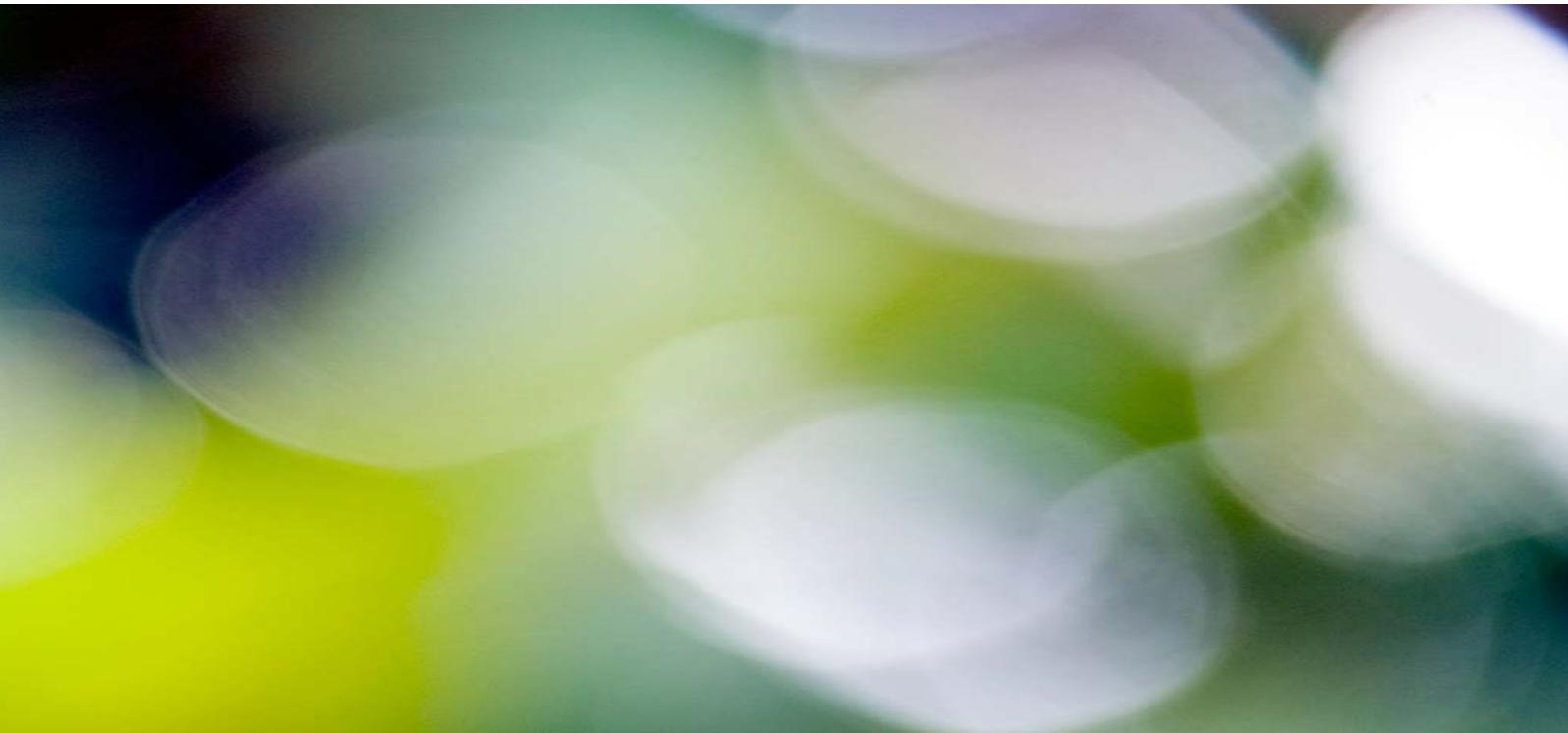


SHAKESPEARE UNEARTHED



shakespeareauthorship.co.uk

Preface

It is without doubt and as such undeniable, that a man named William 'Shakspere' lived in Stratford upon Avon during the Elizabethan era and died in 1616; posthumous evidence supports the claim. However, there are an increasing number of cynics who do not accept the writer *is* the Stratford man.

How does one begin to piece together evidence of a person who was a literary genius of supreme erudition and verve. Almost 400 years have intervened since Shakespeare was amongst the living. How is it possible anyone can sit comfortably and discuss proof of authorship, without fear of offending the dead let alone the living? Then let us tread lightly and excuse the slight, in our effort to put wrong, right.

Let us go forth to study the evidence and not be perturbed by what we find, for truth is fiction and fiction is truth and in that there is no denying.

HAMLET

*O God, Horatio, what a wounded name,
Things standing thus unknown, shall I leave behind me!
If thou didst ever hold me in thy heart,
Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain,
To tell my story.*

Shakespeare

Orthodox View

William Shakespeare was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon".

Shakespeare was born and brought up in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613 at age 49, where he died three years later. Few records of Shakespeare's private life survive, and there has been considerable speculation about such matters as his physical appearance, sexuality, religious beliefs, **and whether the works attributed to him were written by others....**



The Chandos portrait
Artist and authenticity unconfirmed
National Portrait Gallery, London

Sexuality

The sexuality of William Shakespeare has been the subject of recurring debate... Scholars have speculated that he was bisexual, based on an analysis of the sonnets, many of which, including Sonnet 18 "Shall I compare thee to a summer's day", are **love poems addressed to a man**, the "Fair Lord", and which contain plays on words relating to sexual desire between men.... The question of the **sexual orientation of the sonnets' author** was openly articulated in 1780, when George Steevens, upon reading Shakespeare's description of a young man as his "master-mistress" remarked, "it is impossible to read this fulsome panegyrick, addressed to a male object, without an equal mixture of disgust and indignation".... Stanley Wells addressed the topic in *Looking for sex in Shakespeare* (2004), noting that a balance had yet to be drawn between the deniers of any possible homoerotic expression in the sonnets and more recent, liberal commentators who have "swung too far in the opposite direction" and allowed their own sensibilities to influence their understanding.

Source: http://en.wikipedia.org/wiki/Sexuality_of_William_Shakespeare

Here are a few famous quotes, addressing the authorship of the works.

"I am sort of haunted by the conviction that the divine William is the biggest and most successful fraud ever practiced on a patient world."

~ **Henry James** (1843 - 1916)

"I no longer believe that William Shakespeare the actor from Stratford was the author of the works that have been ascribed to him."

~ **Sigmund Freud** (1856 - 1939)

"It is a great comfort... that so little is known concerning the poet. The life of William Shakespeare is a fine mystery and I tremble every day lest something should turn up."

~ **Charles Dickens** (1812 - 1870)

"Stratford, a small back settlement which in that day was shabby and unclean, and densely illiterate. Of the nineteen important men charged with the government of the town, thirteen had to "make their mark" in attesting important documents, because they could not write the names."

~ **Mark Twain** (1835 - 1910)

If not he, then who?

And what did Chaplin have to say about the Stratford man ...

"it is easy to imagine a farmers boy emigrating to London and becoming a successful actor and theatre owner; but for him to have become the great poet and dramatist, and to have had such a knowledge of foreign courts, cardinals and kings, is inconceivable to me."

Charlie Chaplin (1889 - 1977)

We could spend an eternity deliberating the evidence and at the end be none the wiser. The Stratfordian scholars are adamant that the man from Stratford is the writer. However, there is a 2nd school of thought called the 'Oxford Society' who believe the Earl of Oxford to be the most likely of candidates for the authorship.

And their argument is:

The works of Shakespeare are universally recognised as one of the greatest literary achievements in history. The dramas explore the human condition - from the heights of lyrical passion to the depths of despair - in a manner that has rarely been equalled, making them as relevant today as they were to the Elizabethan audiences who first witnessed them.

For many people, the idea that there is any doubt as to the authorship of these great works will come as a surprise. Surely, they will ask, is it not only obvious but proven by archive documents that William Shakspere (the most usual contemporary rendering of his name) from Stratford on Avon was the towering genius who wrote them?

Certainly, this was the accepted position when people first began to research the biography of Shakspere in the late eighteenth century. Yet the more that was discovered about the man, the more doubts were awakened. No records exist that Shakspere received any education - yet the plays were clearly written by an accomplished classical scholar; no evidence exists that he ever travelled abroad - yet the fourteen plays set in Italy clearly betray direct personal knowledge of a number of Italian cities and a fluency in the language; the setting for all but one of the plays is right at the heart of a royal or imperial court and the characters display an easy familiarity with court etiquette and the political rivalries of court life - yet no record has been discovered that Shakspere was ever even a minor courtier.

Academics have never found a single document which proves that Shakspere was an author - from the contemporary documents that have been discovered all we know about the man's interests is that he conducted a number of business transactions which included a small share in the Globe Theatre. Six ineptly penned signatures are the only examples we have of his abilities as a writer - there are no letters home to his wife and there are certainly no original literary manuscripts.

As doubts about the apparent chasm between Shaksper's known life and the works of Shakespeare grew, people naturally asked the question, "Well if Shakspere wasn't the author, then who was?" And over the last hundred years or so many candidates - from Marlowe to Bacon and the Earl of Derby - have been proposed and championed by ardent followers.

Today, 400 years after his death, there is only one serious candidate left in the field, only one man whose life matches the historical and literary evidence in all respects - Edward de Vere, the seventeenth Earl of Oxford.

Source: www.deveresociety.co.uk

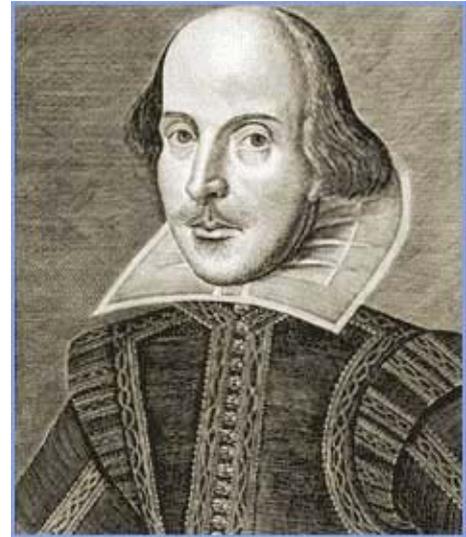
Edward de Vere is noteworthy and one to be considered seriously. We shall return to him later.

Beyond Reason

In truth it is near impossible to know for sure whom Shakespeare was by using conventional methods of reasoning, for the authorship is not hidden from you academically, it is concealed esoterically. And only with that approach in mind will you resolve the mystery. Let us begin our resolution here, starting with the Martin Droeshout engraving.

The Martin Droeshout Engraving

The "First Folio" is of major importance to William Shakespeare as it is the first collected edition of Shakespeare's plays. The copper-engraving picture of William Shakespeare is signed Martin Droeshout on the title page of the 'First Folio' (1623). It can be confidently attributed to Droeshout. It must be remembered that during Shakespeare's era that only engravings could be used to illustrate such documents, it was not possible to reproduce paintings of portraits. The famous picture engraving, prefixed to the First Folio of Shakespeare plays, is said to contain many strange clues as to the possible authorship of its content - often referred to in the web of intrigue surrounding the mystery of the William Shakespeare as the 'Identity Problem'.



Martin Droeshout Engraving
First Folio title page (1623)

A Closer Look

There are many peculiarities about the engraving, which have strengthened the arguments of the Shakespeare Identity and Authorship Problem. The following comments and speculations have been made by various experts about the engraving.

The Head

The head is out of all proportion with the body. There is a peculiar line running from the ear down to the chin. Does this signify that the face is in fact a mask? The mask speculation was suggested by Sir Edwin Durning-Lawrence (author of *Bacon is Shakespeare*) who stated that it was a cunningly drawn cryptographic picture. Could it be an Actor's mask or even someone's Death Mask? Is it a mask attached to the back of someone's head? It has also been suggested that the eyes are wrong as they are in fact two right eyes. So we start the trail of the possible concealed messages in the Martin Droeshout engraving of Shakespeare...

The Doublet

The engraving on the doublet is quite intricate but on closer inspection it seems to show according to Sir Edwin Durning-Lawrence, author of *Bacon is Shakespeare*, the front of the right arm is on one side but, 'without doubt', the back of the left arm on the other side. The picture was given to two tailoring journals, 'The Tailor and Cutter', March 1911 and 'The Gentleman's Tailor', April 1911. Both these trade journals agreed that the figure was clothed in a coat composed of the back and the front of the same left arm. This was proved by cutting out the two halves of the coat and showing them shoulder to shoulder.

