

Of our own conclusions regarding the annotations in the copy of Baret's *Alvearie* that is the basis for *Shakespeare's Beehive*, two have proven resistant to criticism:

1. No individual created any annotations with the intention of making it *look* like this was Shakespeare's dictionary.
2. No individual left behind any annotations that could be reasonably construed as a contemporary, or later, effort at examining Shakespeare's life or work.

Of our much weightier conclusion – that Shakespeare himself was responsible for the annotations – well, that's another story.

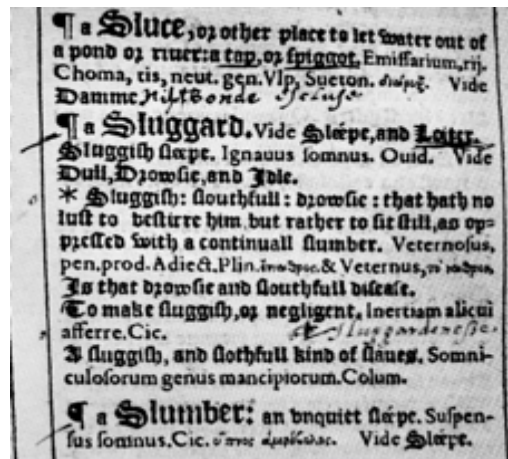
We hope that this condensed supplement serves as a means for renewing interest in our argument for those who are familiar with it, and to encourage others to look into our findings for the first time. The examples highlighted in this supplement were discovered after the publication of the second edition of *Shakespeare's Beehive*, and are being shared here publicly for the first time.

The underlying theme in introducing these selections is the question of probability, and the nature of coincidence. Is it reasonable to dismiss our thesis on the grounds that the sum of what we have found is nothing more than coincidence, and that the annotator (or annotators, if it is so argued) could therefore be anyone in a pool of thousands of mostly anonymous early modern readers? Or, can our thesis be defended through arguing against coincidence?

Advances in computer models that allow for textual comparisons over an enormous swath of printed materials in English have proved revealing in being able to study word combinations, and separate collocations that are rare, or possibly unique, from ones which are more commonplace.

As we did in our published study, we will present here examples with ties both to Shakespeare the person, and to Shakespeare the writer. There has long been a split among scholars, with many preferring to leave the biography aside because of its limitations and distractions, but the fact that our annotated dictionary presents such compelling parallels, or echoes, to both the surviving texts *and* the biography (details both known and speculated upon), is at the core of our argument.

Nevertheless, the definition of what can truly be labeled an echo in literature, or in life, is admittedly complex. Even if we set aside our Baret’s paleographic details, recording and studying words alone poses a difficulty in terms of the many ways we can evaluate them, and how we can measure the findings. Let us examine a small section of text containing three headword entries from the annotated Baret as a start:



This clip, measuring only 65mm (from line to line) x 65mm in actual size, shows each of the three primary types of “mute” annotation (o, /, ____) markings from our book, along with “spoken” (words added to the page) annotations in English, French, and Latin. Using this small square of marked printed text as a template, is it really possible to discover anything of significance in relation to Shakespeare?

Beginning at the bottom, we have the entry for *a slumber* – defined as “an unquiet sleepe” – followed by a Latin phrase from Cicero, then the definition into Greek, and

then the directive, “Vide Sleep”. This tells the reader to “see sleep” because there is further mention of *slumber* under the entry for the word *sleep*. The headword *slumber* is recorded in Shakespeare, in all variations, twenty-eight times. Among eleven of these occurrences, the word *sleep*, one element from the Baret definition, also appears in the speech. In a single occurrence, *slumber* combines with the other element of the definition, *unquiet*. This happens in Act III, scene 2, of *Richard III*.

Lord Hastings is the speaker.

*Tell him his fears are shallow, without instance;
And for his dreams, I wonder he's so simple,
To trust the mockery of **unquiet slumbers**.*

Shortly after Hastings delivers these lines, Richard III emerges, announcing that he has had a long sleep (“I have been long a sleeper”), and, within moments, orders that Hastings’s head be chopped off. Some 250 years later, Emily Brontë wrote of “unquiet slumbers,” with these lines from *Wuthering Heights*:

*I lingered round them, under that benign sky: watched the moths fluttering among the heath and harebells, listened to the soft wind breathing through the grass, and wondered how any one could ever imagine **unquiet slumbers** for the sleepers in that quiet earth.*

Numerous parallels, or echoes, such as this one, have led scholars to acknowledge that the Brontë sisters knew their Shakespeare (a family copy of the complete works with Anne Brontë’s signature is at *The Folger Shakespeare Library*). In spite of the many pages that have addressed Shakespeare’s reading, what he certainly read and what he may have read, only a small number of scholars seem to have gotten around to the question: *Did Shakespeare know Baret?* Still more problematic, and by a wide margin, is the question we first made public (and attempted to answer and defend) in April 2014: *If Shakespeare did have a Baret, was it our copy?*

