

Hidden Truths (Part II)

By Alexander Waugh

In the *De Vere Society Newsletter* (vol. 24, No. 2, April 2017), I presented a set of notes called 'Hidden Truths' showing how the title and dedication pages of Aspley's edition of *SHAKE-SPEARES SONNETS* (1609) were encrypted with information revealing that Oxford was buried on the exact spot in Westminster Abbey where, in 1740, Lord Burlington, Richard Mead and Alexander Pope erected the famous Kent-Scheemakers monument to William Shakespeare. Those notes were written under the hot and excitable glow of fresh discovery, and while standing by almost everything that was written in them, I should now like to correct a few matters and share further information about these ciphers that has come to light since April 2017. In particular, an explanation of the cipher 'key' by which the hidden messages can now be validated. By identifying and applying this 'key,' it has been possible not only to validate what was already found, but to discover more hidden information behind the innocent facade of these two pages. These notes are intended as a supplement to those published in April 2017. I apologise that they are dense and dry and that they will make very little sense to anyone who does not have a copy of the April *DVS Newsletter* to hand. Red numbers in brackets refer to the numbered paragraphs in that piece. A few copies of that edition remain in stock, which can be obtained upon application to chairman@deveresociety.co.uk.

The 'Key' (TTT). The three upside-down triangles of the Sonnets' dedication, known as 'tricquets reversed,' are representations of 'Three Times Three' (2i & 3a), a pattern which mirrors the famous 'Triple Tau' symbol venerated by the Knights Templar and the Royal Arch Freemasons as the *Clavis ad Thesaurum* ('Key to the Treasures'). Tau or T is a symbol of the holy cross and thereby a symbol of the crucified Christ. Each triangle (as with each T in the triple Tau) is also a representation of the three in one (a Trinity). Three triangles, or three Ts, are therefore expressed as 'Three Times Three.' It is no coincidence that 3 in Roman numerals is III (the Latin initial of Iesus three times) and that $3 \times 3 = 9$, and 9 in Roman numerals is IX (the Greek initials of Iesus Christos). It was with precisely these number and letter jugglings in mind that the Early Modern devotees of numerology and gematria were able to explain the mystery of the Trinity to one another.

So how does TTT, as represented by three triangles on the dedication page, serve as a ‘key’ to the *Sonnets’* encryptions? Imagine a real key that is turned in a lock: turn it once and the door does not open, turn it twice and again the door will not open, but turn the key for a third time and now it is unlocked. Applied to these ciphers this simply means that no single message in the *Sonnets’* encryption can be validated until it is either a) repeated three times (like TTT) or b) endorsed three times by Christ (TTT). In their ground-breaking study, *The Shakespearean Ciphers Examined*, (1957), William and Elizabeth Friedman stressed the importance of a cipher ‘key’ which, when applied, ‘precisely and inflexibly’ should exclude arbitrary readings and deliver one unambiguous message that is not reliant upon the decipherer’s judgment. This is precisely how the ‘key’ TTT works in this case.

If letters, instead of numbers, are invoked by the three reversed triangles they are surely three Vs, alluding to Christ’s famous words (John 14:6): ‘I am the Way and the Truth and Life and no one comes to God except through me (*Ego sum Via et Veritas et Vita nemo venit ad patrem nisi per me*). These words are construed to mean ‘I am the beginning (*Via*) the middle (*Veritas*) and the end (*Vita*)’ in the same way as TTT represents Christ as beginning, middle and end.

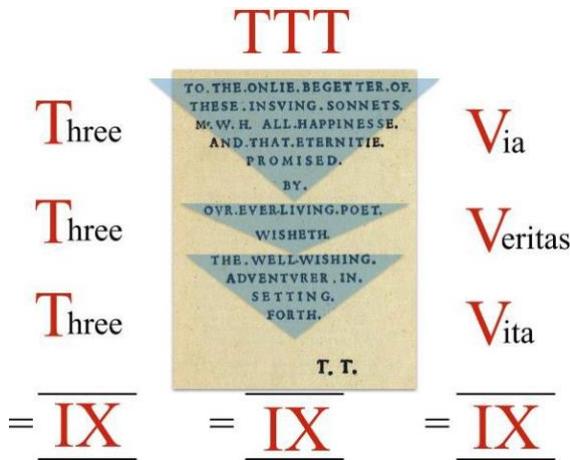


Fig 1: ‘Key to the Treasures’, ‘TTT’, represented in numbers and letters by three triangles

