‘Shakespeare’
~ What E.Vere … Tudor-St Maur ~

Understanding

As You Like It

by Michael Stepniewski
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“What ever you do, Buy.”
~ What E.Vere … Tudor-St Maur ~
John Heminges, Henry Condell (First Folio, 1623)

Understanding Oxford's 'Shakespeare'

As You Like It

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We continue to test the hypothesis that a hidden layer of meaning can be found in 'Shakespeare'. Words were chosen by the Poet to tell his story — of his name, birth, and where he did Proceed.

"Every word doth almost tell my name" (Sonnet 76)

The historical coincidences that link the plays of 'Shakespeare' to the life of Edward Oxenford (~ 1548-1604), 17th Earl of Oxford, are all encompassing. Literally thousands of incidents and themes in the plays find parallels in the historical biography of the great yet willfully misunderstood artistic genius. But there is another side to the argument. It can be demonstrated he took enormous trouble to identify himself, not as ''Shakespeare', or a descendant of the illustrious de Vere family of Castle Hedingham, Essex, but of the Crown Tudors and Seymours of Britain. His identity was changed when he was some ***"two days old at Sea"*** *[Môr] (Hamlet IV. 6 16)* to protect his mother, the younger daughter of Henry VIII. Defending her virtue, and perhaps her life, were family and their supposed friends, yet some proved to be predatory Regents. First was Edward Seymour, Lord Protector Somerset, elder uncle of King Edward VI. The Artist's status was maintained thereafter by political opponents under the 'Suffolk Line Tudors'—John Dudley, Duke of Northumberland, then his son Robert Dudley, Earl of Leicester, and finally, agents of the *"Clowd-capt Towres" (Tempest 4.1 152)*—'***Cloud capt'ors***', William and Robert Cecil. The *Metamorphosis* of the Child deprived Queen Elizabeth of her sole direct heir, but gave the world greater gifts.

Eager sleuths have pieced together the story of Edward de Vere as 'Shakespeare', with careful attention to the literary material left by the Artist. However, these investigators have missed an avenue of reasoning: was Oxford complacent in the theft of his name and his *"slow-endeavoring art"?* (John Milton). Yes, he is "**tongue-tied by Authority!**" *(Sonnets)* … but so what? This notably head-strong and rebellious 'Prometheus' of Elizabeth's Court, who claims as forebears wild HOTSPUR, usurping BOLINGBROKE, and the avenging, self-possessed, RICHMOND … was he apt to roll over and submit? Or did he devise a rhetorical method of preserving his name and heritage within the apparent fiction we call 'Shakespeare'?

Read him t'Heir-fore, and "**againe and againe**" *(Heminge & Condell)*. He is clearly obsessed with wordplay and double meanings. To discover his purpose, we unfold his words and disclose the Author. Oxford's works show a remarkable fascination with confused identities, and of characters whose identities are questioned. "Which is the merchant here, and which the Jew?" *(Merchant of Venice IV. 1 172)*. Indeed, he is Two-*d'Or*. The 'Tudaean' (Jew) and the 'Psalmer' (Merchant) are the same. They represent the Poet under differing political allegiances, one supporting the Crown Tudors, the other wishing to dispossess them of their material claims and, according to the Poet, souls—that 'pound of flesh nearest the heart'. We have Oxford's opinions ***verbatim:*** 'word for word', if we will take the trouble to respect his rhetorical ***noema****:* his obscure yet fathomable conceptions.

As You Like It is about the 'Rule of Seven'. Edward 'Seven'—*Édouard Sept*—is our Oxenford's theme. His stolen identity is the stuff his Art is made of. If he truly wished for accession, he went about it in a most irrational manner. Rather, it appears his ambition was to record his life in a way that would raise official estimation of his importance to Ducal levels. Perhaps PHIILIP (THE BASTARD) is the model he aims for. He would free his mother to exercise her right of rule without the encumbrance of thieving managerial servants. If that problem could *not* be rectified, the entire system of monarchy, as it stood, was a fiction.

Though Oxford's commentary was directed to a feudal government, it came at a cross-roads when republican and democratic elements were increasingly effectual. This meant new opportunities for power and wealth to those who might merit, or else coerce, advantage. Regardless of the political order, the timelessness of his observations on human nature make him relevant forever.

The best reason to study the Oxford-Seymour Thesis is because it allows the Artist's Wit to flower. I believe he created some of the finest jests in literature, but you won't understand them until you understand the 'tight spot' in which he finds himself; see "Francis, Francis", *p.148*.

As You Like It — an Allegory, by Edward 'Oxenford' Tudor-Seymour

Dramatis Personae — and historical counterparts. An allegory, *As You Like It* comments on several relationships close to the story of Oxford. It begins with the famous quarrel between the uncles of King Edward VI: Lord Protector Edward Seymour, 1st Duke of Somerset, and his younger brother Lord Admiral Thomas Seymour, the Poet's father. The story also parallels the relationship between 'Oxenford', Edward Tudor-Seymour, and his 'brother'—his *alter ego*—Edward 'de Vere'. In each case the ages of the siblings have been reversed; hence, Thomas Seymour appears as DUKE SENIOR and Edward Seymour is characterized as DUKE FREDERICK. ORLANDO is the elder Edward Tudor-Seymour (Oxford), and OLIVER represents the supposedly younger Edward 'de Vere'; they are actually identical in age. The situation of the two Dukes transfers appropriately to ORLANDO and OLIVER when they/he is older. Of course, Oxford never succeeded to the dignity of Duke, as he was out-maneuvered by the Dudley and Cecil families. The source for *As You Like* It is a prose/poetical romance called *Rosalynde (1590),* by Thomas Lodge.

ROSALIND, daughter of Duke Senior: represents 'The Line of the Rose'/The Tudor Rose; from the first moment of their meeting, ORLANDO is her only love. *(677, number of lines)*

ORLANDO, youngest son of Sir Rowland de Boys *(Bœuf ?)***:** represents the Author, Ed. Tudor-Seymour. The name is played as *(French)* *or:* 'gold' + *(Fr)* *lande:* 'moor, moorland' + *(French)* *o:* 'an 0, *un zero',* an acronym for Oxford and *Orbis: metonym (L)* *bis:* 'twice' + *(L)* *or, orum, aurum:* 'gold' > Two-d'Or, Tudor. The surname 'de Boys' likely signifies 'du Bois'/*de la forêt,* with wordplay on *(Fr)* *dehors,* formerly *(Fr)* *fors* < *(L)* *foras:* 'outside, without', and punning d'Or, 'Two-d'Hors, Tudor. *(297 lines)*

CELIA, daughter of Duke Frederick: represents various interests that behave contrary to ROSALIND and the Crown Tudors, yet are friendly with them. CELIA and ROSALIND are loving cousins, but their personal views differ; they have political and financial interests that are incompatible with each other. CELIA may yet find the right man. The name suggests she is of the Cecil family—likely Anne Cecil, Oxford's wife—but the portrait appears drawn from the Grey sisters, Jane, Katherine, and Mary. *(276)*

OLIVER, eldest son of Sir Rowland de Boys: he is *Au le Ver—'To the Vere'—* the *alter ego* of Tudor-Seymour, Edward 'de Vere'. The surname 'de Vere' represents an untruth that threatens to annihilate the Poet's true identity. As a Boar lovingly gores Adonis *(Venus & Adonis)* and kills him unintentionally, the 'de Vere' name figuratively castrates Oxford. *(147 lines)*

TOUCHSTONE, a clown: another facet of the Author; he can prove 'what is true gold'. The Clowns of 'Shakespeare' ~ Speak less than they know. ~ *(King Lear I.4 110, FOOL)*, but we can often extrapolate meaning if we listen with extra care. *(275)*

AUDREY, a country wench: probably represents Anne Cecil. *(18 lines)*

PHEBE, a shepherdess: Elizabeth Tudor ~ age 15: Her "eyes *can* kill"—*(Fr)* *bourgeon:* 'bud, eye'; hence we learn that her 'offspring' can kill. *(86 lines)*

SILVIUS, shepherd: Admiral Thomas Seymour, in love with the Princess Elizabeth/PHŒBE.
➤ SILVIUS: '**wood**', *(Fr)* *forët, wp* (E) wode: 'foolish'. In the source romance, *'Rosalynde',* the analogue of SILVIUS is a shepherd named MONTANUS < *(Latin)* *montanus, summus mons, (French)* *sommet.* What connection is there between Thomas Lodge and Oxford? *(75 lines)*

JACQUES, lord attending on Duke Senior: the name Jacques refers to a descendant or member of the 'Suffolk line', cadets of the Plantagenets and Tudors. These include the families de la Pole, Grey, Dudley, and their relatives. Additionally, JAQUES is 'a sobriquet of the revolted peasantry of the 14th century'—*(Fr)* *les vilains:* 'serfs', playing on *villains:* 'criminal'; the *Jacquerie* were insurrectionists. JACQUES yearns for 'More' (Maur/*morio)*—"Oh that I were a Fool"—while TOUCHSTONE/CLOWN discovers great reserves of 'More' in the company of a "slut". This 'melancholy' JACQUES is a sort of

'Suffolk-de Vere', and as *(Fr) jacere,* and *(L) jaceo* denote 'a throwing down' or overthrow; JACQUES would overthrow the golden TOUCHSTONE, to finally get his 'More'. *(225 lines)*

AMIENS, lord attending on Duke Senior: Amiens is the capitol of the Somme (French province). The River Somme was earlier called the Samara, meaning 'Summery'. Like the Ardennes, physical features of the Somme point to St Maur. AMIENS gives critical information on Maur and Vere. *(37 lines)*

LE BEAU, a courtier attending on Duke Frederick: leads questions of Tudor, Maur, etc. *(46 lines)*

JACQUES, middle son of Sir Rowland: speaks only to say Duke Frederick has abdicated. *(17 lines)*

ADAM, and old servant to Sir Roland de Boys: (?) A mask for Queen Elizabeth — she fights beside her son, Oxford, as he fights for her. His role is clarified in *Rosalynde* in which his surname is Spencer, likely alluding to *(Fr) suspens, (L) suspendere: II. Trop.* 'To make dependent upon externals'— *wp (L) sus + pendere:* ~ to be pig-hanged ~ , hence by 'de Vere', the noble family who twice played a critical part in placing Tudors on the throne *(1485 & 1553)*. *(65 lines)*

DUKE SENIOR, in banishment: Thomas Seymour, Lord Admiral, and father of the Poet. He is *(Fr) dehors:* 'out of doors', banished. He would hunt **venison**: Venus' Son, de'Or, a son for Elizabeth Tudor, yet a wise FIRST LORD advises him: "you do **more** usurp than doth your brother that hath banished you." *(II.1 27)*. Oxford rarely criticizes his father's wisdom; this is an exception. *(109 lines)*

DUKE FREDERICK: **Edward Seymour**, Thomas' brother, and usurper or gather of Regency power under young King Edward VI. In effect, he serves as a Suffolk-Tudor agent.

➤ The two Dukes can be seen as two facets of Oxford as well: Edward Tudor-Seymour, and Edward 'de Vere'. The characterization of Admiral Thomas Seymour is extended in SILVIUS and his love for PHŒBE; she will warn SILVIUS that her "eyes", *(Fr) bourgeon* (offspring), can kill, as Oxford's birth sealed his father's fate. PHŒBE, 'the Moon', is an historic metonym for Elizabeth Tudor. *(69 ll.)*

CORIN, shepherd: appears to represent a figure like John Dudley or his son Robert, who will help manage the feudal estates whom he has served as a "very faithful feeder, and buy it with your gold **right suddenly**" *(AYLI II. 4 97-8)*. *'Suddenly'*, as Sutton-ly, plays on the true surname of John Dudley —an extortionist of State assets, including Oxford himself as it's greatest asset. Dudley is "a true labourer", ~ a Verai la Boar'er ~ , that is, he causes another to be '**Boar**'d'; as *Léger*/Leicester, the agency of changing Tudor-Seymour to 'de Vere'. *(68 lines)*

WILLIAM, a country fellow: a Man of few words; may represent the Stratford allonym 'Shaksper'. *(11)*

HYMEN, god of marriage; in myth he was often thought the son of Apollo, sometime Dionysus: This would suggest Oxford determines the true value of each marriage. Historically, Elizabeth, Queen of England, and William Cecil, Master of the Court of Wards, had a strong say in marriages. *(30 lines)*

CHARLES, a wrestler at the court: a 'cheorl, churl'/Charles, *2a* 'a man..without rank; *2b* '..as the antithesis of king, noble, gentle'. Charles is a wrestler, *(Fr)* ***lutteur,*** played < *(Latin) luteus: II* 'rose-colored', 'dirty, worthless', and pertaining to *(L) luto* < *(L) luere:* 'to release from debts', with further wordplay as *(French) luthier:* 'a maker of musical instruments'. CHARLES is confident he can send ORLANDO "to lie with his mother earth", *i.e.* that he will kill him. 'Mother Earth'—personified as *Terra* playing on 'Two-d'RR'/Tudor—'cf. *Tellus, Magna Mater,* etc.' , meaning Elizabeth Tudor. Hence, CHARLES is an agent of the Suffolk-Tudors, antagonists of the Crown Tudors. *(41 lines)*

DENNIS, a servant to Oliver: 'a follower of Dionysus'. *(3)*

SIR OLIVER MARTEXT, a county curate: says marriage must include the formalities. But who should stand between God and righteous fulfillment of *His* design for procreation? *(4 lines)*

LORDS (very knowledgeable of Oxford's rhetorical games)**, PAGES, ATTENDANTS:**

"Trifles, Trifles, Trifles —
But, what E.Vere Tu-Do(r), Sumere! ~ *(Heminge & Condell)*

What's the Matter with 'Shakespeare'?