This small piece of selected annotated text from entries under letter S will do little to answer either of these questions, but we hope it eventually does add some pinch

of doubt to those who would label the sum of our findings as coincidence. Here, with this extract, we are limiting ourselves to three entries only. *Slumber*, the headword already introduced, is not an uncommon or difficult word; its definition in Baret, *an unquiet sleep*, is then (1580) and now (2018), likewise, uncomplicated. That the annotator bothers to mark this entry with a slash is largely irrelevant. Word combinations by any author involving *slumber* with *sleep* (certainly), and *slumber* with *unquiet* (most likely), would appear to be of little consequence. But in terms of the latter, an exploration on EEBO (Early English Books Online) reveals (in addition to Shakespeare's Folio recording in *Richard III*) only a smattering of other 17th century printed works contain pairings of either "unquiet slumber" or "unquiet slumbers". Only one 16th century publication lights up, *Politeuphuia, or Wits Commonwealth*, an anthology containing prose quotations that was printed in London in 1598. As with *Richard III* (written in the early years of the 1590s) it also records a usage of "unquiet slumbers." The editor of *Politeuphuia* was Nicholas Ling, one of the two booksellers who published the first and second quartos of *Hamlet*.

Still, whatever charm exists in turning over such details, the annotator marking *slumber* and its entry containing the word *unquiet* admittedly packs limited punch. But moving to the top of our extract, more compelling evidence gradually begins to emerge, even as it is difficult to discover or measure. We find the entry for *a Sluce*, "or other place to let water out of a pond or river: a tap or spiggot." The words *tap* and *spigot* are underlined. *Spigot* is recorded one time in Shakespeare, a line in *The Merry Wives of Windsor*, spoken by Pistol: "O base Hungarian wight! wilt thou the ***spigot*** wield?"

Only if we look into the scene from inside the Garter Inn where *spigot* is used does the picture become more interesting. We find there, in the lines leading up to *spigot*, that Shakespeare has found a use for *tap*, the other word underlined in the definition. It is one of only three recorded usages of *tap* in the entire canon. Additionally, Falstaff himself twice uses the word *tapster*.

Falstaff. *I sit at ten pounds a week.*

Host. *Thou'rt an emperor, Caesar, Keisar, and Pheezar. I will entertain Bardolph; he shall draw, he shall **tap**: said I well, bully Hector?*

Falstaff. *Do so, good mine host.*

Host. *I have spoke; let him follow.*

[To BARDOLPH]

Let me see thee froth and lime: I am at a word; follow.

[Exit]

Falstaff. *Bardolph, follow him. A **tapster** is a good trade: an old cloak makes a new jerkin; a withered serving-man a fresh **tapster**. Go; adieu.*

Bardolph. *It is a life that I have desired: I will thrive.*

Pistol. *O base Hungarian wight! wilt thou the **spigot** wield?*

Word choice in written composition, or even in everyday speech, often has much to do with what comes first, so in using the word *tap* (regardless of connotation), there could be a good argument for *spigot* to be released in the mind and on the page shortly thereafter. Where does, then, the argument become more genuinely complex? The answer lies in the pattern of proximity usages in our Baret showing up in Shakespeare in uncommon, or even unique, instances in literature. Consider that the definition from our extract that immediately follows the entry for “*a sluice*” is “*a Sluggard.*”

The two words are unrelated; one follows the other simply as a function of a dictionary organizing words alphabetically. In this book they are neighbors, nothing more. And within this definition of *a sluggard* our annotator underlines the word *loiter*. Shakespeare’s texts, whether by his own design or otherwise, carry a preponderance of single-instance word usages (nearly half are found one time only). Like with *spigot*, Shakespeare uses *loiter* only once. Again, it is a scene in which Falstaff appears, this time in *The Second Part of Henry IV*.

Lord Chief Justice. *Sir John, you **loiter** here too long, being you take soldiers up in counties as you go.*

Much as it would still be a stretch to label this as anything more than coincidence, the argument against coincidence gains some hint of momentum in what follows when the scene is expanded from this line:

Lord Chief Justice. *Sir John, you loiter here too long, being you take soldiers up in counties as you go.*

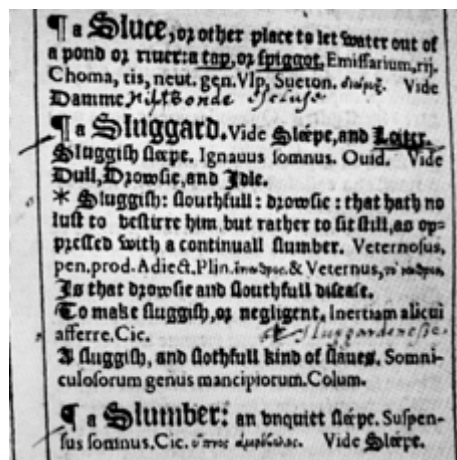
Falstaff. *Will you sup with me, Master Gower?*

Lord Chief Justice. *What foolish master taught you these manners, John?*

Falstaff. *Master Gower, if they become me not, he was a fool taught them me. This is the right fencing grace, my lord; tap for tap, and so part fair.*

The other two Shakespearean usages of *tap* immediately follow.