2. The Grid. In the April article (4d), I gave various reasons why the decipherer needed to lay out the letters of the *Sonnet's* dedication in a grid of 19 letters across. One of these (that T is the 19th letter of the Latin alphabet) was incorrect. Bearing in mind that "T" (Christ) is the all-important subject here and that, according to the 'key,' everything must be repeated three times or endorsed three times by Christ, I give now three reasons why the 19th grid must be used: 1) There are 19 Ts in the dedication (e.g. Christ appearing 19 times); 2) T (Tau) is 19th letter of the Greek alphabet so that in simple gematria T (Christ) = 19; and 3) 19 in the Roman numerals is XIX (Christos-Iesus-Christos), which mirrors the 'key' (TTT) as a representation of Christ three times.

3. Entry onto the Grid. Once the 19-ELS grid has been assembled the cryptanalyst should spot straight away that the *Clavis ad Thesaurum* (TTT) is vertically displayed at the bottom of column 12 (Fig. 2). On this grid, Christ is also represented as the 'Beginning' (T in column 1, row 1) the 'Middle' (I in column 10 'In Iesum Veritas Venit' (5b)) and the 'End' (T in column 13, row 8), reflecting the three Vs (*Via, Veritas, Via*) suggested by the dedication triangles:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
T	O	T	H	E	O	N	L	I	E	B	E	G	E	T	T	E	R	O
F	T	H	E	S	E	I	N	S	V	I	N	G	S	O	N	N	E	T
S	M	r	W	H	A	L	L	H	A	P	P	I	N	E	S	S	E	A
N	D	T	H	A	T	E	T	E	R	N	I	T	I	E	P	R	O	M
I	S	E	D	B	Y	O	V	R	E	V	E	R	L	I	V	I	N	G
P	O	E	T	W	I	S	H	E	T	H	T	H	E	W	E	L	L	W
I	S	H	I	N	G	A	D	V	E	N	T	V	R	E	R	I	N	S
E	T	T	I	N	G	F	O	R	T	H	T							

Fig 2: *In Iesum Veritas Venit*

4. Validation of the central capital I. This centred capital I (Iesus) with its message 'Truth comes through Jesus' (Fig. 2) is endorsed three times by Christ and thereby validated with the 'key' TTT, in the following way: 1) It is a capital I for Iesus; 2) It is joined to the central T (the Crucified Christ) of the Triple Tau in column 12; and 3) it is placed in column 10 (X for Christ). Thus the sign inspires the decipherer to seek Christ (*Veritas*) elsewhere on the grid in order to find further hidden truths.

5. Validation of the three symbols leading to Oxford in Poets' Corner.

Three symbols (see below) reveal the message "To the West Minster at South Cross Ile, St Peters, Edward de Vere lies here" (5e-5i):

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
T	O	T	H	E	O	N	L	I	E	B	E	G	E	T	T	E	R	O
F	T	H	E	S	E	I	N	S	V	I	N	G	S	O	N	N	E	T
S	M	r	W	H	A	L	L	H	A	P	P	I	N	E	S	S	E	A
N	D	T	H	A	T	E	T	E	R	N	I	T	I	E	P	R	O	M
I	S	E	D	B	Y	O	V	R	E	V	E	R	L	I	V	I	N	G
P	O	r	W	I	S	H	E	T	H	T	H	E	W	E	L	L	W	
I	S	H	I	N	G	A	D	V	E	N	T	V	R	E	R	I	N	S
E	T	T	I	N	G	F	O	R	T	H	T	T						

Fig 3: "To the West Minster at South Cross Ile St Peters, Edward de Vere lies here"