Some of us are a little mystified by Shakespeare's language. I think there's no way to avoid it; the famous playwright purposely mystified his words. It is cloudy Art. It is politically dissident Art, meant to reveal the secret story of an important political figure whose presence or absence would change British history. 'Shakespeare' is that political figure. He claims to be the natural successor to England's Queen Elizabeth I; if 'every word almost tells his name', the name must be Tudor-Seymour. So entrenched are myths of Elizabeths Era, we hardly dare speak these words.

When produced well on the stage, great actors deliver his verse convincingly, masking difficulties even careful readers find in his work. We're going to show that 'really understanding Shakespeare' is a skill worth cultivating—a skill that involves a wider vocabulary than schools teach—and it involves some emphasis on poetical devices that have helped structure writing and speaking for the last three-thousand years. This book should help the students now reading their first play, to be aware of obstacles they face, and show how problems are solved. It will also show that your problems understanding are reasonable.

Many passages in 'Shakespeare'—properly Edward 'Oxenford' Tudor-Seymour—defy a clear explanation. What's to be done? Entrepreneur Dave Hitz, hoping to widen the appeal and understanding of Shakespeare, approached theater companies with the idea of up-dating the language of the plays. This is an excellent idea—not as good as improving education in the schools—but each of us has their level of commitment. James Shapiro gave an opinion, *"Shakespeare in Modern English?"* in the New York Times*:*

> The problem is not the often knotty language; it's that even the best directors and actors—British as well as American—too frequently offer up Shakespeare's plays without themselves having a firm enough grasp of what his words mean." *(Oct. 7, 2015)*

Yes, but it is the 'knotty language' that leaves some of the better directors and actors without a firm grasp; I suggest even an expert of Mr. Shapiro's calibre will only go 'so far'. Like Lamb's Tales from Shakespeare —a modern language rendering of a play will destroy the memorial message that preoccupied the Artist, yet it may lead to a clearer, but only superficial, understanding by the Audience. What are we aiming for? Each word, every verse, of the original has been perfectly placed for very specific effects; all allusions and figures are apt and contribute to the depth of meaning—often adding a critical piece to a puzzle of secret political significance. "**Speak the speech, I pray you, as I pronounced it to you**" *(Hamlet III. 2 1)*. 'Don't alter what I wrote', HAMLET would say—indeed, he speaks for the Artist—'because my words, if properly understood, can tell you a great deal more than the surface shows'. Those wishing to experience the full range of Oxford's rhetoric will need to keep the Art as it was written — locate a facsimile of the original *First Folio* printing. Most of the other recent printings have already been substantially 'corrected and improved', thereby corrupting intended wordplay.

All 'Shakespeare' remains under an interpretive cloud — some of it appears straightforward, but none of it truly *is*. The reason? Because Word Wit plays a much larger role in the Poet's scheme than has been supposed. Within sustained allegory—*not unannounced*—Oxford has created fictional narratives upon his own biography; he has insinuated his life into stories that already show a kernel of similitude to his place in history. Nonetheless, **the Canon *is* translatable** and the cloudiness can be cleared.

Though 'Shakespeare' often seems a maze of distracted words, his thoughts rarely wander. The authentic subject of the Canon is usually the Poet's divided self—Maur *or* Vere—and the respective place of either for the dynastic hopes of Tudor succession and the stability of the State. '*Of Mars and the Man he sings'; 'of Man and Muse',* of *Vir* and *Musa: "**as neither** **Man, nor** **Muse, can praise too much.**"*

(Ben: Jonson, First Folio). He expresses himself in a manner that can withstand change in the English language by referencing his words to their Latin or French analogues. 'Shakespeare' was truly "For all Time"—for *tout d'heure.* His words are opposite the Orwellian 'Newspeak' in which simplified language is meant to dull expression. Here, difficult language sharpens, even permits, expression. Oxford's works were written in a dangerous time, when meaning might have to be 'feigned'. His message of Succession was specifically forbidden. If spoken directly, it would have been censored by State Authority; therefore it is expressed poetically instead. The Artist uses every rhetorical contrivance that may serve — to say more ~ 'then can be say'd' ~ ; it is his Invention, his rules.

Modern readers may be stymied by the complexity of Oxford's word games. There were fewer recreations in those days—fewer facile entertainments to distract; a knowledge of words was not only a beneficial art, but a pastime that could be transported weightlessly in the mind (B. Jonson, *Timber,* 'poetry').

In these essays, we are going to 'translate' set pieces from *As You Like It* adapting a method of translation developed by the Romans, and advanced in the Tudor period by Roger Ascham, the famous tutor of Princess Elizabeth. See a brief description (*pg. 71)*, or read Ascham's *The Schoolmaster (1563-68)*.

From our first selection in Act I, scene I, we example 'Shakespeare' as allegory, revealing the Artist's. To find the **memorial facet** of his work, we define, and at times 'etymologize', words according to his plan. We discover the writer's contexts—usually one that is a harmless fiction, harnessed to another both politically defiant and autobiographical. It is ~ **slow en'de Vere-ing Art** ~ *(J. Milton, Second Folio)* for the reader, as it must have been for the Poet. Let the characters tell you the **tale of a Tail**: the supra-legal limitation of his inheritance.

As You Like It (I. 1 1- 24; Act I, scene I, lines 1-24)

I have begun *(2023)* to use a color scheme to suggest which of the Poet's surnames a word 'tells'; each, almost, is drawn from his names, except the **red**—these are his enemies.

green: **de Vere** **blue**: **Seymour** **purple**: **Tudor** **red**: **Suffolk-Grey—Tudor**

ORLANDO *(I.)* **Adam**, ~ *(Hebrew) ha adamah* ~ , 'earth, ground' —*(Fr)* ***terre***

1 As I remember *Adam*, it was upon this fashion

~ **As** [*(French) comme; aussi:* 'as; so'] **I** **remember** [*(Middle French)* ***memorer:*** 'to record in one's memory', *(Fr) souvenir*] ***Adam*** [*wp* ~ A dame ~ : 'a married lady', (English) dame: 'a female ruler, superior, or head'; < *(Hebrew) adamah:* 'soil, earth'—hence *(L) Terra*, *wp* Tudor; *alt. form:* 'man, humanity'], **it was** [*(Fr) il était; wp été:* 'summer'] **upon** [*(Fr) sur:* 'upon'; *là-dessus: wp de sus:* 'of swine'] **this** [*(Fr) ce, cet*] **fashion** [(E) fashion, manner, **more**, *(L) mos, moris,* ***more***: 'the **will** or humor', 'will or pleasure'] ~

~ So' me-More, a Dame it was, upon Ce Maur ~
~ As I remember, a Dame it was, upon Ce'More ~

➤ 'A Dame' ***it was*** — the **Queen** ***c'etait*** / ***Été,*** and a Summer/Seymour Queen if her married name might be known. An allegory, *As You Like It* notes prominent people in Oxford's life, and the problems to be solved. This is Comedy, so marriage is the solution. Had it been Tragedy, death would end all.

2 bequeathed me by will, but poor a thousand

~ **bequeathed** [*(Fr) léguer:* 'to leave by will' < *(L) legare:* 'to leave one a legacy to be paid by the principal heir'] **me by** [*(Fr) par; de'; à*] **will** [*(Fr) testament:* 'last will and testament' —*(Fr) mœurs: wp* 'manners and customs; mores'; *alternate (French) gré:* 'pleasure, at one's pleasure'], **but** [*(Fr) rien que:* 'merely'] **poor** [*(Fr) méchant:* 'sorry, paltry', 'spiteful, malicious' —suggesting *wp* (E) ~ psalm-mer ~ *(psaume-mer)*] **a thousand** [*(Fr) mille, wp ~ mir ~* , (E) mere: 'pure, unmixed, undiluted' —*(Latin) merus:* 'pure', *wordplay, anagram* Sumer/St Maur] ~

*~ **bequeathed** **me by** **Will**, **but** **Mal-iciously**, **a thousand** ~*

➤ If you were caught by the figure of "a thousand crowns", and thought it a reference to Oxenford's thousand pound annuity *(beginning in 1586)*, you are probably on the right track; but did you note the jest in the name ADAM? *(Hebrew)* ***ha adamah*** means earth, and (English) **Earth**, *(Latin)* ***Terra***, *(French)* ***Terre***, is Oxford's principal metonym for **Tudor**. His parents are often figured 'Heaven and Earth'—*(Latin)* ***Caelum et Terra*** — Seymour and Tudor. Yes, the loyal 'servant' who's life Oxford/ORLANDO is willing to defend with his sword, is his mother, Elizabeth Tudor. ADAM is a Dame: 'a female ruler, superior or head: = 'lady', as feminine of 'lord'. In the wordplay is the matter of prime importance — "**The plays the thing / Wherein I'll catch the conscience of the [Queen]**." *(Hamlet II. 2 543-44)*

➤ Notice wordplay on *(Fr)* ***mœurs:*** 'manners, habits, ways; customs', extended to *(Latin)* ***mos, moris, mores:*** 'nature, manner, mode'—'the **will**'—*(L)* ***testamentum:*** 'a **will**, testament'. Remember this—it proves to be of the signal importance again and again; see *Sonnet 136.14:* "**my name is Will.**"

3 Crowns, and as thou sayest, charged my brother

~ **Crowns** [*(Fr) couronne; (Fr) écu:* 'crown, obsolete French coin worth 3 francs'; *Heraldry* 'escutcheon, arms'—in addition to money, Oxford's altered name changes his inheritance, and engenders multiple false identities.]**, and as** [*(Fr) comme, wp çomme]* **thou** [*(Fr) tu*] **sayest** [*(Fr) dire:* 'to say']**, charged** [*(Fr) summon:* 'charge'] **my brother** [*(Fr) frère/alter ego*] ~

*~ **Crowns**, **and as** **T'u dire**, **summon'd** **my** **brother** ~*

➤ Oxford has two birthdays—'O Fortunate Man'—with 31 July, 1548 (?), for **Tudor-Seymour**, and f12 April, 1550, for '**de Vere**'. In truth, he has no brothers; his 'brothers' are parts—misnamed parts—of himself. They are his *alter egos*. Unfortunately, this comedy of heir'Ors places his entire life in limbo; and his fate is to die leaving behind "a wounded name" *(Hamlet V. 2 326-28)*. What's more, many crowns may go missing if a line of monarchs that might reach to 'a thousand' is thwarted by the unfortunate Seymour Affair. It appears Oxford believes the entire mishap has been blown out of proportion by the self-serving Privy Council. This would be a consideration to catch the Queen's conscience, for each 'kiss'/crown betrays the Tudor family. Anyway, Oxford's is worth at least twice so many "kisses". Here are verses from *Venus and Adonis* covering the same subject:

517 "A thousand kisses buys my heart from me …
519 What is ten hundred touches unto thee?
522 Is twenty-hundred kisses such a trouble?" *(Venus and Adonis 517, 19, 22)*

4 on his blessing to breed me well, and there

~ **on his blessing** [(E) **blessing**, *(L) secunda:* 'good fortune, favorable circumstances'—as with Biblical Judah.] **to breed** [*(Fr) élever:* 'to raise; to set up, promote'] **me well** [*(Fr)* ***or/or:*** *wp* 'now, well'; *(Fr) bien:* 'good'—*(Fr) biens:* ~ as marketable good ~ , *~ mer-chand'ise ~* , *(French)* ***Or***, as (E) **well** or **or**, is a vital metonym: *i.e.* 'a substitute [name] for an object, action, etc.' — it may indicate surnames Tudor and /or Seymour; *alt. (Fr) tout à fait:* 'entirely', *wp* ~ Tu'da made ~ , ~ Tudor made ~ ; *heureux:* 'fortunate']**, and there** [*wp* t'heir] ~

*~ **on his** **good fortune** **to** **breed** **me** **Or** **: and** **t'heir** ~*
~ on his Seymour fortune to le'Ver me Tud'Or, and t'heir ~