Tap for tap is an Elizabethan equivalent for our present day, *tit for tat*. But why interject that expression only here, in this dialogue? Looking back at our extract from the Baret we see that *Loiter* is underlined in the entry under *sluggard*, just below the entry for *sluce* where *tap* and *spiggot* are underlined.



Scholars have long marveled at Shakespeare's extraordinary memory and his capacity to absorb words, information, and inflection, from a wide variety of printed sources and, no doubt, countless conversations. Did he have something close to an eidetic or echoic memory, or both? If we are right, could his experience with our

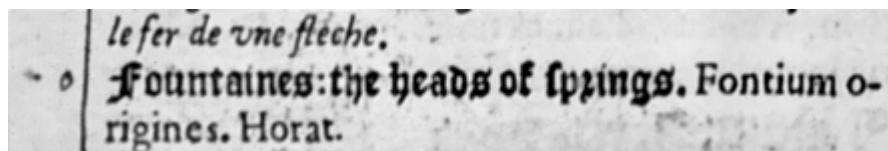
copy of Baret's *Alvearie* have contributed to the construction of dialogue, or composition of poetry, when it came down to word selection?

Further down under the entry for *a sluggard*, the annotator adds, beneath the printed word **negligent**, an annotation in English: **sluggardenesse**. Why does he do this? Or, perhaps a better question, given our claim: could this pairing have aided our annotator in later composing the only line in recorded English literature where *sluggard* is followed by *negligence*:

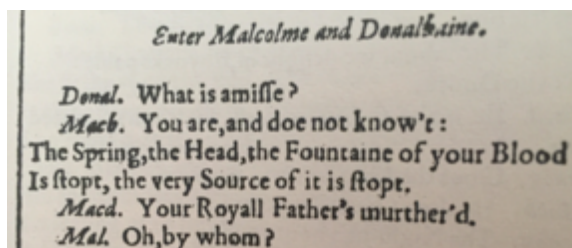
...the more to blame my **sluggard negligence**... (*The Rape of Lucrece*, l.1278)

What we see here is a little flip involving the printed Baret text, an annotation, and parts of speech. We find this happening throughout our annotator's efforts from the beginning of the book to the end, with one landing after another into Shakespeare, often with the simplest of words, and the most straightforward of definitions.

Look here at H271. One of the secondary definitions under the headword "Head" shows the use of *head* in the English translation of a line from a Horace ode: *fountaines: the heads of springs*. Note that our annotator has marked this usage with his characteristic little circle, and that it contains three plural nouns, **fountaines**, **heads**, and **springs**, in that order.



In Act II, Scene 4 of *Macbeth*, Macbeth reveals to Donalbain that his father has been murdered. Here is how it appeared in the *First Folio* (1623):



Macbeth's second line: "The Spring, the Head, the Fountaine of your Blood" contains the same three nouns **Spring**, **Head**, and **Fountaine**, but the *Macbeth* triple is in the reverse order and each noun is singular instead of plural.

Another textual example from our Baret with similar results leads us to *Hamlet*. The annotator marks the text with a little circle at F607, under the headword *Fitte*, where a secondary definition reads: **aptly**, **fitly**, **agreeably**. In *Hamlet* (Act III, 2) we find this sequence in the same order, with the adverbs flipped to verbs. The words repetitively encapsulate the former King's murder, as the play within the play is being performed:

*Thoughts black, hands **apt**, drugs **fit**, and time **agreeing***

It is truly, by any measure, an extraordinary line of text, and it may seem sacrilege to suggest that Shakespeare has his greatest character, Hamlet, arrange for the emotional trapping of his mother and uncle, by providing the actor murderer with the key line (recalling how his father was poisoned), because he was channeling three words marked in his dictionary. But why couldn't the precise resonances of one word, and then another word, and then another word, have stuck in Shakespeare's mind from time spent with the copy of Baret in question?

Here, as before with *Macbeth*, we find the only combination in Shakespeare of the three selected elements from the line of Baret text in a single speech. As an additional observation, the annotator's other little circle appearing under *Fitte*, just above the one for **aptly**, **fitly**, **agreeably**, aligns the words *fitness* and *ableness*. And again the only combination is *Hamlet*, with Hamlet speaking in scene 2 of Act V:

*I am constant to my purposes; they follow the King's pleasure.
If his **fitness** speaks, mine is ready; now or whensoever, provided
I be so **able** as now.*

So many other apparent coincidences of proximity in our annotated Baret abound that it is difficult to choose from the many located since the release of our second

edition. Here is yet another marked subsidiary definition, this time with connections to the famous handkerchief scene in *Othello*.