Each of these three symbols is validated by the 'key' TTT. Reading from left to right, the first (the Westminster Abbey pictogram) is: 1) subscribed ISH (IESHUA); 2) subscribed in reverse IHS (IESUS); and 3) is situated in column 3 (III). The second symbol, a rebus bearing the message 'South Cross Ile St Peters', is validated three times according to the 'key' TTT as it is 1) subscribed ISH (IESHUA); 2) it is overlaid with the message 'Christ have Mercy' set as a capital I (Iesus) (5g); and 3) placed in column 7, the number of Christ's mercy and forgiveness. St Peter asks: "Lord, how oft shall my brother sin against me, and I forgive him? Seven times?" In Luke 17:4 Jesus responds: "If he trespass against thee seven times in a day, and seven times in a day turn again to thee, saying I repent; thou shalt forgive him." The third symbol, a capital I containing the message 'Edward De Vere LIES HERE' is validated with the 'key' TTT as it is: 1) a capital I for IESUS; 2) prominently labelled 'ISH' (IESHUA) in its stem; and 3) placed in column 9 (IX for Iesus Christos). Thus, it can be shown that each of these three symbols is validated by the 'key' TTT.

The cryptor's determination to stick to the key is further shown in the strict adherence to threes. The encryption consists of three capital Is, three ISH (IESHUA) labels and pictograms (4th T, Peters Cross and Westminster Abbey); thus 'Three Times Three' is recorded not only by each individual symbol but across the board of nine symbols.

6. **‘Shake-speares Sonnets all by God and Oxford’**. This message is encrypted three times, twice on the title-page and once on the dedication page, thus conforming to the validation requirement of the ‘key’ (TTT) in the following ways:

a) The message discovered by John Rollet ‘THESE SONNETS ALL BY EVER THE FORTH T,’ obtained by counting the words demarcated by dots and hyphens in the order 6-2-4 (4a), is balanced by another message (found by Alan Green), obtained by ignoring the hyphens and counting only the words demarcated by dots in the order 6-2-4. This message reads: ‘THESE SONNETS ALL BY EVER-LIVING WELL-WISHING T’.

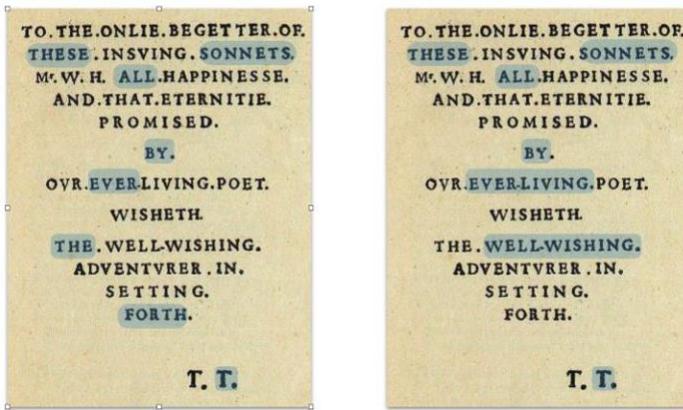


Fig 4: ‘These Sonnets all by E Ver

‘These Sonnets all by God’

Jesus says ‘I and the Father are one’ (John 10:30); thus ‘I’ (Christ) and God are the same. God is ‘ever-living’ and ‘well-wishing’ i.e. ‘benevolent,’ from Latin *bene* (well) and *volens* (‘wishing’). “His benevolence remaineth for ever” (*Chronicles* 9:9). Therefore, by simply switching the hyphens either on or off, the dedication page provides two equal and co-existent messages: ‘These Sonnets all by God’ (no hyphens) and ‘These Sonnets all by EVer’ (with hyphens), conforming to the Pauline theology: “Christ liveth in me” (*Galatians* 2.20) and “I labored more abundantly than they all ... yet not I, but the Grace of God which was within me” (1 *Corinthians* 15). The message is telling us that the sonnets were written by Oxford and by the ‘grace of God’ within him. Oxford and Shakespeare both express this theology in the phrase ‘I am that I am.’

b) The second presentment of this message is to be found enciphered by the Chi-Rho symbol of Christ hidden on the title page. In the April notes (6c), I explain how this was achieved:

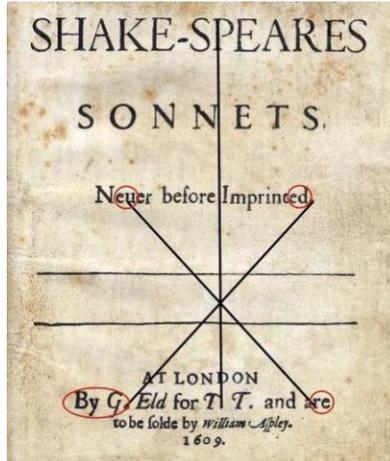


Fig 5: 'SHAKE-SPEARES SONNETS By G[od &] de Vere'

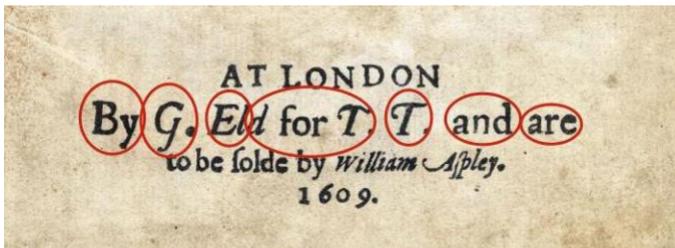
Following the instruction to find the truth (*Veritas*) through Jesus (Fig 2), it should be noticed that the *chi* (the X for Christ) of the Chi-Rho symbol (5d) is pointing at each line end to 'de ve-re' and 'By G.' The capital G is used by Freemasons to denote God-Geometer the Grand Architect of the Universe (Fig. 6) Here the Chi-Rho symbol joins 'SHAKES-PEARES SONNETS' to the message By G[od &] de Vere.





Fig 6: God/ 'Geometer' Grand Architect of the Universe

c) The third presentment of this message that finally validates it according to the 'key' (ITT) is to be found enciphered in the line beginning 'By G,' which is precisely 17 letters long. I have shown how 'd for T' means 'Oxford' (6a). Bearing this in mind, and also the fact that G and T are the same (God and Jesus), this line can be shown to contain the message 'By G[od] and Oxford 17 Earle.' Note how the two Ts of the initials Thomas Thorpe are printed in different fonts. The first is made to look like an ox head while the second set in the same swash font as the G of God (Fig. 7)



By **G** and Oxford 17 Earle

Fig 7: 'SHAKE-SPEARES SONNETS By G[od] and Oxford 17 Earle'

Therefore, the message 'Shake-Speares *Sonnets* by God and Oxford' is validated by its repetition three times in conformity with the 'key' (ITT). Those playing by the rules of the game, must now accept this message as fact, or tear up the rule- book and be disqualified from the game.

7. Oxford as '1740': In the April notes I showed how Oxford was indicated by the numbers 17 and 40 (7b) in the *Sonnets'* dedication, and pointed out that the Westminster Shakespeare monument was erected in 1740, with this date mysteriously carved in Roman numerals upon it. I should like to add to these observations that the scroll to which Shakespeare is pointing has 17 and 40 encrypted across its top left corner. The first line has deliberately chopped the 'e' of Towers to create a line of 17 letters.

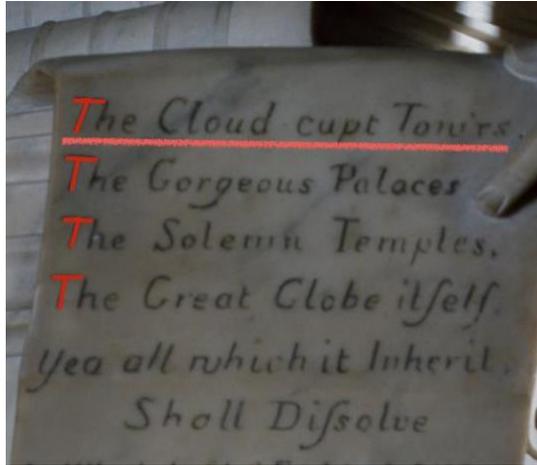


Fig 8: '1740' (17 4T) on the Westminster Monument.

Hamlet's last speech in the *First Folio* ends "The rest is silence. O, o, o, o Dyes" (9b). It has been pointed out to me that "The rest is silence." constitutes 17 characters, followed by 4 Os (40) yielding the message '1740 dyes,' while in the deposition scene from *Richard II* (9c), I have counted an astonishing 17 encrypted 40s, providing the message that 1740 (i.e. Oxford) "must nothing be...will undo himself etc." In the 17-letter line of the *Sonnets'* title-page (see 5c above), the message 'for T' at its centre is obvious and prominent. I question whether the 17 characters under the four Ts on the Stratford epitaph is deliberate or accidental (Fig 9).