The Collar

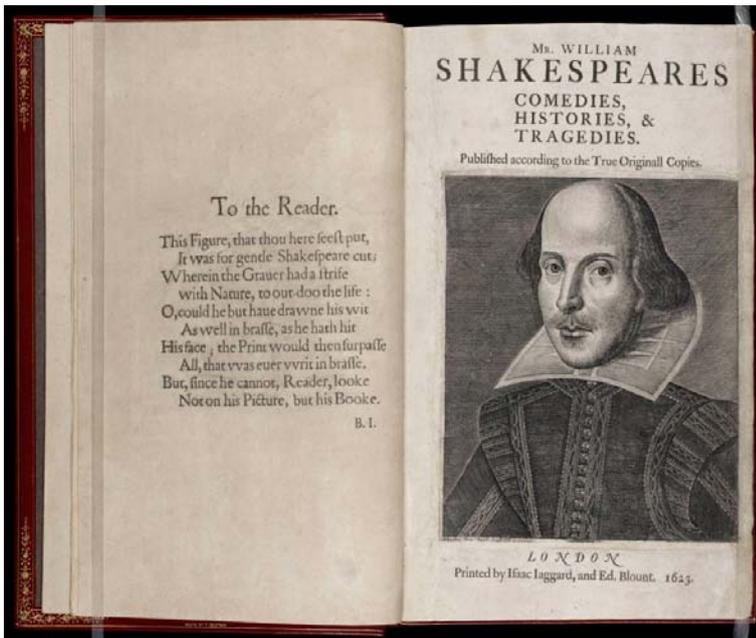
It has been suggested that the type of collar depicted on the engraving did not exist. This is not a style of collar that has ever been traced to any one else during this era, it appears to be completely unique. The head does not appear to be connected to the body but is sitting on the collar. We were intrigued by the Droeshout picture. The collar, as depicted, would have been an impossible part of Shakespeare's apparel - the collar looks solid, it has no fastenings, how would you put this on? So we looked at the collar at all angles - if it was not a collar what else could it possibly be?

Source: www.william-shakespeare.info/william-shakespeare-droeshout-engraving.htm

Let us look closer at the image – and the accompanying poem by Ben Jonson (1572 - 1637).

The First Folio

Take a good look at the book below, note what you see and think; for truth is stranger than fiction, and fiction is truth you will see.



The first clue to Shakespeare is in the title of the book. Break the words down & take a second look.

COMEDIES, HISTORIES & TRAGEDIES

CARE OF ME DIES
HIS TO RIES (RISE) &
TUDOR ROSE AGE DIES

The information in the title-code states that the person known as Shakespeare was a **ward** of Elizabeth Tudor.

ward n
somebody, especially a child or young person, who is under the **care of** a guardian or a court

Source: Encarta® World English

Here is an explanation for those who might be a little confused.



TRAGEDIES

Queen Elizabeth 1st of England was the last monarch of the Tudor dynasty. Sometimes called the Virgin Queen Gloriana, she died without issue... she had no Tudor heir to pass the crown to and as a consequence: **TR-AGE-DIES = TUDOR ROSE AGE DIES**

HISTORIES

The meaning of **HIS TO RIES (RISE) = JAMES VI** King of Scotland inherits the thrown from the last Tudor monarch to become King James 1st of England... The Stuart (Jacobean) era begins.

COMEDIES

And last but not least **CO-ME-DIES**, once you understand the meaning is in the word itself, it doesn't take long to rationalise the answer. Care Of = C/O or abbreviated CO

The elusive Bard appears to be in the 'Care Of' Elizabeth Tudor; Shakespeare is a ward or 'under the protection' of the Queen... and unless the Stratford man was this, it cannot possibly be him.

Oxford was the only son of John de Vere, 16th Earl of Oxford and Margery Golding. After the death of his father in 1562, he became a ward of Queen Elizabeth and received an excellent education in the household of her Principal Secretary, Sir William Cecil.

Source: wikipedia.org

17th Earl of Oxford

Edward de Vere, 17th Earl of Oxford (12 April 1550 – 24 June 1604) was an English peer and courtier of the Elizabethan era. Although he had a reckless, unpredictable, and violent nature that precluded him from attaining any court or government responsibility and led to the ruination of his estate, Oxford was noted in his own time as a patron of the arts, lyric poet, and playwright, and since the 1920s he has been the most popular **alternative candidate proposed for the authorship of Shakespeare's works.**



Oxford was the only son of John de Vere, 16th Earl of Oxford and Margery Golding. After the death of his father in 1562, he became a **ward of Queen Elizabeth** and received an excellent education in the household of her Principal Secretary, Sir William Cecil. Oxford was a champion jousting, travelled widely throughout Italy and France, and is recorded by Stow as having introduced various Italian fashions to the English court. He served briefly in the Northern Rebellion (1569–1570), and in 1585 he joined the Earl of Essex in Flanders during the Anglo-Spanish War and commanded a cavalry company, but he quit the field before seeing action.

Oxford was an important courtier poet and was praised as a playwright, although none of his plays survive. He was noted for his literary and theatrical patronage, and between 1564 and 1599 some 33 works were dedicated to him by authors including Arthur Golding, John Lyly, Robert Greene and Anthony Munday. From 1580 up to his death, Oxford was the patron of a company of players. In 1583 he bought the sublease of the first Blackfriars Theatre and gifted it to the poet-playwright Lyly, who operated it for a season under Oxford's patronage.

An untimely death and corrupt Wardship

On 28 July 1562, only a few days before his death, the 16th Earl had made a will in which he had named Robert Dudley a supervisor. Dudley, later made First Earl of Leicester by the Queen, was already reputed to be her lover.

Because the 16th Earl held land from the Crown by knight service, after his father's sudden death, Oxford became a royal ward of the 29 year-old Queen, and was placed in the household of Sir William Cecil, her Secretary of State and chief advisor. In the following year, the Queen, by a grant made on 22 October 1563, expressed her desire to 'benefit' Robert Dudley and turned over the core lands of the Oxford earldom to him for an annual rent. This grant was unprecedented in the annals of the Court of Wards; the usual procedure was for the Queen to dispose of a royal ward's lands outright for a cash sum to cover his wardship expenses. It is probable that, because Robert Dudley had limited finances at the time, the Queen took liberties with the wardship system in order to directly benefit him.

In this transaction was the foundation for Oxford's later financial ruin. Leicester's stewardship of other properties reveals a customary practice of stripping lands of their assets, leaving them worthless. It is likely that the de Vere lands were mismanaged in a similar fashion during Leicester's tenure, with the estate servants serving Dudley's interests, not Oxford's.

The Oxford Society should not rejoice just yet, there is still more to come.

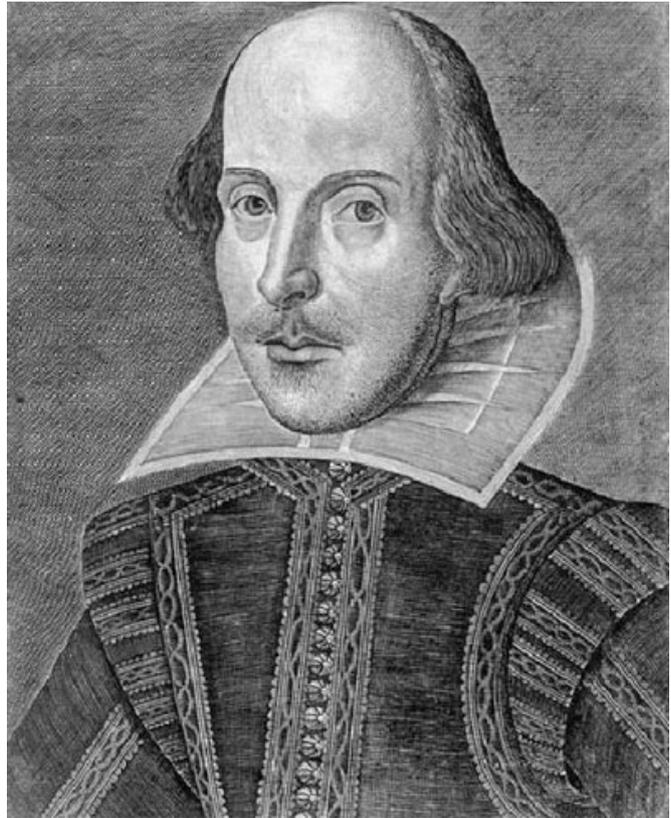
This picture has many anomalies: Two right eyes, the right arm of the doublet is from the back of the left arm and the collar is most peculiar too. His head is suspended above his body, there is no sense of neck and the face has a line as though it were a mask.

Before we touch on these anomalies, let us read the poem by Ben Jonson.

To the Reader

This Figure, that thou here feeft put,
It was for gentle Shakefpeare cut;
Wherein the Grauer had a ftrife
with Nature, to out-doo the life :
O, could he but haue drawne his wit
As well in braffe, as he hath hit
His face; the Print would then furpaffe
All, that was euer writ in braffe.
But, fince he cannot, Reader, looke
Not on his Picture, but his Booke.

Ben Jonson



To the Reader: Ben Jonson writes, "gentle Shakespeare cut." One would normally attribute the sense of the line to the cut of the engraving but for one demonstrable reason... there is no sense of NECK. The head appears not connected to the body' and the collar seems solid. Cut... head not connected to body... solid collar, these are clues. The collar represents the blade of an axe, the preserve of aristocracy for HIGH TREASON.

Likewise, there is a clue in the sleeves of the doublet. The right arm of the doublet is from the back of the left arm. In other words the sleeve has moved from 'left to right', the answer believe it or not is concealed phonetically.

left to right = left to write

This noble individual did not suffer a death... but was, 'left to write'. It means this person was surreptitiously reprieved (secret pardon), and by consequence fate has bequeathed humanity literature of the utmost eloquence and delight.

Hamlet

*To be, or not to be, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles
And by opposing end them.
To die—to sleep, No more;
and by a sleep to say we end The heart-ache
and the thousand natural shocks
That flesh is heir...!*

The Tower

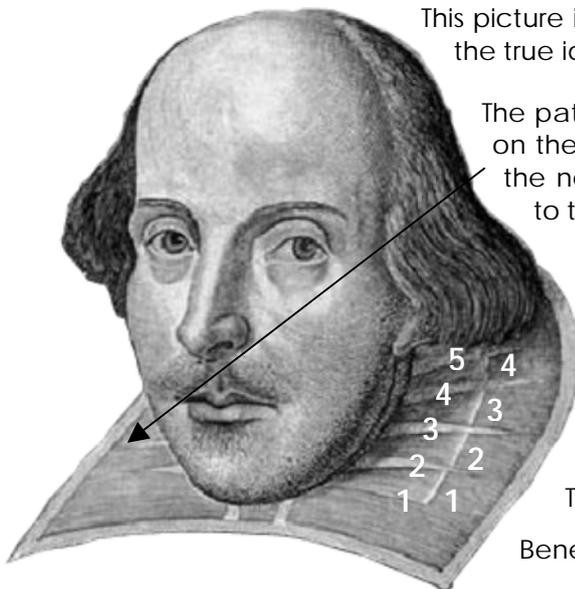
The Tower of London is a historic castle on the north bank of the River Thames in central London, England. It lies within the London Borough of Tower Hamlets, separated from the eastern edge of the City of London by the open space known as Tower Hill. It was founded towards the end of 1066 as part of the Norman Conquest of England. The White Tower, which gives the entire castle its name, was built by William the Conqueror in 1078, and was a resented symbol of oppression, inflicted upon London by the new ruling elite...



The peak period of the castle's use as a prison was the 16th and 17th centuries, when many figures who had fallen into disgrace, such as Elizabeth I before she became queen, were held within its walls. This use has led to the phrase "sent to the Tower". Despite its enduring reputation as a place of torture and death, popularised by 16th-century religious propagandists and 19th-century writers, only seven people were executed within the Tower before the World Wars of the 20th century. Executions were more commonly held on the notorious Tower Hill to the north of the castle ... Source: http://en.wikipedia.org/wiki/Tower_of_London

Code Disclosure

It is astounding to think how history is manipulated, falsified and conveyed as truth. True meaning concealed from the masses through stratagem and ciphers not easily discernable by the ordinary. It is without doubt one of the most elaborate deception to befall a nation, uneducated or otherwise. In the effort to contain truth by way of code, arrogance has become their unwitting foe. The thread of deceit untwines now lifted to uncover 400 years and a mystery to the ownership of the Shakespeare identity.