5 begins my sadness : My brother *Jaques* he keeps

~ **begins** [*(French) commence: wp (Fr) çommence* > St Maur] **my sadness** [*(Fr) mélancholie: 1b* 'dominated by, or containing the humor black bile'—(E) atrabilous < *(L) atra bilis:* 'black bile', referring

to surname Maur, *wp* Moor: *1* 'native or inhabitant of ancient Mauretania, now Morocco and Algeria'] **: My brother** [*(Fr) frère*] ***Jaques*** [(E) James, *(Hebrew)* Jacob: 'he will follow, a supplanter, assailant'] **he keeps** [*(Fr) garder,* apparently both *(Fr) garder sous clef: 'to keep locked up',* in a figurative sense—and *(Fr) protéger:* 'to protect'; Oxford is the source of power and wealth for the Suffolk Tudors, and they can (do) nothing but because of him; *(Fr) maintenir:* 'maintain, to enforce'] ~

~ St Maurs my black mood : My brother Jaques he maintains ~

➤ Oxford is said to be the only son of John de Vere, 16th Earl of Oxford, but he claims to be the sole heir of Tudor. Here, the addition of a middle brother is confusing, and unlike the familiar pairing of protagonist/antagonist to which we are accustomed. A solution to this enigma is that this JAQUES represents the many allonyms, or *noms de plume,* used by Oxford to disguise his authorship, just as ROSENCRANTZ and GUILDENSTERN appear in *Hamlet.* JAQUES is a 'University Wit'. Though a 19th century term, it directly suggests the intensely learned poems and plays of the likes of Lyly, Marlow, Greene, Lodge, *et al,* whose works are influenced by, and some of which were probably penned by, Oxford. Again, see Robert Prechter's "Oxford's Voices", a monumental, if as yet unproven, venture towards unmasking the allonyms used by our 'Fountainhead' — see: **FALSTAFF**, *p.155.*

6 at school, and report speaks goldenly of his profit :

~ **at** [*(Fr) à; en, dans*] **school** [*(Fr) école*]**, and report** [*wordplay (Fr) re:* 'again, twice'—two + *(Fr) porte:* 'door, gate'—Two-door, Tudor.] **speaks** [*(Fr) parler, dire:* 'to say, to speak; to tell'] **goldenly** [*(Fr) d'Or,* second syllable of Two-d'Or, Tudor.] **of his profit** [*(Fr) avantage: 1a* 'superiority, a favorable position', priority *3a* 'a greater quantity, additional amount'—more. The reversal of primogeniture in both *Rosalynde* and *As You Like It* hides a precise analogy to the Writer's double identity.] **:** ~

~ at school, and Tud'Or Says d'Or'ally of his More : ~
~ at school, and Two-d'Or Seys Or'ally of his Pri-Or'ity : ~

➤ "**Report**" is a frequently used pun on ~ Two-door ~ , **Tudor**. "Profit" plays on the *(Fr) avantage: Law* 'that which is given (to a legatee, etc.) over and above his legal share'—and (English) legatee: 'a person to whom a legacy is bequeathed'. Hence, though Oxford is unnamed, if examined carefully and understood, his 'golden' ***Tout d'Or-Maur***—his true identity—must receive credit for the works.

7 for my part, he keeps me rustically at home, or (to speak

~ **for** [*(Fr) pour, par; de, à, vers*] **my part** [(E) for my part, *(Fr) quant à moi:* 'as for me', *possible wordplay, surname Parr à moi:* ~ Parr to me ~ ; (E) part, *(Fr) Theater rôle, particular (Fr) devoir:* 'debt', 'what is owed', *wp* de Vere']**, he keeps** [*(Fr) garder:* 'keep, withold', 'to keep for oneself'; *(Fr) observer:* 'to watch, keep a watch over'] **me rustically** [*(Fr) rustiquement:* 'simple', 'boorishly'— ~ Boar-ishly ~] **at home** [*(Fr) à la maison, (figurative) demeure:* 'home, dwelling'; *Law* 'delay' < *(L) mora*—'at rest, stayed'—repeated next line, indicating special significance, *(Fr) chez soi, à la maison (?),* but certainly ***demeure****, de Maur*]**, or** [*wp* common syllable of Tud'or and Seym'our.] **to speak** [*(Fr) dire, wp* **Tu'dire**, Tudor] ~

~ Parr my de Vere, he guards me Boarishly de Meure, Or (Tu Say ~
~ for my de Vere, he guards me Boar'ishly in delay, or (to Sey …~

➤ *~ Parr my de Vere ~ , ~ Because of my 'de Vere' ~* , Oxford must be watched because of his metamorphosis. The Earls of Oxford had been effective supporters of the Crown Tudors against usurping cadet Plantagenets and Tudors. And so, '**for their part**', they must be guarded carefully. John de Vere, 16th Earl of Oxford and Edward's god-father (see *Shakespeare's Damnation,* pp. 28-46), was murdered (according to Oxford) by Robert Dudley, 1st Earl of Leicester, "**for his part**" in thwarting the Suffolk-Grey Tudors in 1553 (see *"To the Manner Born",* pp.178-194, this book).

8 more properly) stays me here at home unkept : for call

~ **more** [*ll. 6-7:* "speak more", ~ Seymour ~ ; (E) more, essential identity of Oxford, descended from Tudor-St Maur, with special significance recalling motto of King Henry V: *Une sans plus,* ~ One and no more ~ : Oxford, I think, is the More.] **properly** [*(Fr) proprement:* 'correctly, rightly, appropriately', *convenablement:* 'fitly', *comme il faut:* 'in a suitable manner'; (E) proper: *3a Grammar* 'designating a name or noun which denotes (uniquely or otherwise) a particular person, country, title, etc.]**) stays** [*(Fr) sursis: 1* 'to suspend, delay, postpone'—*probable wp suspendre:* ~ to pig hang ~ , relating to the 'Boar-ish' Veres, *2* 'respite, reprieve'] **me here** [*wp* (E) heir] **at home** [*(figurative) demeure:* 'home, dwelling'] **unkept** [*(Fr) desordonné:* 'unruly, inordinate'] **: for** [*(Fr) pour, par*] **call** [*(Fr) sommer:* 'to summon, to call upon'] ~

~ Maur aptly), delays me, de More heir in-Or'dinate: Parr-St Maur ~

~ More aptly, keeps me heir des-Or d'Or'd : Parr-St Maur ~

9 you that keeping for a gentleman of my birth, that differs

~ **you** [*(Fr) tu*] **that** [*(Fr) ce, cet*] **keeping** [*(Fr) garder:* 'keep, withold', 'to keep for oneself'; *(Fr) observer:* 'to watch, keep a watch over'; contrasting ideas of *(Fr) maintenir:* 'to keep up, to be kept', and *demeurer:* 'to stay'] **for a gentleman** [*(MFr) gentilhomme:* 'nobleman, gentleman', 'of good birth'; by coincidence, Oxford is a Vere < *wordplay (L) vir:* 'man', but more importantly, (E) gentle, *(L) mollis, simoll/* Semel/Si-morr, Seymour + *(Fr) modéré, doux:* 'sweet', likely source of wordplay *(Fr) suite:* 'succeeding, following', and that essential quality of **Tudor-Faire**—'**to do**(r)—"the name of action" *(Hamlet III. 1 88)*, (E) gentleman encompasses the Poet's three identities. Generally, Oxford omits the meanings of *(Fr) doux:* 'soft, smooth, gentle' for the surname Tudor, and instead plays it as ~ too Dur ~ (too hard), and apportions his own gentleness to Seymour's *mollis*.] **of my birth** [*(Fr) origine:* 'descent, derivation, extraction']**, that differs** [*(Fr) différer (de): wp différent:* 'various, divers', *(Fr) varier:* 'to vary', *(Fr) diverger (de)*—with Varronian wordplay supporting the Boar-ish/Ox-ish subject.] ~

~ Tu De'Meure for a Maur-d'Or'Vere of my Or'igin, that vere-ies ~

~ you that staying for a Maur-d'Or Vere of my descent, that de Veres ~

➤ OLIVER is figured as ORLANDO's eldest brother—again, his 'senior' or preferred brother—who deceitfully managed to assume the birthright of the true Edward *'Tout-d'or-Moor', (Fr) Or-Lande-O.* The term "keeping" allows ambiguity — whether ORLANDO is kept 'under guard', or 'maintained'.

➤ From the death of John de Vere, 16th Earl of Oxford, Edward 'Oxenford' was a **ward of State** in the home of William Cecil; Cecil was also keen to ennoble his family:

> "Nobility had for a long time fascinated Cecil. He loved family trees and histories. As Master of the Court of Wards he preserved a society founded on rank, lineage, and property. And he was himself, by the February of 1571, about to become a nobleman. (Alford, *Burghley,* p.165).

He was about to become a very rich nobleman. Cecil was immodest in his abuse of billing; Oxford was hit with high charges for Burghley's management of his life until his 23rd year. Therefore "stalling" refers to both Oxford's room and board, and delay *(mora)* of his life by manipulation of his birth date:

> "Burghley received over £3400 for thirteen wardships in the last three years of his life, nicely augmenting his official salary of £133 per annum. Hurshfield extrapolates that the ninety wardships handled each year toward the end of Elizabeth's reign could have brought Burghley £27,000 annually, but does not venture to speculate how much three thousand wardships processed over half a century might have brought the Cecils."
>
> (Miller Cutting, Bonner; *Evermore in Subjection;* The Oxfordian, Vol. 18, pg. 71, 2016)

Considering the annual income of the Earldom of Oxford, was a little above £2200 per annum, you get an idea how outsized and extortionate was Burghley's income. Miller Cutting also notes the role played by Burghley's wife, Mildred Cecil, acting as an "intermediary with suitors" for the hands in marriage of wards of state. What sort of fee/arrangement must have been negotiated to realize the marriage of her daughter Anne to Edward 'Oxenford' — something, I expect, greater than the value of Thomas Howard's *(4th Duke of Norfolk)* life.

10 not from the stalling of an Ox? his horses are bred

~ **not from** [*(Fr) de; à partir de:* 'as from'; *(Fr) partir:* 'to part, divide'—(E) severance] **the stalling** [*(Fr)* ***établer:*** 'to put in a shed, stable'; *wp (Fr) caler:* 'to draw (down), to lower', *Nautical* 'to strike sail'] **of an Ox** [*(Fr) bœuf;* the Ox: an emblem of the Earls of **Oxford**.]**? his horses** [*(Fr) cheval, chevaux, wp* (ME) hors, **ors**: *'horse'—(Fr) or: 'gold', as syllable, timesis* ***Tout d'Or,*** Tudor; very likely referring to the Suffolk-Grey Tudors; Elizabeth Tudor would always be well treated.] **are** [(E) be, are, *wp (Fr) être—**R**, (L) **R**egius, (Fr) **R**oyal*] **bred** [*(Fr) lever,* ***élever:*** 'to raise, to lift up', 'to promote, ennoble'] ~

~ not apart from the stabling of an Ox? his Ors' R son'd le Vere ~

~ not from the delaying of an Ox? his h'Ors' R' promoted ~

➤ If you did not at first assume the "**stalling of an Ox**"—*'Mora* of an Ox'—refers to a 'Maur-Oxford, assume once more. "**His horses**" are two-d'**Ors'**, and are *(Fr) préférable:* pre-***Faire****'able (l.11).*

11 better, for besides that they are faire with their feeding,

~ **better** [*(Fr) meilleur, mieux:* '**preferable**'—*préférable; wp* 'more']**, for** [*(Fr) pour,* ***par****; de, à, vers*] **besides** [*(Fr)* ***hors****,* ***hormis****:* 'except, excepting, but', *hormis, wp* Sim-hor, Seymour] **that they** [*(Fr) ils, eux, elles*] **are** [*wp (Fr) être—**R**, (L) **R**egius, (Fr) **R**oyal*] **faire** [*wordplay (Fr)* ***faire:*** 'to do(r)', **Tudor**; occasionally the variable spelling of words is used to suggest a foreign word—this is an example.] **with** [*(Fr) avec; de, par, wp, surname* **Parr**] **their** [*wp* (E) t'heir] **feeding** [*(Fr) alimenter:* 'to feed, nourish', *wordplay (Fr) allemend, (E) German, (Fr) germain < (L) germanus:* 'having the same father and mother'—**parenting**; *(Fr)* ***sustenter***]**,** ~

~ pre-faire'ably, for besides that they R Tu-do' Parr t'heir Parr-aunt'ing, ~

12 they are taught their manage, and to that end Riders

~ **they are** [*wp* (E) are—title ***R****(egius):* 'royal, regal'] **taught** [*(Fr) enseigner:* 'to teach, instruct, to direct'; *(Fr) apprendre:* 'to learn, to acquire' (knowledge)] **their** [*wp* t'heir/the heir] **manage** [*(Fr) gérer, past part.* ***géré****, wp* ~ Grey ~ , Suffolk-Grey-Dudley Tudors]**, and to that end** [*(Fr) dessein:* '**design**, scheme, resolution', *wp (Fr)* ***de****-, prefix: I bii* 'away from oneself' + ***seing:*** 'sign manual, signature'] **Riders** [*(Fr) cavalier; (Fr) écuyer, grand écuyer:* 'Master of the Horse'—a position in the Queen's household, held by Robert Dudley, Earl of Leicester.] ~

~ the' R directed t' heir Grey, and to that re-Sol'ution, Masters of the 'Orse ~

~ the' R shown t' heir Grey, and to that de-sign, 'Orse Masters ~

➤ Queen Elizabeth's 'Master of the Horse' was Robert Dudley, ennobled as *Earl of Leicester (1563).* His position was a high honor that brought a special closeness between the two … if that relationship did not already exist. His rooms at Court were immediately adjacent to the Queen's. Dudley may have virtually installed himself as 'Rider', assuring the Grey-Dudley and Cecil managers the full control and protection of their most valuable asset. The Master of the Horse also controlled access to the Queen; that privilege may have allowed some graft to Dudley, just as Mildred Cecil's participation in the Court of Wards proved to be very valuable financial asset to that family *(see notes to line 9, above).*

When the Queen contracted smallpox in October 1562, and feared imminent death, she advised her Council "to make Lord Robert Protector of the kingdom with a title and an income £20,000 …" (Chamberlin, Frederick; *Elizabeth and Leycester,* 1939, p.131). Such an income was far beyond that of the greatest nobles then in England. I suspect she was either in a state of delirium—generally she was known to be cautious with money—or extortion by Dudley might easily be a factor.