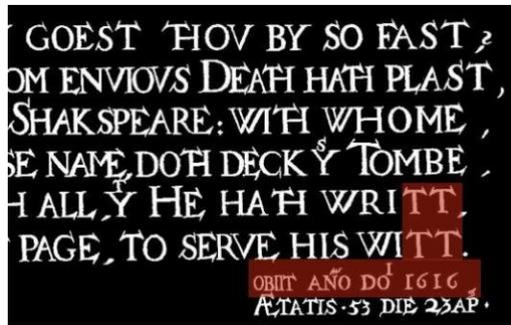


Fig 9: '1740' (17 4T) on the Stratford Monument – deliberate or accidental?

8. The 3rd Encryption (background). Since everything concerning the *Sonnets'* ciphers is dished out in threes (*tria sunt omnia*), it should come as no surprise to learn that a third encryption is hidden on these two pages. We have seen the one on the title-page (6a-7b) and the one pointing to Poets' Corner, Westminster Abbey, on the left-hand side of the 19-ELS grid of the dedication text (5c-5i), but what about the right-hand side of that grid? To understand what is hidden here it is necessary first to ponder the phrase with which the dedication begins: "To the onlie begetter of these insuing sonnets Mr W.H." Most scholars are of the view that 'Mr W.H.' is Henry Wriothesley, Master of Arts of St Johns College Cambridge (1589), with his initials reversed. Now we know that at least one reason why his initials were reversed was to accommodate the W into the cryptogram of 'The Westminster.' A body of Oxfordian scholars is now starting to investigate the possibility that Oxford may have surrogated an heir to his earldom (i.e. Henry, 18th Earl of Oxford) by persuading Henry Wriothesley (the 'Fair Youth' of the *Sonnets*) to beget a son for him. For evidence supporting this thesis see 'Shakespeare's Vulgar Scandal' at <https://www.youtube.com/watch?v=Q6l70pqqQEY>.

As far as the sonnets are concerned, the evidence presented here may be confined to the simple fact that the Poet (Oxford) writes 17 consecutive sonnets (1-17) persuading the begetter (Henry Wriothesley) to have a son "for love of me," which son appears to have been begotten in Sonnet 18, a sonnet which, by the way, was alluded to by Anthony Mundy's 1619 dedication of *Primalcion of Greece* to the 18th Earl of Oxford.

<p>Edward 17</p>  <p>SHAKE-SPEARE</p>	<p>Henrie Wriothesley</p>  <p>Onlie Begetter</p>	<p>Henrie 18</p>  <p>Ensuing Son?</p>
<p>Sonnets 1- 17</p> <p>Your summer will be cut short by ragged Winter You will grow and live in it and in my rhyme</p>		<p>Sonnet 18</p> <p>"thy eternal summer shall not fade" "in eternal lines to time thy grow'st"</p>

Fig 10: Clues to ‘Onlie Begetter’ and the ‘first heir’ of Oxford’s invention in the Sonnets.

The third encryption confirms that this is indeed the case. It is structured on the same principle as the first encryption (Fig. 3) being concealed on the same 19-ELS grid of the dedication text, and being similarly organised as three symbols each validated by the ‘key’ TTT. I shall begin by explaining the first two of these symbols (Fig. 11):

HEED VERES PATERNITY LIE	VERES LINE
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
T	O	T	H	E	O	N	L	I	E	B	E	G	E	T	T	E	R	O
F	T	H	E	S	E	I	N	S	V	I	N	G	S	O	N	N	E	T
S	M	r	W	H	A	L	L	H	A	P	P	I	N	E	S	S	E	A
N	D	T	H	A	T	E	T	E	R	N	I	T	I	E	P	R	O	M
I	S	E	D	B	Y	O	V	R	E	V	E	R	L	I	V	I	N	G
P	O	E	T	W	I	S	H	E	T	H	T	H	E	W	E	L	L	W
I	S	H	I	N	G	A	D	V	E	N	T	V	R	E	R	I	N	S
E	T	T	I	N	G	F	O	R	T	H	T	T						

Fig. 11: The First 2 Symbols of Encryption 3.