This picture is the clue to bring an end to belief and finally disclose the true identity of Mr. William Shakespeare.

The pattern on the collar is an alphanumeric code. Let's start on the left as we see it. There are 2 lines that protrude from the neck, one short the other 'with subtle shading' extends to the rim of the collar to form a Capital T

And when turned upright looks like this = I T

The abstruse meaning of '2 right eyes' = to write i's (meaning concealed phonetically)

To write i's (III) is to write Roman Numerals

i in Roman numerals is one.

T is the 20th letter of the alphabet, answer = 120

Beneath the chin there are 2 lines (II) = 2

On the right side there are 5 horizontal lines = 5
And 4 vertical lines = 4

I T II III

The only thing necessary now is to bring the numbers together in sequence = 1 2 0 2 5 4

And should you be of a discerning character you will know it is a date (UK) = 12/02/54

The author lived during the Elizabethan era, 16th century. (12th February 1554)

Unless Edward de Vere, 17th Earl of Oxford was brought to the Tower at the age of 3 to be executed for High Treason... then he is not the author.

Now turn to the annals of history and search through the records to find the noble who was said to have suffered a Traitor's death on that fateful day... 12th February 1554.

LADY JANE GREY

Lady Jane Grey (married name Lady Jane Dudley; 1536/1537 – **12 February 1554**), also known as **The Nine Days' Queen**, was an English noblewoman and *de facto* monarch of England from 10 July until 19 July 1553. She was subsequently executed. The great-granddaughter of Henry VII through his younger daughter Mary, Jane was a first cousin once removed of Edward VI.



In May 1553 Jane was married to Lord Guildford Dudley, a younger son of Edward's chief minister, John Dudley, Duke of Northumberland. When the 15-year-old King lay dying in June 1553, he nominated Jane as successor to the Crown in his will, thus subverting the claims of his half-sisters Mary and Elizabeth under the Third Succession Act. During her short reign, Jane resided in the Tower of London. She became a prisoner there when the Privy Council decided to change sides and proclaim Mary as Queen on 19 July 1553. She was convicted of high treason in November 1553, though her life was initially spared. Wyatt's rebellion in January and February 1554 against Queen Mary's plans of a Spanish match led to her execution at the age of 16 or 17, and that of her husband.

Lady Jane Grey had an excellent humanist education and a reputation as one of the most learned young women of her day. A committed Protestant, she was posthumously regarded as not only a political victim but also a martyr.

Jane and Lord Guildford Dudley were both charged with **high treason**, together with two of Dudley's brothers and the former Archbishop of Canterbury, Thomas Cranmer. Their trial, by a special commission, took place on 13 November 1553, at the Guildhall in the City of London... As was to be expected, all defendants were found guilty and sentenced to death. Jane was found guilty of having signed a number of documents as "Jane the Queen"; her sentence was to "be burned alive on Tower Hill or beheaded as the Queen pleases" (the traditional English punishment for treason committed by women). **However, the imperial ambassador reported to Charles V, Holy Roman Emperor, that her life was to be spared.**

The Protestant rebellion of Thomas Wyatt the younger in January 1554 sealed Jane's fate, although she had nothing to do with it. Wyatt's rebellion was a revolt precipitated by Queen Mary's planned marriage to the future Philip II of Spain. Jane's father, the Duke of Suffolk, and his two brothers joined the rebellion, which caused the government to go through with the verdict against Jane...

On the morning of **12 February 1554**, the authorities **took Guildford from his rooms at the Tower of London to the public execution place at Tower Hill**, where he was beheaded. A horse and cart brought his remains back to the Tower, past the rooms where Jane was staying. Seeing her husband's corpse return, Jane is reported to have exclaimed: "Oh, Guildford, Guildford". **She was then taken out to Tower Green, inside the Tower, and to be beheaded in a more private environment** out of respect for her royal status.

Jane and Guildford are buried in the Chapel of St Peter ad Vincula on the north side of Tower Green
Source: http://en.wikipedia.org/wiki/Lady_Jane_Grey

Understand what you have read, it speaks volumes. It is said she was beheaded in private. Unlike her unfortunate husband, who was executed in public.... Jane's was in private. The public did not witness her death they received a proclamation that the deed was done. Jane's body was not returned to her family, instead we are told buried unceremoniously within the grounds of the Tower. If you don't get it yet, then perhaps the word SUBTERFUGE might help. Remember, history is the preserve of the victor, it is written... and it is so.

sub·ter·fuge n

a plan, action, or device designed to hide a real objective, or the process of hiding a real objective

Encarta® World English Dictionary

Ben Jonson knew of her reprieve... and wrote.

*Sweet Swan of Avon! What a sight it were
To see thee in our waters yet appeare,
And make those flights upon the bankes of Thames,
That so did take Eliza and our lames!*

...unmarked mute swan on the Thames River is regarded as belonging to the Monarch by default... The Queen has a prerogative over all swans in England and Wales. www.rspb.org.uk

The swan is a symbol of the monarchy, which Lady Jane acquired albeit for 9 days.

Historically water symbolises death, as in Noah and the great flood that brought death to the earth. He is of the opinion she was dead.... Yet 'she' appear.

The flights upon the banks of Thames.... are the flights up the scaffold to her execution at the Tower of London, which sits on the banks of the Thames.

And then he writes: – That so did take Eliza' beth' and our James... **THE CROWN**

And the reason Ben Jonson refers to James (James vi of Scotland), as 'our James' is because of his Scottish ancestry and/or their recognized friendship.

Benjamin "Ben" Jonson (c. 11 June 1572 – 6 August 1637) was an English Renaissance dramatist, poet and actor. A contemporary of William Shakespeare, he is best known for his satirical plays, particularly *Volpone*, *The Alchemist*, and *Bartholomew Fair*, which are considered his best, and his lyric poems



Jonson claimed his **family was of Scottish Border country descent**, and this claim may have been supported by the fact that his coat of arms bears three spindles or rhombi, a device shared by a Borders family, the Johnstones of Annandale. Source: http://en.wikipedia.org/wiki/Ben_Jonson

The word 'Avon' may refer to Edward de Vere. Not Stratford upon Avon but Stratford-sub-Castle on the Wiltshire River Avon. Wilton House the seat of Philip Herbert, 4th Earl of Pembroke was married to Susan de Vere daughter of Edward de Vere, 17th Earl of Oxford... and for this reason and/or name Ox-'ford' is referred to as **Avon** (both words relate to river).

Edward de Vere lived within the household of Elizabeth's Principal Secretary Sir William Cecil. as a royal ward. And it is highly conceivable that this is where the two met. She as the surreptitious ward confined to a life of anonymity, with time on her hands to read to write and thus to attain wisdom of mind to excel in the arts. And if Lady Jane is the 'Sweet Swan' of Avon, it suggests they had a relationship or at the least a commercial endeavor... for he is the furtive and elusive publicist of her works to the broker, who in turn provides for the theatre.

And why the pseudonym William Shake-Speare... it has a root meaning in Greek mythology and it goes something like this... In Greek religion and mythology Pallas Athena is the goddess of Wisdom, War the Arts and Law. Her uncle Hades gave her a **golden helmet** that can turn the wearer **invisible**. In one instance during the Trojan War, Athena used it to become invisible to Ares when she aided Diomedes, his enemy. Diomedes ensued by injuring the god of war with a **spear**.

William (Wilhelm)

wi-lhe-lm, wil-helm\ as a boy's name is a variant of **William** (Old German), and the meaning of Wilhelm is "will **helmet**, protection". <http://www.thinkbabynames.com/meaning/1/Wilhelm>



"Wills" is derived from "Williams" and is from the United Kingdom. It can be Welch, Irish, Scot or English. It is very common in Cornwall... The origin of the name was Gilded Helmet (**Golden Helmet**) or Gilhelm then Wilhelm to **William**.

Source: <http://genforum.genealogy.com/wills/messages/696.html>

Shakespeare

Pallas Athene, as she is called by Homer in The Iliad; though sometimes he calls her just Athene or just Pallas, but after about 500 BC she is referred to as Athena, whom her namesake city was called and of which she was patron goddess. Pallas is really an epithet for her and means the "**spear shaker**," and spear shaking was the dominant intimidating attitude of a warrior back then.

Source: <http://www.thevalkyrie.com/stories/html/athene/index.htm>

Lady Jane Grey, disguised and made invisible to ordinary eyes. No one outside the inner-circle trusted with truth of her reprieve and so began a life of anonymity owing to her fictitious demise, henceforth she is consigned to historical oblivion. Lady Jane articulated her plight to some extent in Sonnet 81

William Shakespeare

Sonnet 81

*Or I shall live your epitaph to make,
Or you survive when I in earth am rotten,
From hence your memory death cannot take,
Although in me each part will be forgotten.
Your name from hence immortal life shall have,
Though I (once gone) to all the world must die,
The earth can yield me but a common grave,
When you entombed in men's eyes shall lie,
Your monument shall be my gentle verse,
Which eyes not yet created shall o'er-read,
And tongues to be, your being shall rehearse,
When all the breathers of this world are dead,
You still shall live (such virtue hath my pen)
Where breath most breathes, even in the mouths of men.*

In sonnet 144, Lady Jane Grey wrestles with the dilemma caused by her double identity...

Sonnet 144

Two loves I have of comfort and despair,
Which like two spirits do suggest me still,
The better angel is a **man** right fair:
The worser spirit a **woman** coloured ill.
To win me soon to hell my female evil,
Tempteth my better angel from my side,
And would corrupt my saint to be a devil:
Wooing his purity with her foul pride.
And whether that my angel be turned fiend,
Suspect I may, yet not directly tell,
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.

Her pseudonym William Shakespeare (good angel) is being wooed by her bad angel. On the basis of this sonnet a three-way dynamic is in progress.

Shakespeare is often referred to as the '**Bard**' of Avon... The male entity is the bard; the opposite of male is female. Try reading the word bard in the opposite direction... drab.

drab adj

1. uninteresting to look at because of a **lack of colour** or brightness
2. of a dull pale **grayish** brown colour

n

1. a dull pale **grayish** brown colour
2. a **gray** or brown fabric

Encarta® World English Dictionary

Bard (Drab), a simple method used for concealment. In the word bard the reverse reading is drab, which means, gray.

On reading the Sonnets more closely it is not a double identity issue that Lady Jane wrestles with, it is a more complex issue that envelops her. She has a multiple identity persona - 'alter egos'. At times she writes from her own perspective, other times writes from the viewpoint of her next-self, William Shakespeare (1st invention), and from point of view of another woman, a 'third-self' (2nd invention).

Sonnet 41

*Those pretty wrongs that liberty commits,
When I am sometime absent from thy heart,
Thy beauty, and thy years full well befits,
For still temptation follows where thou art.
Gentle thou art, and therefore to be won,
Beauteous thou art, therefore to be assailed.
And when a woman woos, what woman's son,
Will sourly leave her till he have prevailed?
Ay me, but yet thou mightst my seat forbear,
And chide thy beauty, and thy straying youth,
Who lead thee in their riot even there
**Where thou art forced to break a twofold truth:
Hers by thy beauty tempting her to thee,
Thine by thy beauty being false to me.***

William Shakespeare
(Next self)
point of view

He lavishes lady Jane with many compliments and a gentle scolding on her flirtatious ways. Then it ends with Shakespeare resenting Jane's growing relationship with her 'third-self'. He thinks Jane's beauty is enticing her third-self to her, to his loss and detriment. Thus it is said Jane is 'being false', no love being shown to him.

Sonnet 42

*That thou hast her it is not all my grief,
And yet it may be said I loved her dearly,
That she hath thee is of my wailing chief,
A loss in love that touches me more nearly.
Loving offenders thus I will excuse ye,
Thou dost love her, because thou know'st I love her,
And for my sake even so doth she abuse me,
Suff'ring my friend for my sake to approve her.
If I lose thee, my loss is my love's gain,
And losing her, my friend hath found that loss,
Both find each other, and I lose both twain,
And both for my sake lay on me this cross,
**But here's the joy, my friend and I are one,
Sweet flattery, then she loves but me alone.***

William Shakespeare
(Next self)
point of view

In sonnet 42, Shakespeare speaks again about the relationship between Lady Jane and her 'Third-self'. His chief complaint is his perceived loss of love.