While both Leicester and Burghley received great compensation, directly or in the form of various franchises, their obligations were also heavy. Financial health depended not only on one's income, but also in avoiding high expenses. Lord Robert died deeply in debt, mostly from the high cost of waging war in the Habsburg Netherlands, while Cecil managed to hold on to his money.

13 dearly hir'd : but I (his brother) gain nothing under

~ **dearly** [(E) *wp* deor-ly, Tu-d'Or-ly] **hir'd** [*(Fr) louer, wp* 'lover'—indicating sexual relationship between the Queen and Leicester, to which she and her son are subordinate (?).] **: but** [*wp (Fr) but:* 'object, end, purpose'] **I (his brother** [*(French) frère*, describing Tudor-Maur/Oxford's *alter ego*, 'de Vere', as his brother.]) **gain** [*(Fr) gain, profit; remporter:* 'to carry or take back', *wp re:* 'again, twice' + *porter:* 'bear'/ 'door'—Tudor.] **nothing** [*(Fr) rien, néant: wp ne:* (negative particle) 'no, not' + (E) ant: *(Fr) fourmi,* (E) maur, *wp, surname* Maur] **under** [*(Fr) sous, au-dessous: wp* O' de Sus—*(Latin) sus:* 'swine, boar' ~] ~

~ de'Or-ly lover'd : but I (his other self) profit no Maur, subject to ~

~ d'Or-a'Maur'd : but I (his alter ego) profit nothing under ~

➤ Nina Green's essay *The Fall of the House of Oxford* enumerates the exactions taken by the Queen—and given to Dudley—from the annual rents due to the Earldom of Oxford. She concludes it was mismanagement of the Earldom by the Crown, not Oxford's profligacy, that impoverished the estate. In a letter to Burghley from January, 1576, Oxford mentions "the greediness of my creditors" — accusing both Burghley and Leicester. The Queen herself is not mentioned — Edward knew well enough that the great sums were taken from her by extortion. To correct this omission, he notes her complicity here in *As You Like It* — "As I remember, a Dame it was …" *(above, I.1).* In 1572, a year after reaching his majority, more of the income passed to Oxford. However, Oxford's majority appears to have been delayed from the actual 1569 (assuming his birth date matches JULIET—*31 August, 1548),* until 1572. (Green, Nina; *The Fall of the House of Oxford,* Brief Chronicles, Vol. 1, 2009).

14 him but growth, for the which his Animals on his

~ **him** [*(Fr) il*] **but** [*(Fr) mais …, que …; sauf que:* 'except'; *wp (Fr) il que,* (E) ilke: 'the same, the very same'] **growth** [*(Fr) croissance:* 'increase'—*(Fr) engraissement, 'engraissance':* 'fattening'—as for slaughter.]**, for** [*(Fr) pour, par—wp, surname* Parr] **the which** [*(Fr) lequel; possible wordplay (Fr) sorcière:* 'witch'] **his** [*(Fr) son, sa, ses*] **Animals** [*wordplay (Fr) **verve**:* 'animal spirits'—for Oxford they are Boars/ Swine and Oxen; *(Fr) bête:* 'animal, beast; fool', hence *(L) morio*.] **on his** [*(Fr) sa, son, ses*] ~

~ the same en'Grey-sance, for the Witch the Oxen on his ~

~ him except en'Grey-sance, for the which the Fools on his ~

➤ (E) growth: 'increase, fattening'—*(Fr) engraisser,* demonstrates the technique of combining rhetorical *diversa* with a reference language. In the next line we find reinforcement or emphasis of our interpretation in the idea of *(Fr) engrais:* 'manure, fertilizer'—*le gros tas de fumier/foutaise:* 'rubbish, nonsense', is 'a big pile of crap, etc.'—a dunghill. This is the result of too much fattening—one becomes 'en-**Greys**'d'—delayed or *retardé*—and un-Graced. In the final moments of *Hamlet,* the Prince's mother GERTRUDE comments HAMLET has become "**fat**, and **scant of breath**" *(V. 2 271);* he has been figuratively 'fattened' for the kill by the Grey-Tudors, in having become *(L) angustus:* 'narrow' of *(L) spiritus: II. Trop.* 'spirit, soul'. This is opposite his normal state—*(L) amplus:* 'great, wide,

ample'. Oxford, as HAMLET, is little more than a bovine *(bovin/wp bo(n) vin),* or a swine, in the hands of Grey-Dudleys; such is life on a dunghill. At times, more can be implied than stated openly.

➤ *(Latin)* ***diversa*** should be interpreted as 'turned different ways'. It describes the exploration of a word to find related meanings—a process of more carefully defining a word. Comparing the semantic range of a French or Latin analogue often reveals not only contrasts of meaning, but also wordplay. *'Diversa'* invokes ~ de Vere-sa ~ , a particular human subject twisted about on his axis, but also something that is *II B* 'contrary, conflicting', and *II B2* 'inimically opposed or hostile', which is the relationship of Crown Tudors to Suffolk Tudors (see Roger Ascham, pg. ___).

15 dunghills are as much bound to him as I : besides this

~ **dunghills** [*(Fr) engrais:* 'manure'—'en-Greys'; *(Fr)* ***fumier:*** 'manure, dung, dunghill'] **are** [*wp* (E) are—title ***R****(egius):* 'royal, regal'] **as much** [*(Fr) autant:* 'as much, so much'—*wp (L) aut:* 'or'] **bound** [*(Fr) débiteur:* 'debtor'; *(Fr) tenu (de* or *à):* 'to have hold of, to possess; to manage'; *(Fr) borné:* 'limited, confined'] **to him as I : besides** [*(Fr) en* ***dehors*** *de,* (E) ~ beyond this ~] **this** [*(Fr) ce, cet*] ~

~ en-Greys'd R the Same bourn to him as I : de Ors this, ~
~ manure hills R the Same indebted to him as I : de Ors Say, ~

16 nothing that he so plentifully gives me, the something that

~ **nothing** [*(Fr) rien,* ***néant:*** *wp ne:* (negative particle) 'no, not' + (E) ant: *(Fr) fourmi,* (E) maur, *wp, surname* Maur; *néant:* 'nothing; annihilation, nullity'] **that he so** [*(Fr) si, tant, tellement:* 'in such a manner'] **plentifully** [(*(Fr)* ***amplement:*** 'fully, copiously' < *(L) amplius:* 'more', *(Fr) abondamment:* 'abundantly'—*wp* ~ a bond'ance ~ , ~ a-bound'ance ~] **gives** [*(Fr) livrer:* 'to deliver'—*wp* de le Vere] **me, the something** [*(Fr) quelque chose:* 'something'; *(Fr) autre chose:* 'something else', ~ some matter ~ (*mater*/mother)] **that** ~

~ nothing Maur he so a bound'ingly de le Veres me, the mater that ~
~ no Maur he gives me in the manner of a damned bond, the mater that ~

➤ *(Fr) néant,* (E) **nothing**, *wordplay* (E) ne: 'negative particle' + ant = maur > no ant, **no maur**, '**no more**' describes the condition of bastardy 'dehors-no Maur' > Tudor-No Maur. "Nothing will come of nothing. Speak again." *(King Lear I. 1 90), ~ No Maur Will accede of no more. Say Maur. ~*

17 nature gave me, his countenance seems to take from me :

~ **nature** [*(Fr) nature, bon naturel, bonhomie:* 'good nature, simplicity'—Oxford's natural "good" is his *(L) merx, merces:* 'goods', or *(Fr) marchandise*, and figures greatly in *King John II. 1 561-598,* as PHILIP rails on "Commodity".] **gave** [*(Fr)* ***faire:*** *wp* ~ to do(r) ~ Tudor, and *(Fr) porter/report:* 'to bear' / ~ Two-door ~ ; *(Fr) comporter:* 'to permit, allow'] **me, his countenance** [*i.e.* the *(Fr) changer de visage:* 'change of countenance', that alters Oxford's/ORLANDO's aspect; < *(L) vultus: II. Transf.* 'a painted face, likeness'] **seems** [*(Fr) paraître:* 'appearance'] **to take** [*(Fr)* ***porter:*** 'to bear, take a thing to (a place)'] **from me** [*(Fr) à partir de (moi)*] **:** ~

~ good nature comports me, his likeness seems to deport from me : ~

➤ "The **something** that nature gave me" > ~ The **matter** that nature gave me. ~ > ~ The **mater** that nature gave me ~ , The mother that nature gave me — is lost by my false identity.

18 he lets me feed with his Hinds, bars me the

~ **he lets** [*(Fr) laisser:* 'to let', *wp* Leicester, *possible wordplay* (E) lessen/Leicest'n—(E) reduce, demote, *wp* **lesson**; *alt. (Fr) souffrir:* 'suffer, to bear, endure'] **me feed** [*(Fr) pâturer:* 'to pasture, graze',

feed on *(Fr) gramen:* 'lawn-grass'—*wordplay* ~ Grey (wo)men ~] **with** [*(Fr) avec, de, par*] **his Hinds** [*(Fr) biche:* 'deer', '**doe**'—Leicester, as *de facto* head of the Suffolk-Tudors and 'Regent' of the Crown Tudors, maintains a doe herd that is dominated by Elizabeth I, but includes Katherine and Mary Grey, among others.]**, bars** [*(Fr) barrer, empêcher:* 'to hinder, to oppose, prevent', *wp* hind: 'a female deer' (deor, d'Or) + er: ER,] **me the** ~

~ he Leicestens me to pasture with his Doe-biches, hind' ERs me the ~
~ he Lessens me to pasture with his Grey-men Does, prevents me the ~

➤ The place of Leicester in the life of Oxford is fairly well known. He assumed control of most of the Earldom of Oxford upon the death of John de Vere, 16th Earl, and apparently took the profits during Edward's remaining minority *(1562-72).* Queen Elizabeth granted Kenilworth Castle to Robert in 1563.

19 place of a brother, and as much as in him lies, mines my

~ **place** [*(Fr) lieu, endroit; position, rang; demeure:* 'stay, station; continuance'—*wp* de Maur] **of a brother** [*(Fr) confrère:* 'a fellow member', *i.e.* a full member of the Suffolk-Grey-Dudley Tudors.]**, and as** [*(Fr) comme, wp çomme*—Seym, St (Maur)] **much** [*(Fr) beaucoup, bien, fort; autant que, même:* 'as much as'] **as in him lies** [*(Fr) dépend, dépend de lui:* 'depends on him'; *soutenir:* 'to support, sustain']**, mines** [*(Fr) miner:* 'to mine'; *(Fr) saper:* 'to undermine'—Thomas Seymour was noted for his experience in undermining in the siege of Boulogne, France.] **my** ~

~ de'Meure of a brother, and as some Maur in him exists, undermines my ~
~ station of a fellow-self, and such More as in him supports it, wastes my ~

➤ The relationship of ORLANDO to OLIVER, as we have noted, is that of *ego* and *alter ego*. They are like brothers—brothers German: 'of the same father and mother'—but naturally opposed by opposing birthrights, and differing allegiances. This represents the conflict between Edward Tudor-Seymour and Edward de Vere—he of the true name, the other of a fictitious one.

➤ "**As much as in him lies**"—that is to say, though Leicester would mine and undermine the gentle, or *mou,* nature of Oxford, and dissociate him entirely from his true state, it does not lie within Dudley's power to thwart Oxford's honest expressions of dissent as found in 'Shakespeare'. Dudley made a "Star Chamber matter of it" *(Merry Wives I. 1 1)* in 1586, by sharply limiting independent book printing. Unfortunately, in addition to fooling Leicester and state censors, he has fooled many readers as well.