- a) **1st two symbols** (Fig. 11 above). The large cross (a 4T cross or ‘cross potent’) centred on column 9 contains an anagram that is consistent in tone with the imperatives on Shakespeare’s monument at Stratford (‘Stay passenger...Read if thou canst’). Here the anagrammatised message entreats the reader to ‘HEED VERES

PATERNITY LIE' (51). The second shape, an ancient symbol of male generative power, contains the anagram of 'VERES LINE.' The coincidence of theme between these messages is obvious. If a paternity lie has been told in the Vere family, it must, by necessity, affect Vere's line, while the coincidence of theme between the visual symbol of male generative power and the message it contains 'VERES LINE', provides further evidence of the intentionality of the message.

Each of these two symbols is validated according to the 'key' (TTT), as follows: The 'Paternity Lie' cross is 1) set as a cross (Jesus Christ); 2) centred on column 9 (IX, Iesus Christos) and 3) with 'ISH' (Ieshua), prominently displayed at the head of its vertical stipe. The second symbol ('Veres line') is correspondingly enfolded in two sets of triple taus at its base (TTT and TH), while the column number (14) indicates an extraordinary connection between Vere's male line and the male line of Jesus Christ by allusion to the Chapter 1 of the *Gospel of Luke*, in which verse 17 reads: 'So all the generations from Abraham to David are *fourteen* generations; and from David until they were carried away into Babylon, *fourteen* generations; and after they were carried away into Babylon until Christ, *fourteen* generations.' Christ's male line is thus measured in groups of 14 generations, but was Christ actually descended from this ancient line? The very next verse (18) reads: 'Now the birth of Jesus Christ was thus: When as his mother Mary was betrothed to Joseph, before they came together, she was found with child of the Holy Ghost.' Joseph considered casting Mary out when he discovered she was already pregnant, but was dissuaded from this action by an angel. Note the coincidence of verse numbers 17 and 18, critical numbers here where we are considering the descent of Henrie, 18th Earl of Oxford from the 17th earl's ancient line. Is the cryptor telling us that the separation of the 18th Earl of Oxford from the lineage of the 17th Earl is mirrored by the separation of Jesus from the ancient line of Joseph?

- b) **The 'ONLIE BEGETTER' HENRIE WRIOTHESLEY himself.** When the late John Rollet discovered the name 'WR- IOTH-ESLEY' on the 18-ELS grid (Fig. 12), he could not understand why it had been broken into two sections with the 'WR' placed so far from 'IOTH-ESLEY' but guessed that he was looking at some small part of a greater encryption that he could not see. He was right.

c) **The ‘INSVING SONN’ HENRIE VERE himself.** The same technique is used to reveal the name of begotten son: HENRIE VERE:

																			HEED VERES					VERES				
																			PATERNITY LIE					LINE				
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19										
T	O	T	H	E	O	N	L	I	E	B	E	G	E	T	T	E	R	O										
F	T	H	E	S	E	I	N	S	V	I	N	G	S	O	N	N	E	T										
S	M	r	W	H	A	L	L	A	P	P	I	N	E	S	S	E	A											
N	D	T	H	A	T	E	T	E	R	N	I	T	I	E	P	R	O	M										
I	S	E	D	B	Y	O	V	R	E	V	E	R	L	I	V	I	N	G										
P	O	E	T	W	I	S	H	E	T	H	T	H	E	W	E	L	L	W										
I	S	H	I	N	G	A	D	V	E	N	T	V	R	E	R	I	N	S										
E	T	T	I	N	G	F	O	R	T	H	T																	

INSVING SONN HEN-RIE VERE HIMSELF

Fig 14: The ‘Insving sonn’ now unmasked as ‘Henrie Vere himself’