Shakespeare ask Lady Jane, do you love her because I love her? If I lose you as a friend, my loss is her (third-self) gain. And if I lose her, you my friend will fill that loss, both find each other and I lose both, twice.... but here's the Joy, you and I are one (Lady Jane & Shakespeare), then she loves but me alone

Sonnet 133 (extract)

*...Is't not enough to torture me alone,
But slave to slavery my sweet'st friend must be?
Me from my self thy cruel eye hath taken,
And my next self thou harder hast engrossed,
**Of him, my self, and thee I am forsaken,
A torment thrice three-fold thus to be crossed:....***

Lady Jane Grey
(My self)
point of view

A torment thrice three-fold; In Sonnet 133, she tells you of her three personalities.

Sonnet 134 (extract)

***So now I have confessed that he is thine,
And I my self am mortgaged to thy Will,
My self I'll forfeit, so that other mine,...***

Lady Jane Grey
(My self)
point of view

She confesses and reiterates Shakespeare is her and that she is mortgaged(pledged/associated) to Will

*Thou wilt restore to be my comfort still:
But thou wilt not, nor he will not be free,
For thou art covetous, and he is kind,
He learned but surety-like to write for me,....*

Sonnet 105

*Let not my love be called idolatry,
Nor my beloved as an idol show,
Since all alike my songs and praises be
To one, of one, still such, and ever so.
Kind is my love to-day, to-morrow kind,
Still constant in a wondrous excellence,
Therefore my verse to constancy confined,
One thing expressing, leaves out difference.
Fair, kind, and true, is all my argument,
Fair, kind, and true, varying to other words,
And in this change is my invention spent,
Three themes in one, which wondrous scope affords.
Fair, kind, and true, have often lived alone.
Which **three till now, never kept seat in one.***

Fair, Kind and True describes the three personalities of Lady Jane. Shakespeare (Next self) is 'Fair', Lady Jane Grey (My self) is 'Kind' and the woman (third self) is 'True'. Once you grasp the concept of her multifarious personality, your understanding of the sonnets will substantially improve.

Sonnet 127

*In the old age black was not counted fair,
Or if it were it bore not beauty's name:
But now is black beauty's successive heir,
And beauty slandered with a bastard shame,
For since each hand hath put on nature's power,
Fairing the foul with art's false borrowed face,
Sweet **beauty hath no name no holy bower,**
But is profaned, if not lives in disgrace.
Therefore my mistress' eyes are raven black,
Her eyes so suited, and they mourners seem,
At such who not born fair no beauty lack,
Slandering creation with a false esteem,
Yet so they mourn becoming of their woe,
That every tongue says beauty should look so.*

Woman/True
(Third self)
viewpoint

She refers to Lady Jane as 'beauty' and 'mistress', the former a suggestion of irony. Moreover she speaks of a bastard, which does suggest her mistress 'Lady Jane' gave birth to a child.

Art's false borrowed face = refers to Lady Jane in disguise as her pseudonym Shakespeare. Then she taunts Lady Jane by saying she has no name or holy bower (sacred place of rest), and what you are not born with (good-looks), you can't therefore miss

Sonnet 33

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

Lady Jane Grey
(My self)
point of view

In Sonnet 33, Lady Jane concurs with the bastard shame statement. Here she speaks of her son (sun) that shine (born) one early morning with all triumphant splendour on my brow (top of a hill (bump/belly)) and was with her for one hour but then regrettably taken by someone she describes as basest (not of noble birth) with an ugly rack (beard) on his face (William Cecil).

Sonnet 57

*Being your **slave** what should I do but tend,
Upon the hours, and times of your desire?
I have no precious time at all to spend;
Nor services to do till you require.
Nor dare I chide the world-without-end hour,
Whilst I (my sovereign) watch the clock for you,
Nor think the bitterness of absence sour,
When you have bid your servant once adieu.
Nor dare I question with my jealous thought,
Where you may be, or your affairs suppose,
But like a sad slave stay and think of nought
Save where you are, how happy you make those.
So true a fool is love, that in your will,
(Though you do any thing) he thinks no ill.*

Woman/True
(Third self)
viewpoint

True (woman), refers to herself as a slave and waits patiently on Lady Jane's desire to write in her 'Third-self' perspective, she refers to Lady Jane as 'my sovereign'. A reference to what Jane was and still remains, at least in her own mind. She questions Lady Jane's fidelity and adds, 'So true a fool is love, that in your Will, he thinks no ill'.

Sonnet 58

*That god forbid, that made me **first** your **slave**,
I should in thought control your times of pleasure,
Or at your hand th' account of hours to crave,
Being your vassal bound to stay your leisure.
O let me suffer (being at your beck)
Th' imprisoned absence of your liberty,
And patience tame to sufferance bide each check,
Without accusing you of injury.
Be where you list, your charter is so strong,
That you your self may privilege your time
To what you will, to you it doth belong,
Your self to pardon of self-doing crime.
I am to wait, though waiting so be hell,
Not blame your pleasure be it ill or well.*

William Shakespeare
(Next self)
point of view

Sonnet 67

*Ah wherefore with infection should he live,
And with his presence grace impiety,
That sin by him advantage should achieve,
And lace it self with his society?
Why should false painting imitate his cheek,
And steal dead seeming of his living hue?
Why should poor beauty indirectly seek,
Roses of shadow, since his rose is true?
Why should he live, now nature bankrupt is,
Beggared of blood to blush through lively veins,
**For she hath no exchequer now but his,
And proud of many, lives upon his gains?**
**O him she stores, to show what wealth she had,
In days long since, before these last so bad.***

Woman/True
(Third self)
viewpoint

In this sonnet her Third-self begins by talking about Shakespeare and then she moves on to Lady Jane and talks of a time in days long since when Lady Jane had wealth but now lives like many others upon her next-self (Shakespeare) gains.

Charles Beauclerk was very close with his observations; only need change masculine to feminine.

*"The story that **he** tells over and over again is that of the **King** or **man** of high station who suffers a fall from high grace. Loses **his** crown **his** wealth **his** name **his** very identity and after many trials and humiliations retrieve those at a deeper level"...*

Charles Beauclerk
Author, Shakespeare's Lost Kingdom (Source: Last Will, and Testament)

Ask yourself at this point, who is the only person during the Tudor dynasty to literally lose the crown upon their head. Lady Jane Grey loses her Crown and status and is later found guilty of Treason. The public is informed of her execution on 12th February 1554. The Martin Droeshout engraving concurs with this public announcement. However, in the sleeves of the engraving it phonetically divulges a message that the offender was 'left to write'. It means secretly reprieved and by definition opposes the official proclamation. Christopher Marlowe another candidate for authorship was rumored to have 'faked his death' and gone into exile. According to the Martin Droeshout engraving there is truth in the faked death scenario but it doesn't relate to Christopher Marlowe, the cryptic date (UK) 12/02/54, is a date irrefutably linked to the execution of Guildford and Jane Dudley. The former alas was executed in public on Tower Hill, the latter was scheduled to follow soon thereafter. History informs us, Queen Mary changed her mind at the eleventh hour regarding a public execution for Lady Jane and decreed it be done in a more 'private' setting. And this we put to you is when the deception occurred.

Queen Mary I of England secretly pardons Lady Jane, and she is subsequently exiled, returning to England some years later under the protection of Queen Elizabeth I, and placed in the household of Sir William Cecil, as you will read later.

Lady Jane informs you of this deception, in Sonnet 81: "***Though I (once gone) to all the world must die***". It means, in the eyes of the world she is deceased, for she was proclaimed 'once gone', before. And with this deception comes no name, no status... an identity lost.

Lady Jane throws some light on her enforced exile in her Sonnets.

Sonnet 29

***When in disgrace with Fortune and men's eyes,
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon my self and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least,
Yet in these thoughts my self almost despising,
Haply I think on thee, and then my state,
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate,
For thy sweet love remembered such wealth brings,
That then I scorn to change my state with kings.***

Lady Jane Grey
(My self)
point of view

Change my state with kings

James 1st changed his state with Queen Elizabeth and she changed hers with Queen Mary, and she with the nine-days' queen.

The person who changed their state with kings at that time was Lady Jane Grey.

Jane changed her state with Edward VI, Henry VIII, Henry VII, Richard III, Edward IV, Henry VI, Henry V, Henry IV, Richard II, etc...

Lady Jane Grey
changed her state with
KINGS

To her sorrow

Sonnet 50

***How heavy do I journey on the way,
When what I seek (my weary travel's end)
Doth teach that case and that repose to say
'Thus far the miles are measured from thy friend.'
The beast that bears me, tired with my woe,
Plods dully on, to bear that weight in me,
As if by some instinct the wretch did know
His rider loved not speed being made from thee:
The bloody spur cannot provoke him on,
That sometimes anger thrusts into his hide,
Which heavily he answers with a groan,
More sharp to me than spurring to his side,
For that same groan doth put this in my mind,
My grief lies onward and my joy behind.***

Baptista Spinola, described Jane as very small but graceful, with hair that was 'nearly red' and brown eyes beneath arched eyebrows. Her skin, he noted, was freckled, and she was thin with small features. Bishop Godwin described her as "handsome, **incredibly learned, very quick-witted and wise both beyond her sex and above her age.**"

Source: http://www.englishmonarchs.co.uk/tudor_7.htm

Roger Ascham (1550), tutor to Lady Elizabeth Tudor

One example whether love of fear doth work more in a child for virtue and learning, I will gladly report' which may be heard with some pleasure, and followed with more profit.

Before I went into Germany, I came to Bradgate in Leicestershire, to take my leave of that noble lady, Jane Grey, to whom I was exceeding much beholding. Her parents, the duke and duchess, with all the household, gentlemen and gentlewomen, were hunting in the park. I found her in her chamber, reading Phaedon Iatonic in Greek, and that with as much delight as some gentlemen would read a merry tale in Boccaccio. After salutation and duty done, with some other talk, I asked her why would leese [lose] such pastime in the park? Smiling she answered me: "I wisse, all their sport in the park is but a shadow to that pleasure that I find in Plato. Alas! Good folk, they never felt what true pleasure meant." "And how came you madame," quoth I, "to this deep knowledge of pleasure? And what did chiefly allure you unto it, seeing not many women, but very few men, have attained thereunto?" "I will tell you," quoth she, "and tell you a truth, which perchance ye will marvel at. One of the greatest benefits that ever God gave me, is, that He sent me so sharp and severe parents, and so gentle a schoolmaster. For when I am in the presence either of Father or Mother, whether I speak, keep silence, sit, stand or go, eat, drink, be merry, or sad, be sewing, playing, dancing, or doing anything else, I must do it, as it were, in such weight, measure, and number, even so perfectly, as God made the world; or else I am so sharply taunted, so cruelly threatened, yea, presently, sometimes with pinches, nibs, and bobs and other ways which I will not name for the honour I bear them, so without measure misordered, that I think myself in hell, till time comes that I must go to Mr Elmer, who teacheth me so gently, so pleasantly, with such fair allurements to learning, that I think all the time nothing whiles I am with him. And when I am called from him, I fall on weeping, because whatsoever I do else but learning, is full of grief, trouble, fear and whole misliking unto me."

I remember this talk gladly, both because it is so worthy of memory, and because also it was the last talk that ever I had, and the time that ever I saw that noble and worthy lady.

Source: <http://books.google.co.uk/books?..>

Sonnet 10

For shame deny that thou bear'st love to any
Who for thy self art so unprovident.

Grant if thou wilt, thou art beloved of many,
But that thou none lov'st is most evident:

For thou art so possessed with murd'rous hate,
That 'gainst thy self thou stick'st not to conspire,

Seeking that beauteous roof to ruinate

Which to repair should be thy chief desire:

O change thy thought, that I may change my mind,

Shall hate be fairer lodged than gentle love?

Be as thy presence is gracious and kind,

Or to thy self at least kind-hearted prove,

Make thee another self for love of me,

That beauty still may live in thine or thee.



Canopy
of Estate



William Shakespeare
(Next self)
point of view

In sonnet 10 Shakespeare scolds Lady Jane for behaving so foolish and irresponsibly and having no shame about whom she barest love to and about the lack of love shown to him.