20 gentility with my education. This is it *Adam* that

~ **gentility** [*(Fr) bon ton:* '**good manner**'; **more**, custom, *(Fr) mœurs; wp* < (E) gentle, *(L) mollis:* 'soft, tender, gentle, mild', *wp (L) mos, moris:* 'self will'—*(Fr) gentil:* 'noble'] **with** [*(Fr) avec, de, par*] **my education** [*(Fr) formation:* 'education, moulding (of character)'; *(Fr) élever:* 'to be raised']**. This is it** [*(Fr) ça y est* = (E) sayest] **Adam** [*wp* ~ **A Dame** ~] **that** ~

~ Mores with my de Vere. Sayest, a Dame, that ~
~ Manner par my 'le Ver. This is it, a Dame, that ~

➤ Throughout Oxford's 'Shakespeare', the Poet's father, Thomas Seymour, is characterized as soft and gentle. This is at odds with the warlike figure of Mars to whom he is also likened, not to mention the homonymy of the god Mars and the family Maurs. However, as we recall from Classical Myth, Mars was always tender towards Venus, and she alone had complete power over him.

21 grieves me, and the spirit of my Father, which I think

~ **grieves** [*(Fr) désoler:* 'to afflict, to grieve'—*wp* ~ to de-Sun ~ , ~ de-Son ~ ; *(Fr) faire son deuil:*

'to be (to make) **mourning**'] **me, and the spirit** [*(Fr) esprit:* 'spirit, ghost; **soul**'] **of my father** [*(Fr) père —wp par:* 'from, out of, origin'], **which** [(E) witch? *(Fr)* ***sorcier:*** 'sorcerer, witch, enchanter'; (E) which, *(Fr) lequel*] **I think** [*(Fr) penser, songer:* '**muse**'] ~

~ makes me Mourn, and the ghost of my Father-witch, I Muse ~
~ de-Sons me, and the ghost of my Father, the enchanter, I Muse ~
~ disinherits me, and the ghost of my sorcerer Father, I muse ~

➤ Like HAMLET, Oxford is preoccupied with thoughts of his father's relationship with his father's brother—Admiral Thomas Seymour and Protector Somerset compares with KING HAMLET and his brother CLAUDIUS—and a like relationship has developed between Oxford and his de Vere *alter ego*.

22 is within me, begins to mutiny against this servitude.

~ **is within** [*(Fr) dans, en; intérieur:* ' inside, inner part', *à l'interieur:* 'on the inside', *wp* en-terrier—*wp* en-Tudor, *wp* referring to 'what is within', and what is 'of earth'—*(MFr) terrier, eg. chien de terre:* 'earth dog', (E) earth, *(Fr) terre,* ~ two-d'RR ~] **me, begins** [*(Fr) commencer, wp, surname çommencer:* St Maur se] **to mutiny** [*(Fr) révolte:* 'rebel, mutiny'—*re:* 'again' + *volte:* 'turning round', *cognate (L) verso:* 'twisting about, turn upside down'] **against** [*(Fr) contre, vers:* 'about'] **this servitude** [*(Fr) servitude:* 'slavery', *(Fr) travaux forcés:* 'penal servitude']**.** ~

~ is en-Terre-et-or, St Mau's to re'Volte this slavery. ~

➤ Mutiny against 'slavery', of course, is no mutiny at all. Here the theme of twisting about an axis, *(Fr)* ***révolver:*** 'to revolve', with *(Fr)* ***révolte:*** 'rebellion', names Oxford's unnatural *(L)* ***verso:*** 'twisted' state. The remedy is overthrow or overturning. A mutiny overturns his *(Fr) vernal,* or spring-like being. As 'de Vere' he is "evermore in subjection" yet, for all that, a "**verier wag**"—playing on the supposed waggish behavior, *i.e. (L)* ***vernilitas,*** of the *(L)* ***verna:*** 'a home-born slave' (see 'A Winter's Tale' > *Conte d'E.Vere ~ , ~ Le Histoire d'Hiver's ~ I. 1 66).*

23 I will no longer endure it, though yet I know no wise

~ **I will** [*(Fr) vouloir:* '**to will**, wish, **desire**', *wp de* Sire—of the Sire, ~ according to the Sire ~] **no longer** [*(Fr) ne … plus:* 'no longer'—(E) no more] **endure** [*(Fr) endure, durer, supporter*] **it, though** [*(Fr) quand même:* 'even if', (E) although, *(Fr) quoique, bien que*] **yet** [*(Fr) tout de même:* 'all the same'] **I know** [*(Fr) je sais, wp, timesis, surname* Sey] **no wise** [(E) ways, *(Fr)* ***mœurs:*** 'ways, manners, customs, **mores**'] ~

~ I de Sire no Maur to'Dure it, if All the Seym, I Sai' no Mœur's ~
~ I Will not Tu-dure it More, All the Seym though I

24 remedy how to avoid it.

~ **remedy** [*(Fr) remède:* 'cure', *wp* (E) remediate: 'to remedy or correct something', *wp* 'to mediate again', (E) mediate: 'to intercede on behalf of'] **how** [*(Fr) comment, comme*] **to avoid** [*(Fr) éviter:* 'avoid, **avert**, evade'—*(Fr) éviter, wp* e-, *prefix 1:* 'out, away, without' + *(Fr) vite:* 'quick, speed', sudden—'quick' is a metonym for the Dudley/Sutton family—hence, ~ to out-speed ~ , ~ to out-Sutton ~ ; (E) avert: *wp* ~ how to a-Vere't ~] **it.** ~

~ restoration how to out-Sutton it. ~
~ remediation, how to a-Vere't. ~

➤ The $64,000 dollar question: It is *not* how to **aver**, but to **avert** the name Vere. This idea is central to the Canon, and one Oxfordians must answer. Why is the Poet '**dead**-set' against **Vere**?

Once More:

~ *As I remember, a Dame it was, upon Ce'More*
bequeathed me by Will, but Mal-iciously, a thousand
Crowns, and as T'u dire, summon'd my brother
on his good fortune to breed me Or : and t'heir
Sum Maũs my black mood : My brother Jaques he maintains
at school, and Tud'Or Says d'Or'ally of his More :
Parr my de Vere, he guards me Boarishly de Meure, Or (Tu Say
Maur aptly), delays me, de More heir in-Or'dinate : Parr-St Maur
Tu De'Meure for a Maur-d'Or'Vere of my Or'igin, that vere-ies
not apart from the stabling of an Ox? his Ors' R son'd le Vere
pre-faire'ably, for besides that they R Tu-do' Parr t'heir Parr-aunt'ing,
the' R directed t' heir Grey, and to that re-Sol'ution, Masters of the 'Orse
de'Or-ly lover'd : but I (his other self) profit no Maur, subject to
the same en'Grey-sance, for the Witch the Oxen on his
en-Greys'd Rise the Same bourn to him as I : de'Ors this,
nothing Maur he so a bound'ingly de le Veres me, the mater that
good nature comports me, his likeness seems to deport from me :
he Leicestens me to pasture with his Doe-biches, hind' ERs me the
de'Meure of a brother, and as some Maur in him exists, undermines my
Mores with my de Vere. Sayest, a Dame, that
makes me Mourn, and the ghost of my Father-witch, I Muse
is en-Terre-et-or, St Maũ's to re'Volte this slavery.
I de Sire no Maur to'Dure it, if All the Seym, I Sai' no Mœur's
restoration how to out-Sutton it. ~

➤ "I **will** no longer endure it" *(line 23)* — "Will" is a key word in Oxford's 'Shakespeare'—perhaps the most important word in the Canon. Oxford tells us in *Sonnet 136* that it is his name:

> **Make** but my **name** thy **love**, and **love** that **still**, (E) **still**, *(L) immotus*
> And then thou **lovest** me, for my **name** is **Will**. (E) **will**, *(L) mos, moris, more*
> (E) **lovest**, *wordplay, anagram* love: a'Maur + st: wp St, saint = **St Maur**

Often we hear our 'Poet' referred to as 'The Bard', or simply 'Will', and we lose sight of our distance from facts. Only by convention do we name artists by their given names only. 'Will' sets something of a precedent—we would be speaking of William Shakespeare—and it is generally understood so. But 'Will' did not know his fame could be such a phenomenon when he wrote *The Sonnets*. So I suggest he meant to set down one of his surnames, not his given name. As 'Shakespeare' might be taken for a *nom de plume,* it bears clarification.

This couplet repeats the word 'love', but within a broader scheme the idea of *(Latin)* ***amor/more,*** is used four times—as 'love', 'lovest', and obliquely, 'Will'/*(Latin) more*/(English) more. The problem, as I see it—but more importantly, as Oxford sees it—many in London made the obvious error of believing him to be Edward 'de Vere'. Yet Oxford apparently shunned the name; he rarely used 'de Vere' unless for legal reasons. Because his estate was held under that name, it would have been impossible to avoid altogether. So—Oxenford yes, 'de Vere' no. Oxford emphasizes this: ~ Love is his Name ~ ,

*~ **Amor** is his **Nomen** ~ , (L) vires = (E) men.* *Nomen* is simply wordplay: *non Vires* — therefore when he is not 'de Vere', he may more properly be called **a'Maur**, **St Maur** ('love'st'), and **Will**/***More***:

> *~ **Make** but my **non Vere** thy **Amor**, and **Amor unshaken**,*
> *And then thou [**makes** me] a **St Maur**, for my **non Vere** is **More**. ~*

Within the works of the 'Shakespeare', his personal-political context takes a single direction from beginning to end with a single-purpose lexicon. This is not a limitation. His vocabulary is uncommonly *great,* and many words have special significance that recurs through all the plays and poems. A unified system of metonym or epithet signposts and brilliant wordplay, allows us to make the right choice when defining other words—and this is the key to the writer's intention. There is only one path through the entire maze that respects his *Invention*—the rules he has set forth—and the well established rules of wordplay (see Ahl, Frederick; *Metaformations,* pp.54-60 'Sounds at Play'). Resolute consistency, experienced as 'Shakespeare's style', always tells elements of the same biography. By repetition we can determine fairly precisely what wordplay is meant … if his old familiar suit arises, it must be intended.

With Oxford's evident love for Ovid—a'Wit—we wonder if there isn't some special connection, some familiarity between the two. Frederick Ahl, in his seminal work *Metaformations,* notes etymologies by Varro and Ovid on the Latin word *caelum,* either 'the heavens, the vault of heaven', or 'the chisel of the graver' (of bas reliefs). Oxford has borrowed this idea in the characterization of Seymour/St Maur as 'heavenly' because [folk] etymologies may link *caelum* to his paternal surname as Cae'mul/Semel. His false 'de Vere' identity is characterized *(L) averna:* 'of or belonging to the infernal regions'. I refer the reader to Professor Ahl's chapter 1. Further, consider the similarity of Ovid's and Oxford's crimes; both are self-confessed to ***"carmen et error"***, to 'song and error'—to **Psalm and Heir-Or**—or otherwise to ***~ Somm'Or and Heir'Or ~***.

Oxford-Seymour Theory proposes we take note of Shakespeare's Counsel (*i.e.* 'Counsel towards Understanding') as we find it, scattered throughout his Works. We'll also find the counsel of "his friends"—the writers of prefatory poems and letters in the *First* and *Second Folios*. Concealed there are the keys to understanding the "Scenicke Poet", as Hugh Holland *(1563-1633),* called the Author. In what is the first attestation of the word in the *Oxford English Dictionary*, "scenic", is appropriated from *(Latin) scaenicus:* 'of the theater'; but another recorded sense is by the standard transferred definition in both Latin and English: *II.* 'fictitious, pretended' (Lewis & Short; *A Latin Dictionary)*. Both descriptions are accurate—'Shakespeare' is a dramatic poet and a fiction. Ask yourself: "**Do I understand the word?**" Watch with care for sophisticated wordplay; there's purpose in it. You'll find equivocation and double-intent if you look.

Something akin to Oxford's Method is seen in Aurelius Prudentius Clemens *(circa 348-413 AD)*, as demonstrated by Martha Malamud in her book: *"A Poetics of* Transformation, *Prudentius and Classical Mythology" (1989)*. In the Introduction, she comments on Frederick Ahl's essay: *"The Art of Safe Criticism in Greece and Rome"*, American Journal of Philology 105 (1984), 174-208:

> "Though it deals primarily with oratory, its implications for poetry are clear. In it, Ahl shows how ancient writers and speakers dealt with the delicate and often dangerous task of criticizing the powerful: they developed figured speech, that is, speech in which 'the speaker wishes us to understand something beyond or something different from what the superficial meaning of his words suggests.'"

Malamud's work goes on to document scores of examples of wordplay from Prudentius' seminal *allegory,*

Psychomachia (~ The Contest of the Soul ~), and *Peristephanon* (~ Crowns of Martyrs ~). She also records the use of similar schemes in Vergil, Lucretius, and Ovid.

Prudentius, a Roman Christian poet and civic administrator, evidently left his signature inconspicuously in the last line of a prayer *(ll.961-966)* of *"Hamartigenia"* (~ The Origin of Sin ~):

(Latin)	*me poena levis clementer adurat*
(English)	"[as for me], may a light punishment burn me leniently." *(Malamud, p.45)*

Malamud writes:

> "At this point, an awareness of the possibility of **punning wordplay** can help us. The adverb ***clementer,*** the penultimate word in the poem, suggests the poet's own name, Aurelius Prudentius Clemens. The humility of Prudentius' prayer is somewhat compromised by this play on his own name in **the important last line** of the poem. This..incongruity between Prudentius' professed abnegation of self and his insistence on calling attention to himself through the play on his own name may, indeed, be the key to the transformation that occurs in the final line of the poem."