I-J243. a **plentifull** and **inventive wit**

*Hang her! I do but say what she is: so delicate
with her needle: an admirable musician: O! she
will sing the savageness out of a bear: of so high
and **plenteous wit** and **invention**:—
- Othello speaking to Iago in IV, 1 (Handkerchief scene)*

Anupam Basu's text mining search engine of early printed works in English reveals both the Baret triple (replicated only in Cooper's *Thesaurus*) and Shakespeare's word combination in *Othello* to be unrecorded elsewhere in a single line of text. And, as so often, there is more in the way of tempting proximity. In the column to the left, on the same page, at the annotator's preceding little circle, the text reads:

o *An inventor, a **deviser**, a worker, an author, a maker of **engines**.*

...and this leads us to Shakespeare's only recorded combination of these words, and it falls in the following scene. Iago is the speaker, and again the topic is wit.

*I grant indeed it hath not appeared, and your
suspicion is not without **wit** and judgment. But,
Roderigo, if thou hast that in thee indeed, which I
have greater reason to believe now than ever, I mean
purpose, courage and valour, this night show it: if
thou the next night following enjoy not Desdemona,
take me from this world with treachery and **devise
engines** for my life.
- Iago, IV, 2*

The connective tissue elements are intriguing even when tied together with one of the most frequently used words in Shakespeare (233 usages for the singular "wit" alone). *Whittle*, another word for knife, by comparison, is used only once. This word is underlined in our Baret, and later recorded in the margin, in keeping with one of the annotator's most consistent practices: entering underlined words from

various definitions where they would fit alphabetically had they been printed as their own headword.

K99. a Knife, A meate knife: a **whittle**.

W202. Adds "**whittle cultellus**" in margin

Search engines have determined the word is very uncommon, and there is almost always a note in scholarly editions of the Shakespeare work, clarifying the word, usually with mention of "cultellus". The usage occurs in *Timon of Athens*, an unfinished play, seldom performed, and co-written with Thomas Middleton. As we have come to expect when finding something in a co-authored play over the course of our research, the usage falls in a scene written by Shakespeare:

*There's **not a whittle** in the unruly camp
But I do prize it at my love before
The reverend'st throat in Athens. So I leave you
To the protection of the prosperous gods,
As thieves to keepers.
- Timon; Act V, Scene 1*

Finding a single usage word in Shakespeare added to the margin of an Elizabethan book is all well and good. What makes this one from our Baret more special is what we see when we look back at the margin where the annotator has written the word.

Immediately below where he adds "**whittle cultellus**" in the margin (W202), he has entered: "To learne **not a whitte** vide forward" (W203).

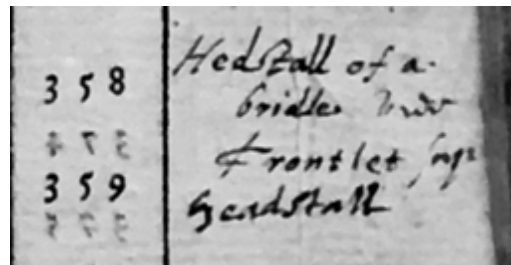
"Not a whitte" to "not a whittle" – just coincidence? Maybe. Our annotator has twice found "not a whitte" in the text and underlined it both times and made two separate spoken annotations from it. Shakespeare uses the phrase "not a whit" numerous times. But "not a whittle" is apparently unique in English literature.

Before moving on to one of our Baret's strangest set of marks, with possible connections to Shakespeare the person, let us look at one more annotated clip.

In the narrow margin alongside H358-359, we find the following annotations

*Hedstall of a
bridle vide
Frontlet supr.
headstall*

The annotator, engaging again in the pattern used repeatedly throughout the book, alphabetically inserts a new entry from text found at another location (in this instance, simply an alternate spelling of a word – *headstall* - which does have an entry). It's not a mystery: "hedstall of a bridle" is found under the Baret entry for "frontlet" – hence the directive, "vide Frontlet".



Admittedly this is hardly exciting stuff, certainly not the stuff that dreams are made on, if one were to imagine a more ideal representation of what Shakespeare's dictionary *ought* to look like. But a closer inspection, even at these few annotations, reveals something remarkable.

Headstall, bridle, frontlet. The terms are tied together in their relation to the horse – specifically, equipment around the horse's head. *Headstall* is used one time only, in a dense and detailed "horse-speech" in Act III, Scene 2 from *The Taming of the Shrew*. In the scene that follows, we find one of only two Shakespearean usages for *bridle* in connection with horse imagery and metaphor. Surely, on its own, something like this must be relegated to being nothing more than a coincidence. But with further probing into the annotations *and* the neighboring printed text, someone wanting to