In Fig. 14 (above), I have highlighted how the name HEN-RIE is placed next to the surname VERE, at the base of the symbol for VERES LINE. As with HEN-RIE WR-IOTH-ESLEY, both Christian and surname of HEN-RIE VERE are arranged so that each covers the two symbols ‘VERES PATERNITY LIE’ and ‘VERES LINE.’ If Henrie Vere were named after his natural father, Henrie Wriothesley, we may be excused for using the same diagonal ‘HEN-RIE’ for both men. The triangular pattern VERE (Henrie’s surname) set as VRE with E on top, is ingeniously mirrored at the heart of the ‘PATERNITY LIE’ symbol (Fig. 14). Applying the *IPSE* (‘himself’) to Henrie Vere, since it spurs from the last E of VERE (column 14, row 6) to the E of column 18 (Henrie Vere was 18th Earl of Oxford), brings us to Henrie Vere’s label, set directly beside it: ‘INSVING SONN’. As with Henrie Wriothesley, so Henrie Vere’s Christian name, surname and label each connect to the ‘PATERNITY LIE’ and ‘VERES LINE,’ thereby revealing Henrie Wriothesley to be the ‘ONLIE BEGETTER’ of Henrie Vere, the ‘INSVING SONN’. The symbol ‘VERES LINE’ must be understood as Henrie Vere’s line, and not the ancient Vere line from which Edward de Vere descends.

d) **EO/1740/the Fourth T himself.** Needless to say, this encryption must consist of three, not two, symbols (TTT). Note the empty space to the right of VERES LINE (Fig. 13). Note also how the final E of *IPSE* (Fig. 14) borders

‘ONLIE BEGETTER’ to the North, ‘INSVING SONN’ to the West and ‘EO’ to the South. Column 17 is central to the unused space. Knowing that Oxford is represented by the numbers 17 and 40, and is three times represented as the ‘Fourth T’ let us see what happens when we form a fourth ‘t’ (an upside-down cross of St Peter) by crossing column 17 with row 4 to create a ‘17 4T’ symbol:

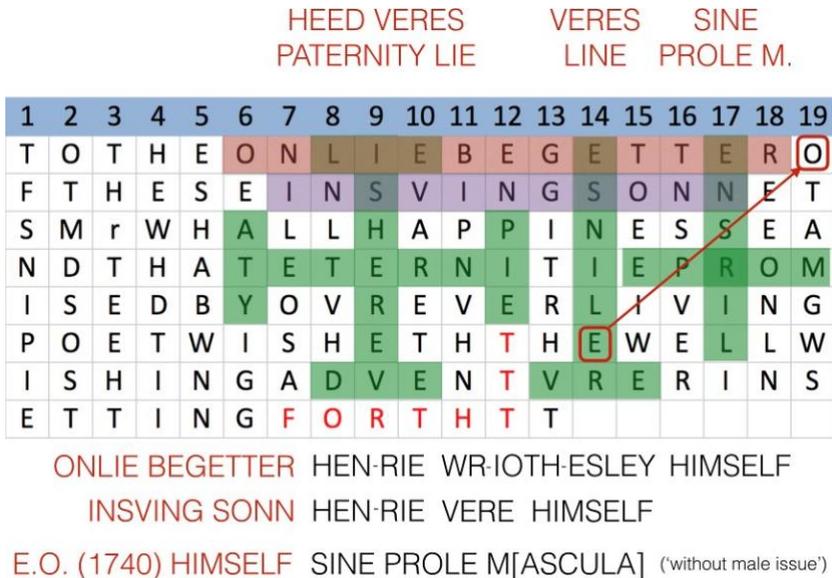


Fig. 15: The third symbol revealing Oxford to be without male heir.

This third and final symbol (shown in Fig. 15) can be validated as a representation of Edward de Vere with the ‘key’ (‘TTT’), using a three-fold repetition: 1) It is a 17 4T (see 7 above); 2) The *IPSE* (‘himself’), here used for the 3rd time, runs across this symbol connecting the letter E to the letter O, Oxford’s initials (EO) as subscribed to his poems e.g. *In Paradise of Dainty Devices* (1576) and 3) the symbol is an upside-down cross, e.g. the ‘fourth cross’ of St Peter, and Oxford is three times named as ‘the Fourth T’ in the encryptions (4a, 5c & 6a). Like HEN-RIE VERE and HEN-RIE WR-IOTH-ESLEY, Oxford is also connected to all three symbols - by the E in ‘VERES LINE’ and by the ‘FORTH T’ rebus with ‘DE VERE’ inside it placed above the word ‘FORTH’ in the ‘PATERNITY LIE’ cross (5c).