Humility has no place in 'Shakespeare'.

Important passages in 'Shakespeare'—*i.e.* most passages—are autographed in a similar manner. I suggest Oxford had been reading Prudentius. The entire *Canon* is his own *Psychomachia;* many central conflicts involve a benevolent protagonist in a death struggle with a malevolent *alter ego*. He suffers an extinction of the true soul, replaced by a fictive one that benefits his mortal enemies. Compare the modesty of Prudentius' signature (above) with Oxford's avowed intention as presented in *Sonnet 76:*

> "every word doth almost tell my name,
> showing their birth, and where they did proceed?"

All of Oxford's 'Shakespeare' is autobiography. His rhetorical method is an evolution from Latin forebears.

➤ There is the iconography of Mithraic Mysteries in Oxford's *Psychomachia*—and the Zoroastrian struggle between good and evil—to be considered in the symbolism of *As You Like It*. Among the remains of Mithraism we find a dog, *(Latin) canis/canus, in the works of Oxford* represent Grey-Tudor opponents; a serpent (*'ver'/* worm) as an emblem of the de Vere name, attending the wound of each sacrificial Ox; the Ox itself; even the name Mithras/**Mihr**/Maur provides a linguistic bridge from a St Maur protagonist to his own Ox *alter ego*. As Oxford figures himself to represent *Apollo,* the Sun/Sol/Son, Mithras shares with him a number of common traits.

At *As You Like It IV. 3* , ORLANDO discovers the image of his aged brother OLIVER ('O-le-Vere') under a bush, with a lioness (a Tudor lioness) guarding him as her prey, and a green snake coiled about his neck suggesting elements of Mithras' mythical feat. The appearance of ORLANDO drives away all threats of the genealogical bush, and thus, acknowledgement of a true Maur, prevents the sacrifice of an Ox. The 'Shakespeare' Canon might be examined for the depth of this association.

We know Oxford had available to him a variety of Latin texts, and that he had read and absorbed them. His knowledge of Ovid's *Metamorphoses* is such that he frequently alludes to specific stories of Ovid's telling in 'Shakespeare'. He might have taken such knowledge from the Arthur Golding translation of the *'Metamorphoses'* of 1565-67, but there are examples in which he refers to elements of the original Latin text of Ovid that did not find their way to Golding.

As You Like It (I. 3 1-33)

Why, Cousin, why Rosaline? *Versipellis.*

Understanding Oxford's 'Shakespeare' is largely a question of defining terms, and then looking "again and again" for wordplay. Transitive wordplay would have been easier for Oxford's 'target audience' because readers of the English Renaissance had some command of Latin and French. However, the reader is secondary; 'Catching the conscience of the Queen' was his first aim, and she knew French and Latin well — daily meetings with foreign representatives gave her daily practice in those tongues.

This passage begins with a question, as many do that include important Counsel. The question presents a problem the reader must solve to understand the Poet; and because the subject is himself, the problem will relate to others that have gone before. Note the elegance of Oxford's exposition; he never reveals information in a heavy handed manner, but through riddles, allusions, or obscure fragments. Readers must involve themselves to discover State Secrets.

CELIA ➤ The name CELIA evokes the given name Cecilia and the surname Cecil. This exchange shows some ill will between the Cecil faction and the Suffolk-Grey-Dudley faction; CELIA protests an association with the 'Dogs'—the *(L) canis:* 'dog', plays on *(L) canus:* 'grey'—of the Grey-Dudleys. We begin *(L) in medias res,* and the subject is surmised from that we now read. In disguise, she is ALIENA, *(L) alienus:* 'not related, estranged', or *(Fr) aliéné:* 'lunatic, mad'.

1 Why, Cousin, why, *Rosaline?* Cupid have mercy,

Proof ~ **Why** [*(Latin)* ***cur*** < *quare:* 'from what cause, wherefore, why'—*quae res;* here is Counsel towards Varronian Wordplay, if we listen with "attent ear"; note **dog** *(1.3)* and **cur** in *(1.5);* wordplay assures the reader of the Reference Language *(French or Latin)*]**. Cousin** [*(L) sobrinus:* < *sororinus,* 'cousin-german'—first cousins.]**, why** [*(L)* ***cur***]**, Rosaline** [*(Latin)* ~ ***'Rosa-Linea'***, The Line of the Rose ~ , the line by primogeniture from Henry VII, first of the Tudors.]**. Cupid** [*(L) Cupido:* 'the god of love, Cupid, **son of Venus**; all words contribute to telling the story of the Writer—he is Cupid/**Amor**, the child of *historical metonym* 'Venus' = , Queen Elizabeth I.] **have** [*(L) habere, wordplay* (E) harbor—*(L) portus, portas:* 'door, gate'—this is the **door** in Tu**dor**.] **mercy** [*wp, anagram* **Mer-si** < Si-Mer, Seymour.]**,** ~

~ ***Cur, Cousin? Cur, Rosaline? A' Maur harbors Seymour,*** ~

~ *Why cousin? why* Rosaline? *A'Maur has Seymour* — ~

2 Not a word?

~ **Not a word** [*(L) verbum: II. A1* '**a saying**, expression, phrase, sentence; *(L) sonus, (Fr)* ***mot***]**?** ~

~ ***Not a Say'ing?*** ~ ~ *Is there not a Say'ing?* ~

➤ "Why Cousin, why *Rosaline?*" If I am correct, and CELIA represents the line of Cecil, then ROSALIND and CELIA are not cousins; but the Cecils have insinuated themselves in the place of the Suffolk Grey-Dudley Tudors, the 'Dog Rose' cadets of the Crown Tudor Family. The influence of the *'Canis'* had been diminished with the death of Robert Dudley in 1588, and became nearly extinct with the execution of Robert Devereux in 1601. Unfortunately, the Cecils had had a firm coercive foothold in Tudor affairs since the accession of Elizabeth R in 1558. So CELIA is, in fact, ALIENA—*(L) alienus:* 'not belonging to one's house or family'—and not of ROSALIND's immediate family. Likewise, ROSALIND becomes a kind of GANYMEDES, a 'Trojan' Prince opposed to Greeks, especially those bearing dubious gifts. CELIA and ROSALIND have different political obligations.

➤ A likely reference to *Matthew 7:6:* "Give not that which is **holy** unto the **dogs**, neither **cast** your **pearls** before **swine**, **lest** they trample them under their feet, and **turn again** and **rend** you."

The Tudor Family (the Crown Tudors) are the 'anointed royalty'; Grey Tudors are pretenders, and in an inferior position. The Grey sisters: Jane, Katherine, and Mary, were Grey 'Mal-kin'—'bad kin' of the Crown Tudors, including, of course, Oxford *(see Macbeth I. 1 9,* "Graymalkin").

This wordplay on *(L) canis:* 'dog'/*canus:* 'greyish-white' is seen in the *First Folio* printing of *Love's Labour's Lost (V. 2 583)* in which MOTH, playing the role of Hercules, slays "Cerberus, that three-headed ***canus***". This is corrected in most modern texts to show *(Latin)* ***canis,*** but we must suspect the fair copy sent to the printers was as the Poet intended. This means a series of errors by HOLOFERNES in the passage *(V. 2 582-85)* may well be intended by the character—a sort of rhetorical *parapraxis:* 'Freudian slips', or malaprops—in a witty, truth-telling, game:

HOLOFERNES Great Hercules is presented by this Impe, (E) **imp**: 'a child of the devil'—of *(L)* ***ver****na*.
Whose Club kil'd *Cerberus* that three-headed ***Canus***, *wp (L) canis:* 'dog'/*(L)* ***Canus:*** 'Grey'
And when he was a babe, childe a **shrimpe**, (E) **shrimp**, *(L) nanus:* 'dwarf'
Thus did strangle **Serpents** in his *Manus:* … *(L)* ***manus:*** 'hand', *II N. Transf.* 'labor'—le'Boar (?)

MOTH, representing young Edward Tudor-Seymour ('de Vere')—a male spare of the heir indeed—was a strong element of the Crown Tudor forces, *(L) impes, vires,* that crippled the Grey-Sidney-Dudley "Greys". The Greys were *(French) gris*, and nearly *(Fr) grec:* 'Greek. Decisive action *(1553)* for Mary Tudor, and against the Grey Tudors (under John Dudley) by John de Vere, 16th Earl of Oxford, was likely meant to help ensure that a path was maintained for the accession of his god-son (Ed. Oxenford), and Elizabeth's natural son, should an opportunity arise.

HOLOFERNES' apt errors continue. According to myth, it wasn't *Cerberus* that *Hercules* slew, it was his sibling *Orthus,* a two-headed dog; and "when [Hercules] was a babe, a child, a shrimp" *(584),* that 'shrimp' was tropically *(L) nanus:* 'a dwarf'—*B nana:* 'a female dwarf' and *II.A nanus:* 'a small horse', likely playing on the diminution of *d'hors* /Tudors; and that *nanus* might be confused, or played as *(L) manus: tropically* 'labor'—le Boar, *(L) verres, (Fr) verrat*—which circles back to (English) grise: *heraldry* 'a wild boar', playing on the Greys, and unfortunately the de Veres as forced clients of the Greys. Do you see how wordplay pervades this poet's mind? HOLOFERNES, not so Pedantic after all, succeeds at the same game in his clever ditty: '**The prayfull Princess pierced and pricked a pretty pleasing Pricket**:' *(LLL IV. 2 54-59)*. To be sure, "T'was not a *haud credo*", ~ T'was not a Old Grey Doe ~ (see *Shakespeare's Damnation, p.57,* oxford-seymour.com).

ROSALIND ➤ ROSALIND is spelled ROSALINE in some instances. My guess: both suit the Poet's intended meaning. ROSALIND is "derived from Old German elements that meant horse and soft/tender" *(Wiki.)* > d'(h)Ors Mollis > Tudor-SiMorr—hence, the true surnames of Oxenford. ROSALINE reveals the bloodline of ROSALIND by folk etymology from Latin — *Rosa linea*. The writer often modifies spelling, contracts words, capitalizes, and Italicizes to emphasize a point. Perhaps ROSALINE is intended to mask for a young Elizabeth Tudor; her wit and charm fit well with contemporary descriptions of the Princess, but at any rate, she represents the line of the Tudor Rose. As with all 'Shakespeare', the stories are political allegory, and relationships are usually figurative of the families involved or of family influence on divided obligations.

3 Not one to throw at a dog.

~ **Not one** [*(L) unus:* 'a single', 'one alone, sole', perhaps with *wp* on *Sol*/Sun/son; *(L)* ***princeps:*** 'the first man'] **to throw** [*(L) jacere: II Trop.* 'to throw, **cast**'] **at a dog** [*(Latin)* ***canis:*** '**dog**', *wordplay (L)* ***canus:*** 'white, hoary', '**grey hair**, the grey hair of the aged']**.** ~

~ Not one to cast before a Grey-dog. ~

➤ *(Latin)* ***canus*** is used in Ovid to associate 'wrong, spurious, feigned' —*"falsoque in tempora canus"*, ~ falsifying grey at the temples ~ *(Metamorphoses Bk.6, 26)*. The 'grey-white' character of *(L)* ***canus*** combines the Grey family with the white rose of York.

CELIA

4 No, thy words are too precious to be cast away

~ **No, thy** [*(L) tuus*] **words** [*(L) verba*, likely wordplay ~ Vere *Ba* ~ , ~ Vere Soul ~ , from Egyptian religion (Plutarch).] **are** [*wordplay (L) R(egius):* an honor, *(L) honor, dignitas:* 'a mark or observance of respect'] **too** [*(L) nimis:* 'too much', 'beyond measure'—likely play on Tu-d'RR] **precious** [*(L) magni—amplius:* '**more**'—'great', 'greater'—*(L) magni pretii:* 'of great value'; *(L)* ***aestimare:*** 'to be of value'—"too precious" likely plays on ~ *nimis aureum* ~ , ~ too golden ~ , Tudor.] **to be** [*(L) sum*] **cast** [*(L) mittere, missus:* 'to dismiss', 'cast, thrown'—hence ~ ***sum-mis*** ~ , ~ to be cast ~, playing on *(L)* ***mus:*** 'mouse, rat, ermine, **mus**telid'—in Latin, the Mustelids were grouped with mice ***(muris)***; *alt. (L) spernari:* 'to despise, reject, scorn, spurn'; *(L) abicere:* 'to give up, let go', 'to throw away', (E) abject: *v.* 'to throw away'; *(L)* ***jaceo:*** 'to be thrown or cast', *(L) expellere:* 'to expel'] **away** [*(L) procul:* 'away, to a distance'; *(L)* ***foras:*** 'out of doors'—likely combined with "cast" to be included in a single word, as *(L) spernari*.] ~

~ No, your Vere Ba RR Tu St Mare-ish to be dismiss't ~

~ No, your Vere soul Tud'Rs are E. St Maur, thrust ***outdoors*** *~*

5 upon curs, throw some of them at me; come lame me

~ **upon** [(E) *11a* 'indicating the basis or reason of reliance, trust, etc.'] **curs** [*(L)* ***canis/canus***—(E) dog/gray wordplay, as in *ll.1-3—surname* **Greys**]**, throw** [*(L)* ***jacio:*** *II Trop.* 'to lay to one's charge'] **some** [*(L) unus:* 'some' *disparagingly* 'no more than, a mere', *i.e.* merely the One; *(L) aliquid: wp (L) liquidus, liquida moles:* 'the sea'] **of them** [*(Fr) eux, wp* some-*eux*—Sommer] **at me; come** [*(L) accedere: II Fig.* 'to come near to, approach'—(English) accede: 'to come to an office or dignity'; *(L) succedere:* 'to come up'—succeed.] **lame** [*(L)* ***claudum*** *reddere:* 'to give up or **render lameness**, to bestow lameness'] **me** ~

~ upon Greys, cast some-ER to me; accede; (tu-)Do me Cloudy ~

~ upon Greys; cast some of them to me; accede; make me Cloudy ~

6 with reasons.