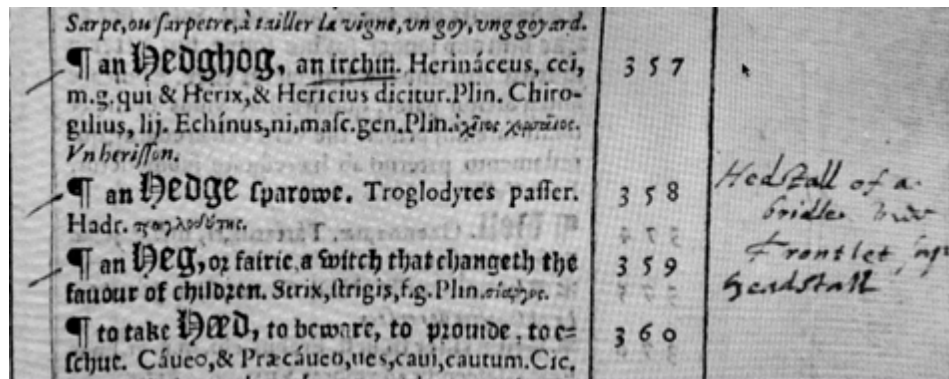
argue against coincidence gets more to work with, always with the understanding that the example is merely one small nugget of additional evidence from the whole of our annotated Baret.

Frontlet, like *headstall*, gives us yet another single usage. Addressing Goneril, who has just entered (in effect interrupting exchanges with the Fool), Lear says:

*How now, daughter? What makes that **frontlet** on? Methinks you are too much o' late i' th' frown.*

Lear is drawing attention to Goneril's frowning forehead, and Shakespeare, the master of figurative language, has the perfect word for him. In addition to its horse meaning, a *frontlet* was a cloth band women wore at the time over the forehead, either as an ornament, or at night in hope of managing wrinkles.

Let's look again at the marginal additions at H358-359, this time with the printed text alongside.



The printed entry at H358 is for “an hedge sparowe”. Shakespeare calls on sparrows often, with fifteen recorded usages – most famously, in *Hamlet*, by Hamlet. Three times Shakespeare references the cuckoo with the sparrow, specifically the cuckoo’s habit of parking its own eggs in the sparrow’s nest:

First in *Lucrece*:

*'Why should the worm intrude the maiden bud?
Or hateful **cuckoos** hatch in **sparrows'** nests?*

Then in *1 Henry IV*:

*And being fed by us you used us so
As that ungentle hull, the **cuckoo's** bird,
Useth the **sparrow**;*

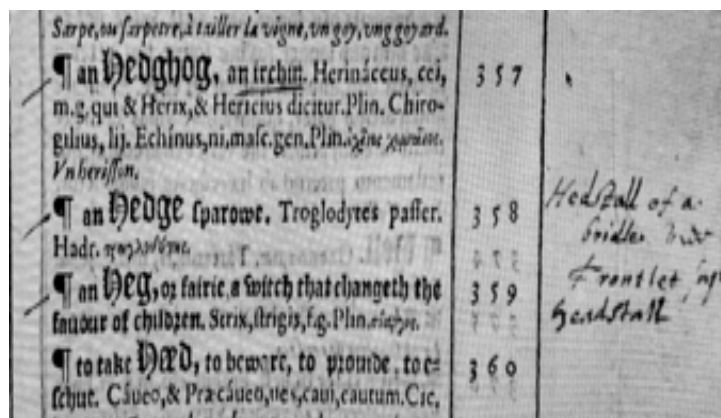
The third occurrence is in *King Lear*, and here Shakespeare works the lines so that a *hedge-sparrow* is specified. But why? Why does the *hedge-sparrow* come fluttering out of the mouth of the Fool?

*For you know, nuncle,
The **hedge-sparrow** fed the cuckoo so long
That it's had it head bit off by it young.
So out went the candle, and we were left darkling*

We believe the answer can be found in the margin of our Baret. Consider that in the same scene (Act 1, Scene 4), almost immediately prior to the one-time appearance of the *hedge-sparrow*, the author provides Lear with his (just referenced) one-time usage of *frontlet*. Databases of English works printed through the year 1700 prove *hedge-sparrow* to be a word seldom recorded. *Frontlet* is used far more frequently, but this is hardly a common word either. Of greater significance, is that the two words have, in the history of print, rarely appeared in the same book outside of a dictionary, and never remotely within the same range of proximity with which we see them fall in *King Lear*. Using again Basu's text mining of early printed English, it is revealed that only in Shakespeare up to and including the year 1700 (as far as the search allows us to go), are *frontlet* and *hedge-sparrow* locatable together, even with spreads as wide as tens of thousands of words.

Shakespeare finds one-scene usages for *frontlet* and *hedge-sparrow* and turns them into word neighbors, intertwining them into the responses of Lear and the Fool in

addressing Lear’s big decision. Of course, in our Baret, “frontlet” is written in the margin alongside the entry for *hedge-sparrow* without any regard for the bird. None at all. It has simply to do with the fact that under the definition of *frontlet* you will see a spelling for “headstall” not found printed here, and it could go here, and here it is, and here is its definition. The annotator tells us all of this, and, truth be told, little could be more dull in terms of a creative exercise. On their own, in terms of majestic word power, these marginal annotations are leagues away from multitudinous seas incarnadine.