The beauteous roof he refers to is the royal canopy of estate placed above her head when monarch. It is the symbol of authority and cause of her ruin.

At the end he asks her to make another self (woman / third self) that her beauty may live on in her invention

Here is an extract of the initial deposition of Lady Jane Grey.

Suffolk himself informed his daughter that she was no longer Queen, which he did by **tearing down the canopy of estate from over her head.** Jane's overall reaction seems to have been one of relief: Northumberland was taken into custody in the name of the new Queen Mary. Lady Jane and her husband Guildford Dudley were committed to the Tower of London.

Source: http://www.englishmonarchs.co.uk/tudor_7.htm



Thy Stratford Monument, dissolved

The Shakespeare funerary monument is a memorial to William Shakespeare located inside Holy Trinity Church, Stratford-upon-Avon, England.

The Stratford monument generates much interest and has remained the focus of attention for many years, owing in large to the enigmatic message inscribed on the monument stone.

Stanley Wells is one of the few biographers to comment on the poem, saying that it "somewhat cryptically calls on the passer-by to pay tribute to his greatness as a writer",....

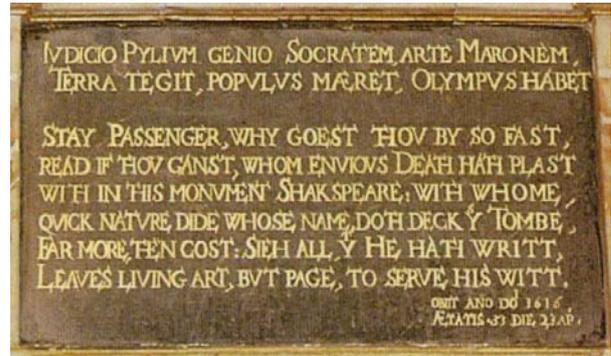
http://en.wikipedia.org/wiki/Shakespeare%27s_funerary_monument

The message is not difficult to understand. In the **fourth** line of the second paragraph, the inscription tells you where to look to find the name of the author.

" whose name doth deck Y Tombe"

Tomb

1. A place for the burial of a corpse, especially beneath the ground.
2. an excavation in earth or rock for the burial of a corpse; grave.



The question you need ask; where are tombs (graves) generally found?... beneath the earth. And names are found 'decked' above the earth... tombstones. Now look at the inscription and find the figurative 'tombstone' (word) above earth. (TERRA; Latin for EARTH)

Above TERRA is the word (*whose name doth deck Y Tombe*)...

The name of the author (Shakespeare) is in the words, IV DICIO

What is the English translation for the Latin word, IV = **Four**
And the English word for DICIO =



Definitions:

1. authority, power, control
2. rule, domain, sway

sovereignty, control,
authority, sway

<http://www.latin-dictionary.net/search/latin/DICIO>

<https://translate.google.com/?sl=la#la/en/DICIO>

DICIO

Sovereignty, Authority, Power, Control, Rule, Domain, Sway

Only a particular being has these attributes, and that is a Monarch.

The number 4 (IV), conveys where on the line of accession = *The Fourth Monarch*.

TUDOR LINE

HENRY V¹, HENRY V¹¹¹, EDWARD V¹, **LADY JANE GREY**, MARY 1, ELIZABETH 1

1

2

3

4

5

6

Lady Jane Grey
(My self)
point of view

Sonnet 125 (extract)

*Were't aught to me I bore the canopy,
With my extern the outward honouring,....*

....When most impeach'd, stands least in thy control.

*....." being in so royal estate as I was, mine enforced honour
blended never with mine innocent heart".....*

Letter to her father (1554)

In sonnet 125, Lady Jane speaks of her enforced honour to bear the canopy (weight of office).

The last line of the sonnet ends with impeachment.

Only one person in Tudor history bore the Canopy of Estate and ended with impeachment (deposed), Lady Jane Grey.

Charles Beauclerk (Youtube)

2-6 'Shakespeare' was Edward de Vere (approx. 10 mins in).

"The Elizabethans were addicted to wordplay of every kind, especially punning on their name. We might find it futile and childish today... but we must remember it was part of renaissance literature to encode yourself in your works"... "Throughout the plays you have the pun on the name Vere and de Vere and of course **Vere means True**"....

Youtube link: <http://www.youtube.com/watch?v=11qTH-70inw>

Vere is used predominantly in English and it is derived from Latin origins. Vere is a variation of the name Vera (Latin): **True**

Source: <http://www.babynamespedia.com/meaning/Vere>

How better to show an example of this, than in Sonnet 48

Sonnet 48

*How careful was I when I took my way,
Each trifle under **truest** bars to thrust,
That to my use it might unused stay
From hands of falsehood, in sure **wards of trust!**
But thou, to whom my jewels trifles are,
Most worthy comfort, now my greatest grief,
Thou best of dearest, and mine only care,
Art left the prey of every vulgar thief.
Thee have I not locked up in any chest,
Save where thou art not, though I feel thou art,
Within the gentle closure of my breast, From
whence at pleasure thou mayst come and part,
And even thence thou wilt be stol'n I fear,
For truth proves thievish for a prize so dear.*

Lady Jane Grey
(My self)
point of view

In sonnet 48 she speaks of a liaison with a man. She refers to him as 'Truest'. She goes out of her way to trifle under his thrust to discourage any other use, other than her. The name is:

Wards of Trust
Edward de Vere

Her only care, most worthy comfort is her 'alter ego' Shakespeare, who is now her greatest cause for concern, owing to vulgar thieves who plunder her works.

Shakespeare resides within her chest, her very soul, and when this particular alter ego comes to the fore, she is afraid the works will be stolen by Edward de Vere, who proves thievish for a prize so dear.

The words **Bars** and **Wards** are plural because they have dual meaning.

A 'bar' is a rod and is used as a euphemism for the male phallus, which she trifles under his (truest) thrust. It also points to a period in Edward de Vere's life when studying law, *the Bar at Gray's Inn*.

The word 'Wards' indicate he is not yet reached his majority, which advocates he's less than 21 yrs old. However, when the words 'wards of trust' are juxtaposed together in this context, it discloses the name of the person to whom she meets and 'trifles' with.

Wards of Trust
Edward de Vere

The information regarding the word 'True' is most enlightening, for it gives us an in-sight to whom the 'third-self' character is modeled in the sonnets. It is Anne de Vere, the daughter of Sir William Cecil. The persona is one of feistiness, contempt and derisive wit... the voice of ridicule and disdain. Lady Jane Grey is brought back from exile, placed in the household of Sir William Cecil and later treated indifferent by Cecil's daughter Anne, owing to Lady Jane's 'trifling under Vere's thrust'.

(Sonnet 41)



It is a love triangle; **Where thou art forced to break a twofold truth = 2x Vere.**

Lady Jane's alter egos are a part of her and reside within; they are the very essence of her soul. Her inventions are in part the persona of two others. She draws on her experiences with them, they are Anne and Edward de Vere.

Ben Jonson called Shakespeare.... "The Soul of the **AGE**".
The word AGE is the acronym of their initials: **Anne Grey Edward**

How fascinating, Shakespeare's make-up is in part modeled on Edward de Vere.

The Shakespeare play Twelfth Night echoes somewhat the plight of Lady Jane. The twelfth night suggest the night of the **12th**, the day of her fictitious execution she makes her way to the coast to board a ship for the continent. The play demonstrates the same triangular affair as in the sonnets. The play also touches on death, or the thought of death, to realise later the person who they thought was dead, is very much alive. The faked death narrative can also be found in Much Ado about Nothing, Measure for Measure and Pericles, Prince of Tyre to name three. Shakespeare's play 'As You Like It' has the protagonist 'Rosalind' the daughter of a disgraced duke, disguised as a man. Rosalind is subsequently banished from court and seeks exile in Arden forest (Ardennes, Fr.?). Rosalind is a parody of Lady Jane Grey

Character in play: Twelfth Night

Viola – castaway, disguised as a eunuch called Cesario.... a young woman of aristocratic birth, and the play's protagonist. Washed up on the shore of Illyria when her ship is wrecked in a storm, Viola decides to make her own way in the world. She disguises herself as a young man, calling herself "Cesario," and becomes a page to Duke Orsino. She ends up falling in love with Orsino — even as Olivia, the woman Orsino is courting, falls in love with Cesario. Thus, Viola finds that her clever disguise has entrapped her: she cannot tell Orsino that she loves him, and she cannot tell Olivia why she, as Cesario, cannot love her....

Synopsis

*Viola is shipwrecked on the coast of Illyria and she comes ashore with the help of a captain. She loses contact with her twin brother, Sebastian, whom she believes to be dead. Disguising herself as a young man under the name Cesario, she enters the service of Duke Orsino through the help of the sea captain who rescues her. Orsino has convinced himself that he is in love with Olivia, whose **father and brother have recently died**, and who professes to refuse to see any suitor till **seven years have passed**, the Duke included. Orsino uses Cesario as an intermediary to profess his passionate love before Olivia. Olivia, believing Viola to be a man, falls in love with this handsome and eloquent messenger, while Viola has fallen in love with the Duke who regards her as his confidant.*

Source: http://en.wikipedia.org/wiki/Twelfth_Night

The [father](#) and [brother](#) deceased narrative should draw your attention to the Wyatt's Rebellion. Her story is cleverly interlaced into the characters of the play. The 'seven years have passed' suggest an indicator to how long she remained in exile before returning to England.

The Wyatt's Rebellion: (There were four chief rebel leaders)

Sir Thomas Wyatt, who owned large areas of land in Kent and had great influence there

Sir James Croft, who came from an influential Herefordshire family

Sir Peter Carew, who was an MP for Devon

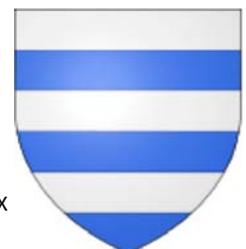
Henry Grey, 1st Duke of Suffolk, who was based in Leicestershire.

Other rebels, aside from Edward Courtenay, Earl of Devon, included Sir Henry Isley, Lord John Grey of Wilton, **Lord Thomas Grey** (Henry Grey's **brother**)...

Source: http://en.wikipedia.org/wiki/Wyatt's_rebellion

The Duke of Suffolk (Lady Jane's [father](#)), and his [brother](#) Lord Thomas Grey, were executed 19th February 1554 for being concerned in the Thomas Wyatt's Rebellion. Source: <http://books.google.co.uk/>

In the documentary 'Last Will, and Testament, **Wilton House** is a small integral part of the theory attributing authorship to Edward de Vere. It is where his daughter and grandchildren lived and is situated near a town called Stratford-sub-Castle on the Wiltshire River Avon. They are right; Wilton House does provide us with a pointer to the author of the Shakespeare works. The clue however is not in who resides at the house but more significantly the house itself. The name **Wilton** is long associated with the Grey family. **William Grey, 13th Baron Grey de Wilton** upon the death of Edward VI, Grey joined the Duke of Northumberland in his abortive attempt to place **Lady Jane Grey** upon the throne. The name goes back to **Reginald de Grey, 1st Baron Grey de Wilton**, who was the grandson of Sir Henry de Grey of Grays Thurrock, Essex (1155 - 1219); he was a favourite courtier of King John of England



Wilton House points the way to the name... Grey.

The world is a stage

Once you've come to terms with Lady Jane Grey the author and Edward de Vere as the elusive and furtive publicist... then you can start to make sense of the sonnets, plays and even the most famous ghost story connected to the **Theatre Royal** London.

The Man in Grey

The spectre known as the, 'Man in Grey', must be one of the most popular and famous hauntings associated with any theatre, anywhere. In this case, the Theatre Royal, Drury Lane, is home (if a ghost can be said to have a home) to the spectre.

*He has been observed many times but he is invariably a daytime ghost and usually is not seen at night. It seems that he likes to watch the rehearsals. The appearance of this particular Theatre Royal ghost, is cause for celebration as it invariably signifies that the play will be a huge success. He was seen during rehearsals for **Oklahoma!**, **Carousel**, **South Pacific** and **The King and I**.*



www.shadyoldlady.com/location.php?