Having established the third symbol as a valid representation of Oxford using the 'key' (TTT), it remains only to decipher the message contained within it – a message which must, by necessity, bear relevance to 'VERES PATERNITY LIE' and 'VERES LINE' and the involvement of two Henries Wriothesley and Vere. It does. Oxford's symbol contains an anagram 'SINE PROLE M.' This may not mean much to some but to the genealogist it will be instantly recognisable as the common and familiar phrase (usually abbreviated to *s.p.m*) which stands for *sine prole mascula*, meaning 'without male issue' or 'without male heir'. This completes the third and final encryption. Like the first (also on the 19-ELS grid), it is constructed of three relevant symbols each validated by the 'key' (TTT), each concerning three gentlemen, and each containing a relevant message connected to Shakespeare's 'vulgar scandal' – a third perfect example of "Three Times Three" mirroring of the 'Key to the Treasures' (TTT) as set out by three tricquets of the dedication itself. The cryptographer's appeal to 'HEED VERES PATERNITY LIE' has thus been obeyed and, by strictly and rigidly applying the 'key,' has been shown that Henrie Vere, 18th Earl of Oxford, was the natural son of Henrie Wriothesley and that Oxford had no legitimate male heir. The identity of the 'ONLIE BEGETTER' is revealed as Henrie Wriothesley, 3rd Earl of Southampton, and the meaning, at least of the first 18 sonnets by Shake-speare, has been satisfactorily explained.

9. The Cryptographer. Finally, to reveal the hand of the genius who constructed these three masterpieces of encryption according to the 'key' (TTT). 1) In the first symbol of the first encryption (Fig. 16a), we notice a capital D placed in the centre of the cloister of Westminster Abbey; 2) in the first symbol of the second (Fig. 16b) the word 'DEE' appears diagonally across between columns 8-10 ('VERES PATERNITY LIE'); and 3) in the third encryption (Fig. 16c) on the title- page, a concealed Delta (Greek D) with which the Queen Elizabeth's conjuror, mathematician, mystic and cryptographer John Dee, regularly identified himself:

1	2	3	4
T	O	T	H
F	T	H	E
S	M	r	W
N	D	T	H
I	S	E	D
P	O	E	T
I	S	H	I

6	7	8	9	10	11	12
O	N	L	I	E	B	E
E	I	N	S	V	I	N
A	L	L	H	A	P	P
T	E	T	E	R	N	I
Y	O	V	R	E	V	E
I	S	H	E	T	H	T
G	A	D	V	E	N	T
G	F	O	R	T	H	T

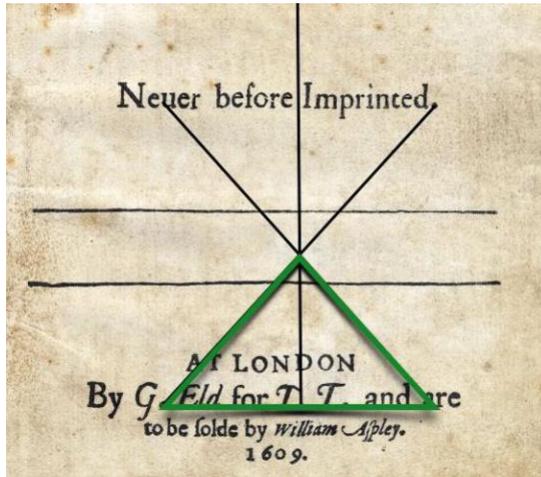
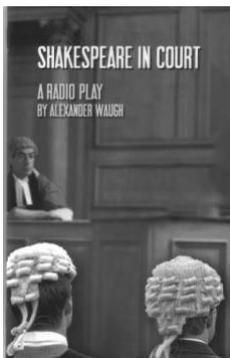


Fig. 16, a, b, c: Does John Dee sign each of the three Sonnets' ciphers?

[The Author respectfully asks DVS members not to duplicate, circulate or publish details of this article for the time being.]

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