If we can agree that the annotations in our Baret look ordinary (certainly not the work of someone studying Shakespeare), how do we go about explaining away each and every one of these uncanny discoveries in relation to Shakespeare’s text as mere coincidence, when the number of “spoken” annotations in this book is actually very limited?

Taking simply the last example we have disclosed here, an example not found in time to be included in either the first or second editions of our study, the words *frontlet* and *hedge-sparrow*. Allow us to reiterate: they don’t belong near one another in a dictionary. They don’t work together either alphabetically, or in terms of meaning. And you almost certainly won’t find them this close together, through the efforts of an annotator, in any other book, anywhere in the world.

It is of course conceivable that an anonymous annotator could register the word “frontlet” in the margin alongside *hedge-sparrow*, and thereby be the first to find company with the author of *King Lear* when it comes to fixing the words within striking distance. But it is, to our minds, inconceivable that an annotator could also stumble, likewise without design, into *all* of our other best examples from both the texts and the life (details both speculated upon and known).

One possibility moving forward is whether there is a text-mining algorithm that can be applied to properly test our claim. How do we test coincidence?

If you are among those who feel our argument that Shakespeare himself annotated this copy of Baret’s *Alvearie* has some degree of strength, what do our annotations say about the process by which Shakespeare utilized books, and remembered information he either found or recorded in them? Perhaps this will contribute to the vast scholarship that has engaged, and continues to engage, with what was obviously an extraordinary memory – to some degree, a photographic memory.

But let’s not get ahead of ourselves. On the verso of the ***very same leaf*** where the annotator adds *headstall*, *bridle*, and *frontlet*, comes the annotator’s next set of marginal word entries:

Hempseed chopt halter
vide fellow

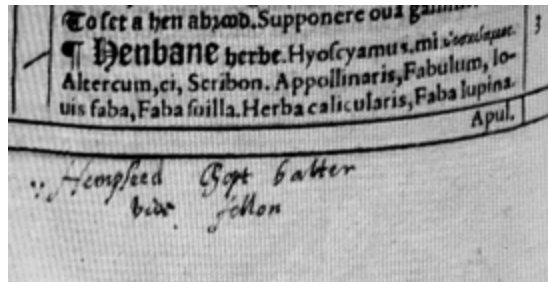
See the entry for *fellow*, and you will find *hempseed*, *chopt*, and *halter*. The Shakespeare results from this small grouping of words are nearly as compelling as before, and once again it falls innocently out of the repetitive exercise of referencing Baret text from another location. Coincidentally, or otherwise, one of these words, *halter*, is used by the Fool, later in the ***very same scene*** from *King Lear*. He concludes a line in a jingle with it, and the concluding word has left at least one scholar puzzled, sensing there is something weird about the choice, and the slightly off kilter rhyme.

As for *hempseed*, like *hedge-sparrow* and *frontlet*, it, too, has a single usage in Shakespeare, an insult directed at Falstaff by Hostess Quickly in *2 Henry IV*:

*Good people, bring a rescue or two. Thou wot, wot
thou wot, wot ta? Do, do, thou rogue! do, thou hemp-seed!*

The following word/spelling in the annotator's sequence, *chopt*, is textually retained precisely in Shakespeare also one time only, and it is by Falstaff in the act which follows: "*O, give me always a little, lean, old, chopt, bald shot.*"

There is more. Returning to the annotations:



The entry placement is the lower margin located at H391. But a device, three dots we refer to in our study as a "mousefoot," precedes the first word, and this informs us that the annotator has not had room in the narrow column above to make the entry where the key word fits alphabetically. The three dots repeat in the column above exactly where the new entry should go: next to Baret's "*an hempen halter, or rope.*" As for "*vide fellon,*" sure enough the three words, "*hempseed, chopt, halter,*" are all found in a Baret entry for "*fellon.*"

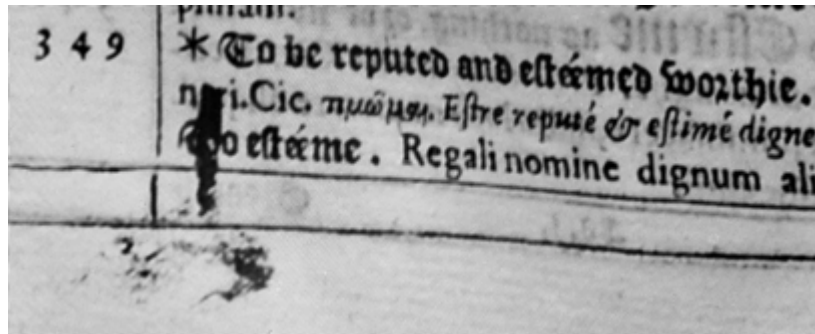
If we turn to this definition, we see the precise text sequence, "*hempseed chopt halter,*" that the annotator lifts and moves. Not only is the word *chopt* underlined, so too is the word that precedes this three-word sequence: *cawdle*. The printed word at the new entry point for the annotation sequence, *hempen*, and the underlined *cawdle* from the referenced text sequence many pages removed, combine into a Shakespearean double usage, spoken by Jack Cade in *2 Henry VI*: "*Ye shall have a*

hempen caudle, then, and the help of hatchet.” And it turns out that three of only six words used by Shakespeare to contain the root *felon* land in the same play.