Source: <http://www.real-british-ghosts.com/man-in-grey.html>

"A great story back at the Theatre Royal, the practice of this tradition went on until Miss Saigon... There was a 17th century ghost he's called The Man in Grey, he wears a grey tricorn hat and a grey cape (cloak) and he use to sit in the front of the dress circle within the first two weeks of a production. And if you saw him in the first 2 weeks it meant you would have a long and successful run and up until practically the 21st century there was one seat in the front row of the dress circle that remained unsold... seat A13"

*Actress: Samantha Bond
Urban Secrets (1 of 8)*

There are several indicators to unraveling the meaning of 'The Man in Grey'

The Man in Grey applies to 2 people; it is a sexual innuendo.

The daytime apparition of the ghost (10 – 4pm) informs you the year the man was born. 10 to 4pm or in other words 10 to 4, which can be expressed as 3.50 or **15.50**... year of birth 1550

The **seat A13** tells you where he's from.

The A13 is a major road in England linking Central London with the county of **Essex**.

*Edward de Vere was born at Hedingham Castle, the Oxford family **seat** in **Essex**, on April 12, 1550.*

Source: <http://www.shakespeare-oxford.com/?p=10>

Tricorn Hat

Noun: Tricorn

1. Cocked hat with the brim turned up to **form three points**

Source: WordWeb dictionary



3 points: Lady Jane Grey (myself), Shakespeare (next self) and Third-self (true).

*A torment thrice **three-fold***

Sonnet: 1 3 3

And the meaning of 'Grey' Cloak

Verb: cloak

1. **Hide under a false appearance** • He cloaked his disappointment

= dissemble, **mask** Source: WordWeb dictionary

And why was it said the ghost appeared during rehearsal of the plays Oklahoma, Carousel, South Pacific and The King and I... They present a narrative of the Tudors in particular Lady Grey.

Oklahoma... The state's name is derived from the Choctaw words *okla* and *humma*, meaning "**red people**", Source: <http://en.wikipedia.org/wiki/Oklahoma>

Red is the colour of the Lancastrian Rose; 'War of the Roses', the people of the House of Lancaster can be depicted as people of that colour, '**Red People**'... With the House of Lancaster extinct, the relatively unknown **Henry Tudor** proclaimed himself the Lancastrian heir from his exile in Brittany; he claimed descent from John of Gaunt through his mother, Lady Margaret Beaufort. In 1485, Tudor was able to use the unpopularity of the final Yorkist Richard III to take the crown as **Henry VII**... Not to mention the Tudors were predominantly Red 'headed' people.

Carousel (1945) is a musical by Richard Rodgers (music) and Oscar ... transplanting the Budapest setting of Molnar's play to a **New England** fishing village.

Source: [http://en.wikiquote.org/wiki/Carousel_\(musical\)](http://en.wikiquote.org/wiki/Carousel_(musical))

The play **Carousel** is set in New **England**.

South Pacific is a 1958 musical romance film adaptation of the Rodgers and Hammerstein musical *South Pacific*, and based on James A. Michener's *Tales of the South Pacific*. The film was directed by Joshua Logan and starred Rossano Brazzi, Mitzi Gaynor, John Kerr and Ray Walston in the leading roles with Juanita Hall as **Bloody Mary**, the part that she had played in the original stage production Source: [http://en.wikipedia.org/wiki/South_Pacific_\(film\)](http://en.wikipedia.org/wiki/South_Pacific_(film))

Mary I (18 February 1516 – 17 November 1558) was the Queen of England and Ireland from July 1553 until her death. Her opponents gave her the sobriquet of "**Bloody Mary**"... her cousin Lady Jane Grey was at first proclaimed queen. Mary assembled a force in East Anglia and **successfully deposed Jane**... Source: http://en.wikipedia.org/wiki/Mary_I_of_England

The thousand natural shocks that **flesh is heir**.

The King and I first appeared at the Theatre Royal in 1953, secretly commemorating the 400th anniversary year of Lady Jane Grey's succession to the throne.

The King and I is a stage musical, the fifth by the team of Richard Rodgers and Oscar Hammerstein II. The work is based on the 1944 novel *Anna and the King of Siam* by Margaret Landon and derives from the memoirs of Anna Leonowens, who became governess to the children of King Mongkut of Siam in the early 1860s. The story deals with the experiences of the British **schoolteacher**... **to be governess to the royal children**.

Source: http://en.wikipedia.org/wiki/King_and_I

In London Edward de Vere was placed in the home of William Cecil, Lord Burghley who controlled every aspect of the young Earl's life. Source: *Last Will and Testament*

"To write the history of England between 1548 and 1590 is to tell the story of Cecil, he was an astonishing man he was tireless, he had a finger in every pie".

Jon Culverhouse

Curator, Burghley (Source: *Last Will and Testament*)

William Cecil is Queen Elizabeth's right hand man, his enemies called him **KING** Cecil, he was the most powerful man in England for forty years".

Roger Stritmatter, PhD

Coppin State University (Source: *Last Will and Testament*)

Lord Burghley

William Cecil, 1st Baron Burghley, KG (13 September 1521 – 4 August 1598) was an English statesman, the chief advisor of Queen Elizabeth I for most of her reign... As Master of the Court of Wards, Burghley supervised the raising and education of wealthy, aristocratic boys whose fathers had died before they reached maturity. These included Edward de Vere, 17th Earl of Oxford, Henry Wriothesley, 3rd Earl of Southampton, and Roger Manners, 5th Earl of Rutland.

Source: http://en.wikipedia.org/wiki/William_Cecil,_1st_Baron_Burghley



Schoolmaster tradition

The tradition that Shakespeare had been a country schoolmaster was begun by John Aubrey, who reported it in his Brief Lives (1681) on the authority of William Beeston, son of Christopher Beeston, who had acted with Shakespeare in Every Man in His Humour (1598) as a fellow member of the Lord Chamberlain's Men.

Source: http://en.wikipedia.org/wiki/Shakespeare's_life

John Aubrey is right in his reporting; Lady Jane Grey (Shakespeare) was a teacher and worked under the auspices of the Master of the Court of Wards teaching aristocratic boys under supervision of 'King' Cecil... and this is the obscure meaning of The 'King and I', not forgetting it was King Edward VI who gave Jane the throne in 1553... and what school did Shakespeare allegedly attend, **King Edward VI** Grammar School. The four plays convey a secret narrative about the royals of England in particular the fate of Lady Jane to an astute, highly privileged and select audience.

Sir Francis Bacon

In the tribute by John Williams, Fellow of St John's College, Cambridge, chaplain to James I and Bishop of Lincoln, who became Lord Keeper of the Great Seal after Francis Bacon and later Archbishop of York, Williams likens Francis Bacon to Apollo, the rarest glory of the Muses, and refers to Bacon as the chief inspirer of a group who are 'disciples of the Muses'.

*Ben Jonson gave Bacon the highest praise possible as a poet, employing the same sense and almost exactly the same words as he used in his tribute to the author Shakespeare that prefaces the Shakespeare Folio. In two other tributes, Bacon is likened to **Pallas Athena**, the **Tenth Muse** and '**Spear-Shaker**', who elsewhere is referred to as the Muse of Bacon as also of Shakespeare.*

Source: <http://www.fbrt.org.uk/pages/essays/essay-bacon%20shakespeare%20leader.html>

Truth stranger than fiction

*The **Tenth Muse** is an independent superhero comic book series about a modern-day daughter of the Greek god Zeus. It was created in 2000 by Darren G. Davis and originally written by Marv Wolfman. Its debut issue was the sixth highest-selling comic in November 2000.*

*The series is described as, Greek mythology has documented the nine Muses, the inspirational daughters of the almighty Zeus. But history forgot one—the Tenth Muse. Emma, Brett and Dawn were the best of friends—until Emma **disappeared, leaving only a note saying goodbye**. Now, **eight years later, Emma is back, without answers**. What happened to Emma? What is her connection with **Grayson** Bishop, and, most of all, how did ordinary Emma **Sonnet** become the mysterious **TENTH MUSE**?... See if you can unravel the mystery of The 10th Muse...*

http://en.wikipedia.org/wiki/Tenth_Muse

This is interesting; the tenth muse relates to Pallas Athena who was mentioned earlier in regards to William Shakespeare. Here we have a comic called the Tenth Muse with principle names **Grayson** and **Sonnet** with a storyline based on someone's disappearance and then reappearance.

Does any of this sound familiar? Truth is sometimes stranger than fiction, should we think this through carefully we would be forgiven for thinking the writer is aware of the Bard's identity.

There is a superfluity of information to Shakespeare's identity and should you show resolve and acuity you may obtain the capacity to see beyond superficial and recognize the deeper more philosophical associations with Shakespeare.

The Goddess Athena is synonymous with the name.

*Lady Jane Grey was born in **Leicestershire** in **1536/7** to Henry Grey, Marquess of Dorset and later Duke of Suffolk, and Lady Frances Brandon, the niece of Henry VIII.*

Source: www.enotes.com/lady-jane-grey-criticism/grey-lady-jane

Athena (Leicester)

*Originally designed in **1936** by Robert Arthur Bullivant as a Cinema (movie **theatre**), the venue represented one of the largest, most extravagant buildings within the region... The building has now been restored to its former glory, and as Athena retains its original art deco splendour, along with its reputation for being the leading venue within the region. As a landmark building situated within the cultural quarter of the city centre....*

Lady Jane Grey born 1536

Athena: building design date 1936... Commemorating Lady Jane's 400th year anniversary.

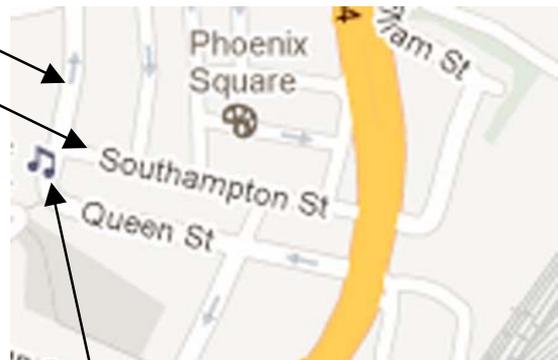
*The cinema stands on a corner site at the junction of **Rutland Street** and **Queen Street** in Leicester.*

Source: <http://heritage.elettra.co.uk/modernism/browse/tag/cinema/>

*Roger Manners, **5th Earl of Rutland** (6 October 1576 – 26 June 1612)... In the early 20th century, Roger Manners was proposed as a candidate for the authorship of Shakespeare's literary work in the Shakespearean authorship question. His candidacy was promoted by Karl Bleibtreu, and had a brief flowering, later supported by a number of other authors....*

How interesting we should find the 5th Earl of **Rutland** on the street map with the name **Southampton**, another name connected to William Shakespeare

The name Athena has already been shown curiously coupled to Shakespeare and here now adjacent to a Queen.... And who is that Queen?



A landmark building (Athena) situated within the cultural quarter of the city centre

Athena (Leicester)

Queen Street

Leicester

LE1 1QD

LE1 1 Q D

LEicester, One Queen Dudley... House of Dudley, better know as Queen Jane 1st of England

(Lady Jane's Brother in Law: Robert Dudley Earl of Leicester (Tenure: 1564 - 1588))

The question is, why would Lady Jane Grey be amongst these illustrious names connected to William Shakespeare... after all she was said to be dead approximately 20 years before they were born but there she is, in amongst the motley crew. How do you square the anomaly; by acknowledging the information in the Martin Droeshout engraving is true and accurate.

Your next question, what ties Rutland to Southampton and they to Oxford... they were wards of court and as such it was the responsibility of Lord burghley as Master of the Court of Wards to supervise the raising and **education** of the royal wards.

As said before, John Aubrey is right to report that Shakespeare was a teacher. And this is their connection, a mutual teacher and a shared philosophy, for they were at one point or another students of One Queen Dudley *the '10th muse'*, born just outside Leicester and preserved in the annals of English history as Lady Jane Grey, the nine days queen.

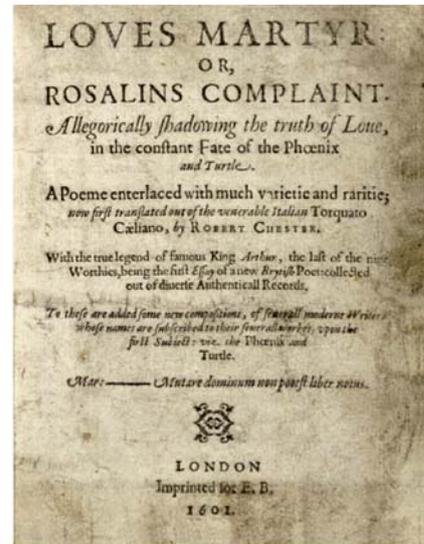
On the map is **Phoenix Square**; a word associated with a memorable poem by Shakespeare called the Phoenix and the Turtle.