~ **with** [*(L) cum*] **reasons** [*(L) ratio: II Trop B.2b* 'the reasonable cause of a thing'—*wp* Rey'sons.]. ~

~ ***with Rey'sons.*** *~ ; with King's sons. ~ ; ~ with Ratty Os ~ ; ~ some O'Mures ~*

ROSALINE / ROSALIND

7 Then there were two Cousins laid up, when the

~ **Then** [*(L) ergo:* '**therefore**'—for t'heir.] **there** [*wordplay* (E) t'heir] **were** [*wordplay, surname* **Vere**, *(L)* V pron. as W.] **two** [*(L)* ***duo***, both **two** and **Do** *(facere/faire)*—Tudor.] **Cousins** [*(L) sobrinus:* < *sororinus*, 'cousin-german'—first cousins; *wordplay (?)*—'so-brine'/so-*muria; (L) cognata:* 'blood-relation, kinsman'] **laid up** [*(L) condo, condere:* 'to lay or put together', 'to put or join together into a whole, make by joining together'—recall that Thomas Seymour's scheme was to solve the problem of warring branches of the royal family by joining them in marriage; "laid up" shows reinforcement of *(Latin) jacio* in *l.5*.]**, when** [*(L) cum (subjunctive)*] **the** ~

~ Then vVere t'heir Du' So-Murias joined, when the ~

~ For the heir, t'heir vVere Tu of Same-Mur joined, when the ~

➤ It appears that ROSALIND and CELIA are two facets of the same identity—just like their 'maker'—but with differing political responsibilities. This would suggest CELIA does not mask for Anne Cecil *per se,* but the rationale and influence of the Cecils; she gives a reasoned exposition of views opposing those of ROSALIND. We might interpret that both identities of Oxford—Vere and Maur—are presented as female. CELIA expresses the male/***vir*** position, while ROSALIND is **more** gentle/*mollis — mulier:* 'a woman, female', *muliebris:* 'womanly' *(see Cymbeline V. 5 435-449).* This split divides the obligations of the Queen as well since, as CLAUDIUS tells LAERTES: "**The queen his mother/ Lives almost by his looks.**" *(Hamlet IV. 7 12).* The way he looks—'de Vere' or Tudor-St Maur—determines whether she lives.

8 one should be lam'd with reasons, and the other mad

~ **one** [*(L) unus—princeps:* 'the first in a heirarchy, a ruler, sovereign'; *(L) alter:* 'the one (of two)'] **should be** ['rendered by gerund, or by *debere*'] **lam'd** [*(L)* ***claudus****:* 'halting, lame', 'said of one who cannot make right use of a thing'] **with** [*(L) cum*] **reasons** [*(L) causae, mens, ratio; wp* ***Rey'sons*** < *(Sp) Rey:* 'king' + son—Rey'son.]**, and the other** [*(L)* ***alter****, wordplay* ~ All *Terre* ~ *(Fr) tout'terre*—Tudor] **mad** [*(L)* ***morio****, wp, surname* — Maur E.O.] ~

~ One deVere be disabled with Rey-sons, and the Tu'Terre-More ~

~ One de Vere is disabled with King's sons, and the Tudor-Maurs ~

9 without any.

~ **without any** [*(L) aliquis: II C* 'somebody, someone', 'something considerable, or great']. ~

~ without Rey-sons. ~

CELIA

10 But is all this for your Father?

But [*(L)* ***modo****:* 'in questions, expressing..a restriction of the idea'; *(L) sed*] **is all** [*(L)* ***totus****:* 'all, the whole'] **this for your** [*(L) tuus*] **Father** [*(L) pater*]**?** ~

~ Only this To-tus is for y'our Father? ~

~ Is this Tudah for your Father only? ~

➤ The actions of the Queen conform to the rules of accession by the 'Act of Succession' of Henry VIII *(1543).* Oxford gently reminds her that she has her own child to provide for *(l.11).* The Furness *Variorum* for *As You Like It,* has amusing discussions on the propriety of young Lady ROSALIND considering the possibility of bearing children *(p.49).* It was unthinkable to Coleridge, who emended the line to his satisfaction; but I say, the *First Folio* is usually fine.

ROSALINE

11 No, some of it is for my child's Father :

~ **No, some** [*(L)* ***aliquid****:* 'in some degree, to some extent'—*wp (L) liquidus:* 'the sea', ***mare****, mer.*] **of it** [*(L) ea:* 'it', *(L) eo: adv.* 'to that end, to that purpose'; *wp, initials* EO, Ed. Oxenford] **is for my child's** [*(L)* ***liberi****:* 'children (with reference to their parents)'—le Ver'e, *wordplay* de Vere.] **Father** [*(L) pater*] **:** ~

~ No, Maur of EO is for my leVer-e's Father : ~

12 Oh, how full of briers is this working day world.

~ **Oh** [*wp* O(xford)]**, how** [*(L) quomodo, ut*] **full** [*(L)* ***refertus****:* 'filled, crammed, stuffed'] **of briers** [*(L)* ***Rosa canina****—(L) Cynnorrhodon:* 'briar tree'—Grey Tudors; *(Latin) dumus:* 'thornbush', *wp de Muris,*

de St Maur.] **is this working day** [*wordplay (L) labor de*, ***de la Boar***, referring to *(L)* ***verres:*** 'a boar' and the *surname* Vere] **world** [*(L)* ***orbis*** > *bis-Or* > Tudor; *alt. (L) Terra:* 'the world'—Tu-d'RR, Tudor]**.** ~

~ O, how re-Fair'd with Dog-rose is this de la'Boar Tudor. ~

~ O, how remade with Dog-rose is this de la'Boar Tudor. ~

➤ Oh well; t'heir is the problem! An heir tangled in thorn bushes—and Dog Rose to boot. I suggest "hem" at *ll.18-19* seeks the word *(L) margo, margino:* 'to furnish with a border, to border, enclose with a margin'; it includes nice wordplay on *(L) mare:* 'sea' + *(L) meare:* 'go', > ~ Sea-mere ~ , ~ Sea-môr ~ , and the like. *(Latin) circumvallare:* 'to surround with a wall', works as well or better *(see l.18).*

➤ "Oh", "O", as *synecdoche,* represents the Poet by whatever name, *Orbis/* Tudor or Oxford. ROSALIND wishes to be known as 'Maur' than just Oxford, but CELIA argues that 'O' is 'a good wish', ~ a marketable wish ~ *(L) desiderium:* 'desire'—upon ROSE *(l.24).* 'De Sire' is the problem at hand.

CELIA

13 They are but burrs, cousin, thrown upon thee

~ **They are** [*wp R(egius)*: ~ royal ~ , as appended to the queen's signature: Elizabeth R.] **but** [*(L) modo:* 'only', *etym. wp* 'onely' < *(L) unicus*] **burrs** [*wordplay* (E) burr, bur: *1* 'any rough, prickly seed-vessel or **flower-head** of a plant', 'particularly of *Galium aparine:* Goose-grass', *5* '**a circle of light around the moon** (**or a star**)..a circle or halo..a nebulous or nimbus disc of light enfolding the luminary'—burrow, *(L) cuniculum:* 'a passage under ground', 'of the rabbit, cony'—hare.]**, cousin** [*(L) sobrinus: wp* ~ So-*Muria,* Seymour]**, thrown** [*(L)* ***jacere:*** *II C* 'to throw out in speaking, intimate, declare'] **upon** [*(L) super:* 'from above', *(L) supra: 1B* 'more', *II* 'above, over'] **thee** [*(L) tu,* ***Tu***] ~

~ They R onely seed-pods So'muria, decreed from above Tu— ~

~ They R onely seed-pods, So-brinus, decreed upon thee ~

➤ "thrown upon thee" allows both senses—a seed-vessel, or a halo of light. CELIA/ALIENA, as an 'outsider' is not fully aware of the meanings calculated by ROSALIND. Though Oxford married Anne Cecil, it is doubtful he would take her in confidence since she could not be trusted to keep secrets from her father. If CELIA represents Cecil interests, the decree comes largely from Cecil.

14 in holiday foolery, if we walk not in the trodden paths

~ **in holiday** [*wp* 'holy day', days holy: 'pertaining to God, Divine Persons'—Deus, dei; *surname* Tudor is often played as ~ two-*Dei* ~ , ~ two-Dos ~ , *etc.*] **foolery** [*(L)* ***morio:*** 'an errant fool'—an epithet for the **St Maurs**, *II Transf.* 'a monster, deformed person']**, if** [*(L) si*] **we walk** [*(L) ambulare:* 'to go about, walk'; *(L) meo,* ***meare:*** 'to go, pass', *wp* (E) mear: 'to mark boundaries'—hence: ~ *Si* we *meare* ~ , ~ If we mear/Maur ~] **not in the trodden** [(E) *1* 'trampled', 'trampled underfoot'—hence: '**worn**', *wp* (E) **wear**—*surname* **Vere**, vVere.] **paths** [*(L) via:* 'way'—*Via,* pun on Vere.] ~

~ in de (Tu)-Do Maur-y, si we Mear not in the Vere'd Vias ~

~ in de Tudor-Seymour, if we go not about in the ways of Vere ~

15 our very petty-coats will catch them.

~ **our** [*wp (L) aurum, orum, (Fr) or:* '**gold**'—the golden element of Tudor and Seymour.] **very** [*wordplay* ~ **Vere-y** ~ , *surname* Vere + -y, *suffix:* 'having the qualities of, full of'] **petty-coats** [(E) petty, *(L) minutum* < *minuo:* 'to make smaller, to **lessen**'—*wp* **Leice'n** + (E) coat, *(L) pellis:* 'pelt' = *(L)* ***versipellis***—'a change of form' (see note below); (E) *2a* 'woman's undercoat, under-tunic', *2b* 'a skirt..worn externally, or showing beneath a dress'] **will** [*wp* probably ~ petty-coats Will ~ , indicating the **Will/More** is the true

character, though they appear 'Vere'.] **catch** [*(L) excipere: II* 'to catch, receive', 'take a thing to oneself', *II A2a* 'to come next to, to follow after, succeed'] **them.** ~

~ ***Our golden 'Vere-y' Vere'd skin Will succeed them.*** ~
~ *Our Vere-so pelts will ad'heir to them.* ~

➤ The conception is of a 'Vere-y, Leice'ning mask'; *(L)* versipellis: 'that changes its skin; hence, that changes its shape or form, that alters its appearance, transforms itself'. It is *a metamorphosis,* but one that diminishes or lessens the wearer, and hints at the cause: Leicester, Robert Dudley. The 'seed-pods' indicate the false name will adhere to offspring.

ROSALIND

16 I could shake them off my coat, these burrs are

~ **I could shake** [*(L) excutere:* 'to shake out or off, to cast off', shed—*wp (L) ex:* 'from or out of' + *(L) cutis:* 'the skin of a man'] **them off my coat** [*(L) pellis:* 'skin']**, these burrs** [*see l.13,* (E) flower-head, seed, *(L) semen: II A Transf.* 'a shoot, graft, scion', *2* 'a stock, race', *3* 'offspring, child'] **are** [*wp R(egius)*] ~

~ ***I could Shake 'em off my skin; these scions R(egius) are*** ~
~ *I could Shake'em off my skin — these Royal flowers are* ~

17 in my heart.