All of this emerges from back-to-back word annotation sequences on a single leaf in one very special copy of Baret’s *Alvearie*. In addition to representing a tiny fraction of the evidence in our argument against coincidence, these examples tie in to questions scholars have long had related to Shakespeare’s memory, his reading, and his word selection. Words must have been chosen as carefully as they flowed freely, and often from the same sources so many others laid eyes on. We already have vast evidence of word pairings and clusters drawn directly from source material that must have come into his hands. Shakespeare was a relentless borrower, even as he managed to put his borrowing to use in such a way that ultimately allowed him to stand apart. In our annotated Baret, the pattern of finding Shakespeare not only runs throughout the printed text (reinforcing T. W. Baldwin’s claim that he must have “turned to Baret oft for his varied synonyms”), but is also found in most unusual collocations of printed text with neighboring annotations.

That previously discussed parallels match up both with the work *and* the life – both accepted facts, and speculations which have filled so many biographies – should make even more formidable the challenge to what has thus far been expressed by scholars who have openly wagered an opinion: that our annotations most likely have nothing to do with Shakespeare, and that our parallels are mere coincidences.

In bringing this supplement to a close, we would like to reveal a particularly unusual moment from the whole of what the annotator has left behind. Immediately below **E349, To be reputed and esteemed worthie**, the annotator adds a thick line through the printed blackletter capital “T” in *To esteeme*, and then in the margin below has added what, to the naked eye at a glance, look like nothing more than scrawls.



First, the bold line running through the printed text, *To esteeme*. After much consideration, we have concluded that this is no accident. The capital “T” is by far the most utilized of any capital letter in the book, and only here do we find this striking line; nowhere else. We believe it is no coincidence that it falls specifically here, under this text and through this letter.

As a quick test confirmed, during the process of establishing the book on loan at *The Folger*, this was no printer’s flaw. It belongs to the annotator. There are examples throughout the book of ink drips and splotches that one can accurately surmise bear no relation to the deliberate annotations. But here it looks intentional, and the marks below (possibly initials) seem related; the whole of it, we believe, a single vision where the printed letter “T” is turned into a sword.

Spectral analysis may or may not turn out to be useful in helping to determine whether the scratchy ink marks, below and to each side, can definitively be read as the initials W and S. Putting aside for a moment this tantalizing possibility, if we may first consider the text itself under the headword *Esteeme*, where it reads: ***to be reputed and esteemed worthe.***

The strongest textual parallel for this piece of Baret in Shakespeare occurs in *The Two Gentlemen of Verona*, a very early play, if not Shakespeare’s first play. Valentine, who in the opening scene has already warned of a lack of ambition (“living dully sluggardized at home”), is later engaged in conversation with the Duke of Milan (Act

II, Scene 4), along the themes of father and sons, honor and estimation. Here is an extract of the dialogue, with Valentine's opening comment recalling the Baret text under which the annotator has left his ink:

Valentine. *Ay, my good lord, I know the gentleman
To be of **worth** and **worthy estimation**
And not without desert so well **reputed**.*

Duke of Milan. *Hath he not a son?*

Valentine. *Ay, my good lord; a son that well deserves
The honour and regard of such a father.*

Duke of Milan. *You know him well?*

Valentine. *I know him as myself; for from our infancy
We have conversed and spent our hours together:
And though myself have been an idle truant,
Omitting the sweet benefit of time
To clothe mine age with angel-like perfection,
Yet hath Sir Proteus, for that's his name,
Made use and fair advantage of his days;
His years but young, but his experience old;
His head unmellow'd, but his judgment ripe;
And, in a word, for far behind his worth
Comes all the praises that I now bestow,
He is complete in feature and in mind
With all good grace to grace a gentleman.*

Shakespeare's own efforts at securing for his father, and by extension, himself, the status of gentleman is in the historical record, and was recently given further attention after Heather Wolfe's discovery of additional manuscript depictions of Shakespeare's coat of arms. The fact that reputation and social status mattered to Shakespeare is a virtual certainty. He was, of course, not alone in desiring such things. Fathers wanting reputation and social status for their sons, sons wanting it for themselves, we see these desires directly expressed in *The Two Gentlemen of Verona*. In the opening act, the servant Panthino speaks of "gentlemen of good esteem," and of fathers of both high status and "slender reputation" eager to usher

their sons out into the world on the hope they may not lose out on opportunities for advancement.

That Shakespeare applied for his own coat of arms (and paid for it) is proof that being “well reputed” and “esteemed worthy” was significant to him. Will was fixated with his esteem and worthiness. If the annotator’s activity at E349 of our annotated Baret can be viewed as a playful drifting from the usual task at hand with this book, how marvelous is that matching daydream with the reality of the eventual reconciliation for Shakespeare in being granted his much-desired status?