The Phoenix and the Turtle

The Phoenix and the Turtle is an allegorical poem about the death of ideal love by William Shakespeare. It is widely considered to be one of his most obscure works and has led to many conflicting interpretations. It has also been called "the first great published metaphysical poem". The title "*The Phoenix and the Turtle*" is a conventional label. As published, the poem was untitled.

It was first published in 1601 as a supplement to a long poem by Robert Chester, entitled *Love's Martyr*. The full title of Chester's book explains the content:

Source: http://en.wikipedia.org/wiki/The_Phoenix_and_the_Turtle



The Phoenix and the Turtle

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

*But thou, shrieking harbinger,
Foul pre-currer of the fiend,
Augur of the fever's end,
To this troop come thou not near.*

*From this session interdict
Every fowl of tyrant wing,
Save the eagle, feather'd king:
Keep the obsequy so strict.*

*Let the priest in surplice white,
That defunctive music can,
Be the death-divining swan,
Lest the requiem lack his right.*

*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.*

*Here the anthem doth commence:
Love and constancy is dead;
Phoenix and the turtle fled
In a mutual flame from hence.*

*So they lov'd, as love in twain
Had the essence but in one;
Two distincts, division none:
Number there in love was slain.*

*Hearts remote, yet not asunder
Distance, and no space was seen
Twixt the turtle and his queen;
But in them it were a wonder.*

*So between them love did shine
That the turtle saw his right
Flaming in the phoenix' sight:
Either was the other's mine.*

*Property was thus appall'd,
That the self was not the same;
Single nature's double name
Neither two nor one was call'd.*

*Reason, in itself confounded,
Saw division grow together:
To themselves yet either-neither
imple were so well compounde*

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

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

THRENOS

*Beauty, truth, and rarity.
Grace in all simplicity,
Here enclos'd in cinders lie.*

*Death is now the phoenix' nest;
And the turtle's loyal breast
To eternity doth rest,*

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

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

*To this urn let those repair
That are either true or fair;
For these dead birds sigh a praye*

William Shakespeare

Beauty, Truth and Rarity

It should not be difficult to comprehend the meaning of this poem, now that we are familiar with the method used by Lady Jane Grey.

THRENOS

*Beauty, truth, and rarity.
Grace in all simplicity,
Here enclos'd in cinders lie.*

Beauty: Lady Jane Grey
Truth: Woman (third-self)
Rarity: Shakespeare (next-self)

rar·i·ty n

- 1.
2. the fact of happening very seldom or of being very unusual

Encarta® World English Dictionary

*Death is now the phoenix' nest;
And the turtle's loyal breast
To eternity doth rest,*

In this verse she speaks of death. The question is whose?

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

They have no children, but of course they cannot. When you understand she is writing about her connection, (marriage) to Shakespeare. He is she, and she is he and thus the two can never consummate, hence chastity.

Mar·riage n

5. a close union, blend, or mixture of two things

Encarta® World English Dictionary

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

The first line of this verse she informs you that Truth (woman) is not real. However, when 'beauty' brag 'tis not she' it was her fictitious third-self that bragged, not Jane directly. Worryingly she refers to death again and being buried with her third-self.

*To this urn let those repair
That are either true or fair;
For these dead birds sigh a praye*

Here, as in the first verse she refers to ashes (urn/cinders). In the second verse she makes reference to a phoenix, that which in mythology is burnt to ashes. In the last verse her 'alter egos' True and Fair are brought to an end... dead.

Why does she repeat over and over again phrases relating to death and ashes? The answer to this is death by burning, 'a woman's death,' Lady Jane Grey is to burn.... but why?

Loves Martyr or Rosalin's Complaint (1601). Rose line = Tudor line Complaint (Essex Rebellion).

And **Loves Martyr**.... "The love I dedicate to your lordship is without end." An extract from the letter Lady Jane (Shakespeare) wrote to Henry Wriothesley, 3rd Earl of Southampton in 1594. He too was found guilty of treason alongside the Earl of Essex and sentenced to death, someone intervenes on his behalf... Loves Martyr. Lady Jane Grey intercedes and comes forward in his stead, she is subsequently charged with sedition and sentenced to death in his place. Why does she sacrifice her life for his?... Henry Wriothesley is her son and heir; the actual meaning behind the Prince Tudor Theory and sonnet 33.

(parental supposition)

England: a noble death

*Beheading was confined to those of noble birth who were convicted of treason and was an alternative to the normal punishments for this crime. Men convicted of High Treason were condemned to hanged drawn and quartered and **women to be burned** at the stake. In the case of the nobility the monarch could vary these punishments to death by beheading.*

Source: www.capitalpunishmentuk.org/behead.html



Truth, stranger than fiction

As shown earlier in this document, whosoever wrote the comic 'Tenth Muse' is aware of Shakespeare's identity and has encoded the author in the works. Truth embellished and rendered as fiction in a medium that lends itself to creative and imaginary writing, how better to disguise truth than in a medium where nothing is considered earnest. To find truth, all you need is to suspend disbelief; to the detriment of those who rely on ignorance, to paradoxically disclose the truth.

Marvel Comics – Jean Grey (extract)

*Jean Grey-Summers is a fictional character, a comic book super-heroine who appears in comic books published by Marvel Comics. She has been known under the aliases Marvel Girl, **Phoenix**, and **Dark Phoenix** and is best known as one of the founding members of the X-Men, for her relationship with **Cyclops**, and for her central role and transformation in the classic X-Men storyline "The Dark Phoenix Saga".*



*Jean Grey is a mutant born with telepathic and telekinetic powers... she also has to deal with being an Omega-level mutant and the physical manifestation of the cosmic **Phoenix Force**. She has **faced death** numerous times in the history of the series... **died and was "reborn"** as Phoenix, which in time led to **her second - though not last - death** in the classic "**Dark Phoenix Saga**".*

In June 2001, *X-Men* was retitled as *New X-Men* under writer Grant Morrison. The title consisted of a smaller team featuring Jean, Cyclops, Beast, Wolverine, Emma Frost, and Charles Xavier. The overarching plot focused on the team assuming the roles of **teachers**... and dealing with newly emerging pro- and anti-mutant political sentiments... The story was eventually resolved by a **resurrected Jean** becoming the fully realized White **Phoenix of the Crown**...

The team's adventures continued throughout the series, culminating in the line-wide *Inferno* crossover. Madelyne resurfaced, now **nearly insane** and with powers awakened by a demonic pact, calling herself the Goblin **Queen**. During the crossover, the X-Men discovered **Madelyne was a clone of Jean** created by Mister Sinister... with the purpose of **having a child with Summers**.

Source: http://en.wikipedia.org/wiki/Jean_Grey

Let us begin

- Jean Grey – is an anagram of **Jane Grey**
- Summers – Shall I compare thee to a **summer's** day? (sonnet 18), reference in the sonnets to the fair youth and lover. In the comic his name is Cyclops (Scott Summers). Another name for a Cyclops is one-eyed monster, 'a euphemism for the male phallus, which she trifles under his (truest) thrust'.
- Death – *Has faced death; died and reborn*... The public is informed of her death in 1554. Jane is secretly pardon, as disclosed in the Droeshout engraving
- Second death – This is the result of the Essex Rebellion in 1601. She is condemned to a second death, this time for sedition.
- Dark Phoenix – The '**Phoenix** and the Turtle' poem; she informs the reader that she is to be burnt to ashes... a woman's death. Her inventions, *the fair youth* (next self) and **dark lady** (true); they who reside within her, are to end.
- Teachers – John Aubrey is right, the author of the Shakespeare works was a teacher.
- Crown – **Phoenix of the Crown – Jean (Jane) Grey**. It could not be more obvious.
- Queen – The Nine Days' Queen; Lady Jane Grey.
- Nearly Insane – Lady Jane has **multiple personalities**, at times she writes as 'my self', also as 'next self' (1st invention) and finally 'third self' (2nd invention). In the sonnets there is a three-way conversation taking place "**Fair, kind, and true, is all my argument**" (sonnet 105)... "*a man right fair... a woman coloured ill... "but being both from me"* (sonnet 144). One-person, three voices... insane?
- X-Men created by: Stan Lee & Jack Kirby... Kirby used the pseudonym, Ted Grey = **Edward / Grey** It is self-evident; Jack Kirby was made acquainted with the true authorship of the Shakespeare works and shrewdly incorporated this fact within X-Men.

http://en.wikipedia.org/wiki/Jack_Kirby



Lady Jane Grey

Shake-Speare

Letter from Lady Jane Grey to her sister Catherine, 1554

*'I have sent you, good sister Catherine, a book, which although it be not outwardly trimmed with gold, yet inwardly it is more worthy than precious stones. It is the book, dear sister, of the laws of the lord: It is His **Testament and Last Will**, which He bequeathed unto us wretches, which shall lead you to the path of eternal joy, and if you, with a good mind read it, and with an earnest desire, follow it, it shall bring you to an immortal and everlasting life. It will teach you to live and learn you to die.... It shall win you more than you should have gained by the possession of your woeful father's lands, for as if God prospered him, you shall inherit his lands.... [it holds] such riches as neither the covetous shall withdraw from you, neither the thief shall steal, neither let the moth corrupt.... And as touching my death, rejoice as I do and consider that I shall be delivered of this corruption and put on incorruption, for as I am assured that I shall for losing of a mortal life, find an immortal **felicity**. Pray God grant you and send you his grace to live in the love... Farewell good sister, put only your trust in God, who only must uphold you,*

Your loving sister, Jane Dudley

Source: <http://englishhistory.net/tudor/relative/cathgrey.html>

How strange, for it was the documentary 'Last Will. and Testament' that began this quest to uncover the true identity of the author Shakespeare, how uncanny that we should find the documentary title in Lady Jane's letter to her sister.

Letter from Lady Jane Grey to her father

*Father, although it hath pleased God to hasten my death by you, by whom my **life** should rather have been **lengthened**; yet can I so patiently take it, that I yield God more hearty thanks for shortening my woeful days, than if the world had been given unto my possession, with **life lengthened** at my own will, and albeit I am very well assured of your impatient dolours, redoubled in many ways, both in bewailing your own woe, and especially, as I am informed, my woeful state, yet, my dear father, if I may without offence rejoice in my own mishap, herein I may account myself blessed, that, washing my hands with the innocence of my fact, my guiltless blood may cry before the Lord, 'Mercy to the innocent.' And yet though I must needs acknowledge that being constrained, and, as you know well enough, continually assayed, yet in taking upon me I seemed to consent, and therein grievously offended the queen and her laws; yet do I assuredly trust that this my offence towards God is so much the less, in that, being in so royal estate as I was, mine enforced honour blended never with mine innocent heart. And thus, good father, I have opened unto you the state wherein I at present stand; my death at hand, although to you perhaps it may seem woeful, yet to me there is nothing that can be more welcome than from this vale of misery to aspire to that heavenly throne of all joy and pleasure, with Christ our Saviour; in whose steadfast faith, if it may be lawful for the daughter so to write to the father, the Lord that hitherto hath so strengthened you, so continue to keep you, that at the last we may meet in heaven with the Father, the Son, and the Holy Ghost.*

*Your obedient daughter 'til death
Jane Dudley.*

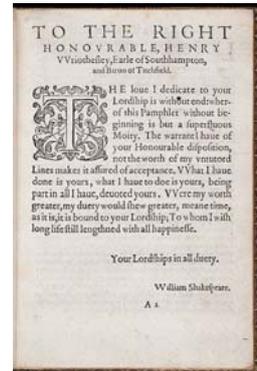
Source: www.broadviewpress.com

Shakespeare's letter to Henry Wriothesley: Rape of Lucrece – 1594

To the Right Honourable
Henry Wriothesley,
Earl of Southampton and Baron of Tichfield.

