrespectful of truth - considering he said:

*“Time cannot make that false which once was true”.*

We are all guilty of holding romantic illusions of life and history, very often formed of fable not fact, at times conceived within a diaspora of whispers, that fatally we are not easily parted from. The human soul unable to abide conflict created at these times, when *belief* and *knowledge* are simultaneously juxtaposed, binary criteria perceived as threat, resulting in situations often causing psychological trauma for the host.

Now, before I conclude, I would just like to add that no *obvious* animosity is detectable in the letter Oxford wrote to Robert Cecil following Elizabeth's death, while we see in the real world from sympathies expressed within the *Injunction* (amongst the powerful) who specifically had clipped Oxford's "tyrant-wing" and who ultimately were exonerated, for by "limping-sway" we see Oxford and his cohorts 'disabled' & 'aggrieved'.

Therefore, following that terrible time when the breath of Essex entered his mouth - but failed to reach his lungs - that '*auger of doom*' that nocturnal '*shrieking harbinger*' that '*shadow of death*' - 'him' - Oxford wanted coming nowhere near his mourning band-of-brothers, although inevitably as it speaks of "exits and entrances" posterity will claim line 'XIX' of William Shakespeare's "The Phoenix and the Turtle" the most resonant:

*“With the breath thou giv'st and tak'st”*

For, as we have seen - these words represent a historical account of filicide, we also know Elizabeth initially signed Essex' death warrant, while just as quickly rescinding it. The psychological pressure she must have been under -almost too severe to imagine - little wonder she couldn't cope with it.

In the rarefied *ether* where our fabulous birds once flew the 'Phoenix' begot by her "sweet-robin"(the man she loved beyond all others) a fledgling (or two) but for *the good of the state*, this: "Painful warrior famousèd for might" should be put to death - that when the strike was given - he would be "from the book of honour razèd quite" his head severed from his body, but before his end -

those in attendance heard a dying-swan sing to God above, asking that angels may be sent down to lift his soul - to mercy's seat.

With an imploring tirade from the Secretary of State - Elizabeth had to endure an inordinate amount of pressure and *for the sake of the Kingdom* abjure her maternal feelings - for Cecil's sentiments were completely opposed to hers. He considered, the world would be a far less complicated place with one less bastard prince in it, while a dilemma for Elizabeth; who liked to be thought of as whiter-than-snow, was she didn't particularly want to be remembered as the 'black-widow-of-death' (both as *mother* and executioner) for after all - the word 'executioner' is not the most cherished in the English language.

### **'Twenty'.**

The emotional turmoil that raged within Elizabeth must have been unbearable whether Essex was ever her lover or no, for after-all, it was her who had bought him screaming into the world, before fleetingly - she found herself screaming. Hardly surprising then, the light that graced Tudor England began to shake, and although Oxford had to suffer the execution of his own half-brother, in line 'XX' of the poem a more empathetic, tender-hearted poet is found:

*"Mongst our mourners shalt thou go".*

These virtuous words show - sympathy from a son to a mother - although effectively only a symbolic offering, manifest in an invitation - flying high above the heads of mere mortals - from a *Turtle* to a *Crow*.

This *fifth stanza* then not only shows us 'to a 't' who our author was, but that amongst his virtues - was one of the most difficult to enact - *forgiveness*.

Oxford's compassion was because he could see under considerable duress - Elizabeth in her demented state - had signed a writ (commanding the death of her son) while he knew full well the driving force behind this doleful dictate was Robert Cecil - whose partisan actions found the Queen beleaguered, at a time the secretary of state considered he could have been more gainfully employed lining the streets from Holyrood to London with palm-fronds.

More significantly though; the Queen, following Oxford's supplication in respect of their son's life - reprieved his mortal soul with the words:

*"Not you".*

In reality of course, Queen Elizabeth was saving VVriiothesley - not Oxford (words illustrating how Oxford saw himself and his son as one Godly entity). While this same life & death cameo - we find described in the following excerpt, once again from (S.145) identifiable by the words:

*"Love's own hand".*

A sonnet reminding us of a famous moment from myth when Cupid (Love) wearing a quiver over his shoulder - in giving his mother Venus (Elizabeth) a kiss inadvertently grazed her breast with the tip of an arrow, as we hear VVriiothesley (condemned to death for treason) addressing his father - deliver the words *"I hate"* in vilification of his mother.

Those lips that *'loves own hand'* did make  
Breathed forth the sound that said *"I hate"*  
to me; that languished for her sake,  
*But when she saw my woeful state*  
*Straight in her heart did mercy come.*

We therefore find in line (20) of the-Phoenix-poem 'Oxford' offering his mother *'forgiveness'* in part because she had shown *mercy* to him by delivering from death the *'One'* most precious thing in his life.

In *nature* we see the wonders of a mother's love - consanguinity by ordination divine, whilst in tryst our eternal Tudor love-birds convey the virtues of mercy and forgiveness - "The Phoenix and the Turtle-dove" - uplifting our hearts - forever soaring 'midst the echelons of time.

*Philip Cooper fecit © Reviewed 04 - 12 - 2023.*

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