In our opinion, the annotator has intentionally left this ink at E349, working from what he sees both in the blackletter T *and* in the surrounding text. If it is argued otherwise, it necessarily supposes that it is a coincidence for us to find there the texts *To Esteeme* and *to be reputed and esteemed worthie*. That argument for coincidence, given the extraordinary number of blackletter capital T’s in Baret, strikes us as flimsy. As with so many of the other best details we have found, we feel there is deliberate intent. Of course, it could be clearer still. If only we could clearly make out a W and an S in the lower margin at E439.

So where do we go from here? In the absence of corroborating evidence (which may in time still surface), our argument for Shakespeare as annotator, as before, rests on there being too many coincidences. In connection to certain, or possible, personal details, here is a sampling of what was discovered prior to this supplement: The mimicking of the printed capital letters W and S in select annotations; sympathetic comparisons of the annotator’s disconnected letters with Shakespeare’s own disconnected letters in his signature C; the positioning of the annotation *shaft* after the printed word *shake*; the evidence left behind relating to a missing leaf containing a poem by Arthur Golding; and word play involving louses and deer and theft on a heavily annotated leaf at the back of the book (a leaf where the selection of words have in almost every instance an additional meaning relevant to period stage direction). Further, we have the possible connections, again suggested by those who

came before us, between Shakespeare and Baret's *Alvearie* and Shakespeare and the publisher of Baret's *Alvearie*. Lastly, the many other examples of textual and proximity usage combinations (some unique, not only within Shakespeare, but across the entire history of recorded English literature). In short, we feel there is far too much for coincidence, and none of it, not a single scrap speaks of a Shakespeare reader, or someone making an effort to leave behind something that would ever recall Shakespeare, or have someone claim Shakespeare. The argument for it *all* being coincidence is strained, and justifies the question: *If not his, whose?*

This question, likely impossible to answer if we are wrong, dates back to well before we stomached the energy and will to go forward and make our claim public. But is all of what we have found measureable by some statistical method (perhaps several methods)? The capacity to effectively process and weigh the annotations, both collectively and apart from one another, and the entering of both this information and the printed Baret text (not searchable to this point, as far as we are aware, in any of the robust databases of early English books) into a computer's system will not be easy. Even then, for all their power, machines can still have weaknesses. There is still value to a doctor examining a patient.

Our chief desire moving forward is that our thesis be looked at seriously. If our discovery is nothing more than finding what we are looking for (an accusation made on more than one occasion), why have we been unable to find anything remotely compelling alongside Shakespeare when examining, with equal scrutiny, dozens of other annotated books of the period? And why, then, in the examination of work by other writers alongside our annotated Baret, do we fail to find verbal parallels anywhere near the scale or quality, once more through a concerted effort to do so?

To quickly provide one example from the latter: *Antonio's Revenge* by John Marston. *Antonio's Revenge* was a late Elizabethan revenge drama, most likely written around 1600, with striking similarities in plot to *Hamlet*, written at roughly the same time. Both plays feature a son confronted by his father's ghost, who in recalling how he

was poisoned, urges his son to revenge. In both plays, the son's mother has taken up with the murderer. And in each, the title character has been separated from his beloved, whose chastity is called into question. Overwhelmingly the evidence is on the side of Shakespeare's far superior and much more famous play coming first, but for our purposes this did not matter.

Going beyond the plot itself, there are a number of affinities and shared unusual collocations in the dialogue of *Hamlet* and *Antonio's Revenge* that have been acknowledged. It begged the question: what would happen if we took our annotated Baret and applied it to Marston's text? Common sense stood to reason that we would find a lot for *Antonio's Revenge*, as well. But, almost shockingly, the verbal affinities with our annotated Baret never rose to more than a blip relative to what we found in *Hamlet*. Further study of Marston's other work revealed more of the same. Variable minor combinations, but nothing striking in terms of the Baret itself, and especially nothing in the way of these extraordinary moments of proximity between annotations and unrelated neighboring text.

Ultimately there can be little doubt that words came to Shakespeare in a multitude of ways, and through a great variety of printed sources. We remain convinced that one of these sources, and one of those ways, was through the marking up of our particular copy of Baret's *Alvearie*, which remains on loan at *The Folger Shakespeare Library*. The entire body of annotations has been recorded, along with much of the surrounding printed text. Our Baret has been digitized twice (first by us and made available on our website, and more recently by The Folger). Many copies of our study remain unpacked in boxes, stacked high, waiting for curious readers. We feel strongly that *Shakespeare's Beehive: An Annotated Elizabethan Dictionary Comes to Light* (for whatever flaws it may contain) remains the best starting point for exploring the possibility. And we hope that this supplement to our previous work increases the probability that not just one, but both sides of the argument for and against coincidence will eventually begin to emerge.