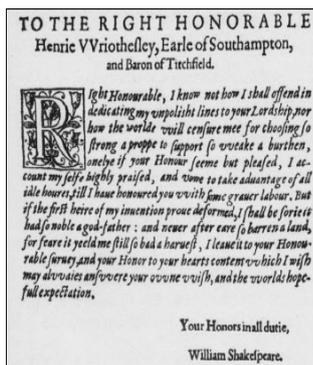
"The love I dedicate to your lordship is without end; whereof this pamphlet, without beginning, is but a superfluous moiety. The warrant I have of your honourable disposition, not the worth of my untutored lines, makes it assured of acceptance. What I have done is yours; what I have to do is yours; being part in all I have, devoted yours. Were my worth greater, my duty would show greater; meantime, as it is, it is bound to your lordship, to whom I wish long life, still lengthened with all happiness,

Your lordship's in all duty,
William Shakespeare



Shakespeare's letter to Henry Wriothesley: Venus and Adonis – 1593

To the Right Honourable
Henry Wriothesley,
Earl of Southampton and Baron of Tichfield.



Right Honourable, I know not how I shall offend in dedicating my unpolished lines to your lordship, nor how the world will censure me for choosing so strong a prop to support so weak a burden: Only, if your honour seem but pleased, I account myself highly praised, and vow to take advantage of all idle hours, till I have honoured you with some graver labour. But if the first heir of my invention prove deformed, I shall be sorry it had so noble a god-father, and never after ear so barren a land, for fear it yield me still so bad a harvest. I leave it to your honourable survey, and your honour to your heart's content: which I wish may always answer your wish, and the world's hopeful expectation.

"Your honour's in all duty,
William Shakespeare

1st Invention = Shakespeare = Pallas Athena
god-father = god / father = Zeus

Venus and Adonis, first published work by "Shakespeare," dedicated to Southampton in 1593
Source: www.shakespeare-oxford.com/?p=53

It remains as conjecture to why Shakespeare's first published work is dedicated to Henry Wriothesley. Although this cannot be answered with all surety at this time, we can still learn something about the Venus and Adonis manuscript and author.

Edward de Vere was born on 12 April 1550 at the de Vere ancestral home, Castle Hedingham, the only son of John de Vere, 16th Earl of Oxford and his second wife, Margery Golding...

Source: http://en.wikipedia.org/wiki/Edward_de_Vere,_17th_Earl_of_Oxford

Hedingham Castle
Bayley Street
Essex
England
CO9 3DJ

—————> Care Of 93 Dudley, Jane
Manuscript in care of Edward de Vere. Author: Jane Dudley.

And this is how truth is concealed, unorthodox in manner and innocuous in fashion as not to alarm or attract undue attention but there nevertheless to bequeath knowledge to a select few.

Poetic Jonson

Ben Jonson wrote an encomium to Shakespeare known as the long poem, it was printed in the first folio of Shakespeare's works in 1623. Scholars, Historians and Academics of numerous persuasions have studied the poem in detail owing to its somewhat figurative leaning. The lines however, have stood fast in the face of adversary and withstood the test of time. Is there no one worthy to unearth its meaning and with that discover the name of the greatest writer of any generation?

BEN JONSON

Encomium (extract)

To draw no envy (SHAKESPEARE) on thy name,
Am I thus ample to thy book and fame ;
While I confess thy writings to be such,
As neither Man nor Muse can praise too much.

And so on...

Ben Jonson begins with the line: To draw no envy, with the word (Shakespeare) in parenthesis, on thy name. The clue to the authorship is in the first line. The word Shakespeare is in parenthesis, you may remove it.

The line reads, 'To draw no envy on thy name'. To 'draw' - in essence, is to write.

In other words: 'To write no envy'.

The word envy is there for a reason but the author is telling you not to write it. The question therefore is what to write in its place? All you need do now is think; what word is most associated with the word envy... The word envy has an association with a colour and that colour is **Green**. Shakespeare described envy as the **green** sickness (Antony & Cleopatra, Act3: 2)... Green with envy.

'Green on thy name'

*The word green comes from the Middle English and Old English word grene, which, like the German word grün, has the same root as the words grass and grow. It is from a Common Germanic *gronja-, which is also reflected in Old Norse grænn, Old High German gruoni (but unattested in East Germanic), ultimately from a Pro-Indo European (PIE) root *ghre- The first recorded use of the word as a colour term in Old English dates to ca. AD 700.*

Source: <http://en.wikipedia.org/wiki/Green>

Green, ultimately comes from a PIE root **Ghre**, which has the phonetic sound... **Grey**

Grey (Shakespeare) on thy name

If you managed to figure out the colour and worked towards its root meaning the answer could appear somewhat bewildering, since it is concealed from you phonetically in exactly the same way as the Martin Droeshout engraving.

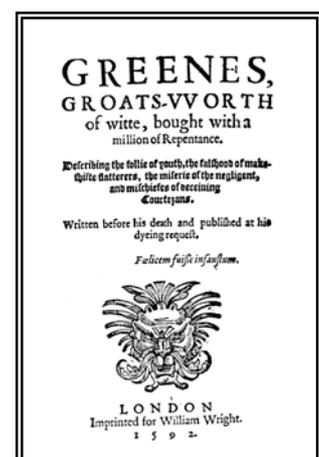
Two right eyes = to write i's (III) (Roman Numerals)

Doublet sleeves: left to right = left to write. (Rerieved)

And this leads us on to a publication, where an upstart by the name of Shake-scene first appeared in 1592 and is widely regarded to be none other than Shake-Speare. The publication is '**Greene's** Groats-worth of Witte'. Introduction: Lady Jane Grey has secretly announced her arrival on the scene.

Robert Greene's criticism of the actor Shakespeare and declaration that he was not the author Shakespeare is to be found in the last of his pamphlets, published posthumously in 1592 under the title Greene's Groats-worth of Witte,

Source: www.fbrt.org.uk/pages/enigma/greene.html



The Stratford Man

At this point in the document it should be clear the Stratford Man is not the author. A question remain; why was he put forward as author and ostensibly endorsed by Ben Jonson and the King's men. The answer quite simply; dead people don't write. The air of secrecy had to be maintained, but to whose benefit. Remember, a state proclamation declared on the 12th February 1554, informed the public of Jane's execution. In those days the monarch was the state. The truth of Lady Grey's reprieve cannot be divulged, lest it be done to the DISHONOUR OF THE MONARCHY.

The King's Men was the group of thespians... Formerly known as The Lord Chamberlain's Men during the reign of Queen Elizabeth, it became The King's Men in 1603 when King James ascended the throne and became the company's patron.

*The royal patent of 19 May 1603 that charters the King's Men names the following players, in this order: Lawrence Fletcher, William Shakespeare, **Richard Burbage**, Augustine Phillips, **John Heminges**, **Henry Condell**, William Sly, Robert Armin, Richard Cowley, "and the rest of their associates..." The nine cited by name became Grooms of the Chamber. On 15 March 1604, each of the nine men named in the patent was supplied with four and a half yards of red cloth for the coronation procession.*

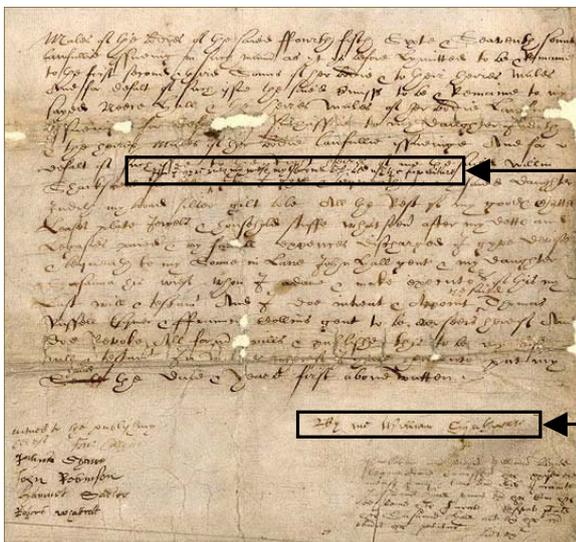
Source: http://en.wikipedia.org/wiki/The_King%27s_Men

The highlighted names in the paragraph above, are names found in Mr Shakspeare's will. The names are written in as an interlineation in a different hand, persumably 'postscript' to the finished signed article and maybe posthumously. This detail should stir your conscience to question the validity and authenticity of the interlineation. Simply, it is suspect and should be treated as such. Knowing the information we have so far, it is evident that a web of deceit is being weaved and the 'visible' players in this conspiracy whether they know it or not, are Richard Burbage, John Heminges and Henry Condell, names listed in the 1603 charter of The King's Men. Ben Jonson, first 'Poet Laurette' in 1616 to King James 1st of England; on the surface look as if he indorses the official line. However, Ben Jonson is a man not without conscience or ego, artfully inserts clues to the name of the true author in his encomium to Shakespeare and in the poem accompanying the Martin Droeshout engraving.

*Ghre (Shakespeare) on thy name (Grey)
Gentle Shakespeare cut (Execution)
To see thee in our waters yet appeare, (Alive)
That so did take Eliza and our James! (The Crown)*

**The principal players are in the service of His Majesty, The King.
Make of that, what you will.**

(Lest it be done to the dishonour of the monarchy)



William 'Shakspeare', Last Will and Testament

Interliniation

and to my ffellowes John Hemynges, Richard Burbage and Hery Cundell XXVIs VIIIId A peece to buy them Ringes.

By me William 'Shakspeare' (signature)

By me William Shakspeare

Shake-Speare

It is truly without doubt a most sophisticated deception of concealment and skullduggery to mask the identity of William Shakespeare, but not incomprehensible or indeed reprehensible as a life was spared to which the literary community is most graciously indebted.



Without wanting to state the obvious, Lady Jane Grey was a threat to the incumbent who had given her assurances to Charles V, Holy Roman Emperor that her life would be spared... and spared it was but not without the prerequisite theatrics and slight of hand that preceded the proclamation of her fictitious death, which served a useful purpose. However, the clue to Lady Jane's survival is encoded in the Droeshout engraving. On the one hand it tells of her date with the executioner's blade, followed by the cleverly disguised meaning in the sleeves of the doublet, articulating the words... left to write. And this means she was reprieved in 1554.

The Man in Grey, The King and I, are clues also leading you to the identity of Shakespeare. The former being very suggestive of an intimacy with Edward de Vere, 17th Earl of Oxford (fair youth). The latter, divulging her somewhat discomfited vocation under the auspices of the Master of the Court of Wards; nevertheless a place of excellence like no other in England to attaining a scholarly wit. It was truly a humiliating fall from high grace for One Queen Dudley but not one without a sense of duty or purpose, and her purpose through this most challenging of circumstance was to articulate her trials and humiliations by way of writing and in doing has bequeathed humanity a folio of outstanding works of erudition and accomplishment, unequalled by any contemporary to this day.

As we draw near the end of this document there will be some who will resist truth and embrace orthodoxy or oxford-oxy, without critical thought. Indeed there will be some whose way of life is intrinsically endowed in the principle teachings and cannot for the sake of livelihood accept her, even in the face of truth and rarity. We implore you, do not allow self-importance to obscure your judgment. This revelation has been 400 years in the making and it is time you know; not believe. The principle foundation upon which the Shakespeare story has been laid is a fractured one, made up of half-truths, hearsay and outright deceit that contribute to a kaleidoscope of disinformation aimed at suppressing truth from the ordinary.... but, you have it now, and don't you let it go for it is yours to know.

And finally, did we tread lightly; we meant no disrespect in our effort to put wrong, right. Truth is an arduous burden for one constituent to carry. It is times as this one looks towards inspiration such the likes of Copernicus, whose ideas transformed established attitudes and trusted in his own acumen that one-day TRUTH, shall overcome.

To find yourself, think for yourself.

The Temple

*The brags of life are but a nine days wonder;
And after death the fumes that spring
From private bodies make as big a thunder,
As those which rise for a huge King.*

George Herbert, 1633

George Herbert (3 April 1593 – 1 March 1633) was related to the 3rd Earl of Pembroke, who was associated with the publication of Shakespeare's first folio in 1623.

Sonnet 36

*Let me confess that we two must be twain,
Although our undivided loves are one:
So shall those blots that do with me remain,
Without thy help, by me be borne alone.
In our two loves there is but one respect,
Though in our lives a separable spite,
Which though it alter not love's sole effect,
Yet doth it steal sweet hours from love's delight.
I may not evermore acknowledge thee,
Lest my bewailed guilt should do thee shame,
Nor thou with public kindness honour me,
Unless thou take that honour from thy name:
But do not so, I love thee in such sort,
As thou being mine, *mine is thy good report.**

Rejoice, for a life reserved is a life deserved
And delight is on face of hers.

Jane the Queen

THE END