~ **in my heart** [*(L) cor, animus:* 'air, breath, life'—*wp* heir; *(L) animulus:* 'term of endearment'—'my heart', 'my darling']**.** ~

~ ***in my soul.*** ~
~ *in my de Or'ling.* ~

CELIA

18 Hem them away.

~ **Hem** [*(Latin) circumvallare:* 'to surround with a wall *(murus)*, to circumvallate, to encompass', (E) immure: 'to shut up or enclose within walls'—*(L) circum:* 'around, about, all around' + *vallare, vallo:* 'to wall', 'to surround with a wall', (E) wall—*(L) murus, wp* Su'mur / St Maur / Seymour; (E) hem—*(L) circumvallare,* includes the ideas of *(L) orbis, wordplay* two-d'or + *murus:* 'wall'; (E) hem *v. 3* 'to confine or bound; to enclose, shut in, limit, restrain, imprison', probably with the idea of limitation of inheritance—shortening or cutting away; (Old English) hem: 'variant of him'—therefore playing on him in *l.19;* (E) **hem**, *(Fr)* ***taillé:*** 'cut'; *alt. (L) artus* 'confined' (space); *alt. (L) margo:* 'edge, margin', 'a boundary, shore'—"the beached margent of the Sea," *(AMND II. 1 85);* Oxford is Ne-Ver, "the middle Summer's Spring"] **them away** [*(L) procul*]**.** ~

~ ***ImMure them away.*** ~
~ ***Tail*** *them away.*

ROSALIND

19 I would try if I could cry hem, and have him.

~ **I would** [*wp (L) volo/more:* 'the will'] **try** [*(L) conari:* 'endeavor'—likely wordplay ~ to hare/heir ~ , (E) coney < *(Mid. French) connil* < *(Latin) cuni* + *-culus, suffix:* 'diminutive form' = ~ small rabbit ~] **if I could** [*(Latin) possum:* 'to be able'] **cry** [*(L) clamare:* 'to call, cry out', *wp* C-la'Mare > Seymour, *II B Trop.* 'to proclaim, declare'] **hem** [*interjection; (L) circumvallare* (as in *l.18).*]**, and have** [*(L) habere:* 'to have, possess', *wp* (E) harbor: *(L) portus—porta:* 'door'] **him** [*wordplay* (E) hem, *old form* (E) him]**.** ~

~ ***I would heir if I could declare Tudor-Maur, and d'Or him.*** ~

~ I would heir if I could Sea l'amour immured, and have him. ~

CELIA

20 Come, come, wrestle with thy affections.

~ **Come** [*(Latin)* ***accedere****: II Fig.* 'to come near to, approach'; 'to assume an office or position'—encouraging ROSALIND to seek accession, perhaps by another path.]**, come, wrestle** [*(L) luctare:* 'to wrestle, struggle, **contend**'] **with** [*(L) cum; ambiguity* Is ***A'mor*** that which she must contend, or is ***A'mor*** the weapon to use in the fight.] **thy** [*(L) tuus:* 'your'] **affections** [*(L)* ***amor****:* 'friendly sentiment']**.** ~

~ Accede, Accede, contend with Same-Or a'Maur. ~

➤ "Come, come" expresses disagreement. CELIA thinks ROSALIND's *amare* is pre-mature. Perhaps ROSALIND should take a 'more measured' approach … but that returns us to More.

ROSALIND

21 O, they take the part of a better wrestler than myself.

~ **O** [(**Oxford**), it appears.]**, they take** [*(L)* ***assumere****:* 'like *arrogare*, to usurp, to claim, **assume**', *wordplay* Summer, St Maur] **the part** [*(L)* ***pars****, wp* Parr's] **of a better** [*(L) melior (bonus), superus,* ***summus***] **wrestler** [*(L) luctator:* 'wrestler', *(L) luctatio: II Trop.* 'a struggle, contest'—**contender**; probably playing on con + tend: 'inclination'—de Grey.] **than myself** [*(L) ipse*]**.** ~

~ O(xford), they as'Sume the Parrs of a greater contender than myself. ~

CELIA

22 O, a good wish upon you: you will try in time,

~ **O** [**O(xford)** is that thing which is "a good wish".]**, a good** [*(L) bonus:* 'good', *(L)* ***merces****:* 'a good, merchandise'] **wish** [*(L)* ***desiderium****:* 'desire', ~ de Sire ~ or ~ *de-Sidereus* ~ 'from the Stars'—(E) star, *(L) astrum, wp, anagram, surname* St Maur.] **upon** [*(L) super:* 'above'] **you** [*(L) tu,* **Tu**-dor]**: you** [*(L) tu*] **will** [*wp (Latin) mos, moris:* 'the Will'] **try** [*(L) temptare:* 'attempt'; *(L)* ***praestare****:* 'to distinguish oneself, *II C2* 'to show, **prove**, evince'] **in** [*(L) in:* 'in, within, upon, among'; (L) cum: 'with'] **time** [*(L)* ***tempus****, metonym, nickname* William Cecil—Robert Cecil was 'Little Time'.]**,** ~

~ O(xford), a Mercier de Sire above you, attempt Tu-Maur with Cecils, ~

~ O(xford), a marketable Sire upon Tu-Tu(h), try Tu-Maur-O by Time, ~

➤ Heads up! Lines 21 & 22 show *anaphora:* 'the repetition of the same word at the beginning of successive clauses or verses'. Casual observation suggests Oxford uses *anaphora* only to name himself, or repeat a word epithetical to himself. Here O likely indicates O(xford). Elsewhere, we find first syllables or other *timetic (tmesis)* elements of names, or else pronouns: *eg.* or < Tudor; to, too, thou < Tudor; by < bi, twice; thy, sometime (some-hour), the More < your (same-our);

23 in despite of a fall. But turning these jests out of service,

~ **in despite** [*(L) contra, adversus:* 'to stand opposite to one, to be against', (E) adverse: *1a* 'opposing, hostile, preventing success', (E) adversely: *2* 'in an adverse manner; unfavourably, harmfully', *(L) malitia:* 'ill-will, spite, malice'—Vere is played as *(L) vir:* 'man, male', hence the 'de Vere' identity is in opposition to the true and 'gentle' St Maur identity.] **of a fall** [*(L) incurrere, incurro:* 'to fall in with, to run upon, assail, attack'—in'Cur, playing on the *canis / canus* = 'the Grey Dogs' of Grey-Dudley Tudors; *(L) cadere, cado: IA 2b* 'to separate from something by falling'—well describes (E) attainder.]**. But** [*(L) sed:* 'but, yet', *(L) vero:* 'on the other hand', 'however'] **turning** [*(L) verto, vertere:* 'to turn, turn about'] **these jests** [*(L) iocus, cavillari: II Metonymy* 'to reason captiously, to use sophisms, to quibble'] **out** [*(L) aut, vel:*

'or'—the common morpheme of Tudor and Seymour.] **of service** [*(L) servitus:* 'the condition of slavery, serfdom, servitude'—*wp (L) verna:* 'a home-born slave'], ~

~ ad'Vere's to a fall. But re'Vere-sing these cavils-Or of servitude ~

➤ Let's suppose the tone or degree of wordplay changes at this point. CELIA appears to direct us away from wordplay, towards "earnest" language. However, the allegory still holds; relationships are as have been established in previous lines, but the following can be understood in a literal sense without resorting to tropical definitions. That does not mean he's abandoned his wordplay. More can be learned if his "Invention" is regarded than otherwise.

➤ Hugh Holland, in a prefatory poem in the *First Folio* writes:

> **Dry'de** is that **veine**, **dry'd** is the *Thespian* **Spring**, — *wordplay* (E) **dry'de**, *(L) se caneus*
> **Turn**'d **all** to **teares**, and **Phœbus clouds** his **rayes**: — *wp* (E) **tear**, *(L) stilla, gutta* (Goth)
>
> ***~ Grey'd is that Genius, Grey'd is the Muse of Vere,***
> ***Converting Tudors to Leice', and the Sun obscures his beam: ~*** — ***Phœbus***, (E) sun/son

See an analysis of Holland's *Sonnet* in *Shakespeare's Will, pp. 73-75,* at oxford-seymour.com . There are several lines I would translate a little differently now, but it's not too bad, you know. 'Dry'de & dry'd', by anaphora and repetition, emphasize *(Latin) siccaneus:* 'dried', with wordplay *(L) se caneus,* indicating the cause of the Writer's disappearance under 'dog'/Grey-Tudor political control. In *Hamlet,* Oxford has figured the death of his Tudor-Seymour spirit—represented as OPHELIA—by *(L) summersio:* 'drowning'; and in *King Lear,* CORDELIA, another mask for the Poet, dies by *(L) suspendium:* 'hanging', with a grim jest on *~ (L) sus pendium ~ ,* Boar hanging or being hanged as a pig. Death by false identity, usually by another who would usurp the position of the protagonist, is the rule of 'Shakespeare'.

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24 let us talk in good earnest : is it possible on such a sudden,

~ **let us talk** [*(Latin) loquamur, wordplay loqua + mur*] **in good** [*wp (L) merces* > Ces-mer, Seymour] **earnest** [*(L) arrhabo, wordplay* RR (Tudor) + *habeo* > *habitus:* 'condition, state'] **: is it possible** [*(L) licet:* 'allow, permit'] **on such** [*(L) ejusmodi:* 'of such a kind, such'] **a sudden** [*wp, surname* Sutton—the correct or original surname of the Dudley Family; *(L) repentinus:* 'sudden, hasty, unexpected'], ~

~ Speaking Maurish, and in a Tudor-St Maur State :
is it permitted in such a Sutton manner, ~
~ Speaking Muriatic and in a Tudor-St Maur State :
is it allowed in such a regrettable manner, ~

25 you should fall into so strong a liking with old

~ **you** [*(Latin) tu*] **should** [*(L) debere, wp, surname* de Vere] **fall** [*(L) cadere;* "you should fall" : *(Latin) debes cadere*] **into** [] **so** [*(L) sic:* 'in such a manner, in the same manner] **strong** [(E) fort: *adj.* 'strong, powerful' < *(French) fort; (L) amplus: II A* 'of internal power or force, great, strong, impetuous'—Oxford inherits a love of Strong from his mother's side, by descent from Beaufort; *wp (L) amplius:* 'more'] **a liking** [*(L) amor—wp, surname St Maur, a'Maur.*] **with** [*(Latin) cum*] **old** [*(L) inveteratus:* 'of long standing, enduring'—likely referring to *anus* Elizabeth Tu'*dur*.] ~

~ you should fall into so fort a'mour with old ~
~ de'Veres fall into So-More a'Mor with en-Dur'ing ~

26 Sir Rowland's youngest son?

~ **Sir** [*(L) bone vir:* ~ good man ~] **Rowland's** [meaning of name: 'renowned land'—*wp (Fr) renommée lande: (Fr) lande: 'moor',* hence ~ renamed Moor ~ ; Rowland is an analogue of Orlando.] **youngest** [*(L) minimus*] **son** [*(L) filius*]**?** ~

~ Sir Maur's (renaméd) youngest son? ~

~ St Maur-Vir, renowned Maur's youngest son? ~

ROSALIND

27 The Duke, my father, lov'd his Father dearly.

~ **The Duke** [*(L) dux, 'synonymous with imperator, ductor, rex, princeps, auctor'*]**, my father** [*(L) pater:* 'a father, sire', 'a head of household']**, love'd** [*(L) amare:* 'to like, love'] **his Father** [as before] **dearly** [(L) care; likely used as epithet De-Or'ly—he was loved as one who is d'Or, Tudor.]**.** ~

~ The Duke, my father, a'Mare'd his Father de-Or'ly ~

➤ "The Duke, my father" likely refers to King Henry VIII. ORLANDO's father, Sir Rowland, would represent Admiral Thomas Seymour, who appears as the murdered KING HAMLET *(Hamlet);* as FRIAR LAURENCE, ROMEO's "ghostly father" *(Romeo and Juliet);* as JULIUS CAESAR, and more.

CELIA

28 Doth it therefore ensue that you should love his

~ **Doth** [*wp, surname* To-do(r), *(L) facere, (Fr) faire*] **it therefore** [*(L) ergo; wp* t'heir for, ~ for t'heir ~] **ensue** [*(L) insequere, insequor:* 'to follow, to follow after or upon a person'] **that you** [*(L) tu*] **should** [*(L) debere, wp, surname* de Vere] **love** [*(L) amor*] **his** [*(L) suus, wordplay (L) sus:* 'swine, pig, boar, sow'] ~

~ Doth it succeed for t'heir that you should a' Maur his ~

~ Is it Fair for t'heir succeeding, that you deVere a' Maur his ~

~ Do'th it follow for t'heir, that you should amour boars ~

29 Son, dearlie? By this kind of chase, I should hate him,

~ **Son** [*(L) filius*] **dearlie** [*wp* (Middle English) deor—de-Or'ly]**? By** [*(L) per*] **this kind** [*(L) modo, modus:* 'manner, way'] **of chase** [*(L) prosequor:* 'to follow after'; *(L) venor, venari: II B* 'to hunt, seek after, pursuit']**, I should** [*(L) debere* > (E) deves: 'dues, what is owed', 'owing', *II Trop.* 'to owe, to be bound or under obligation', otherwise 'render by gerund or subjunctive'—*wordplay, surname* de Vere] **hate** [*(L) odisse, odi—o'de / de O; (L) contemno:* 'to hold a person or thing of small value, to esteem lightly' < *temno:* 'to cut', 'to slight, scorn, disdain, despise'] **him,** ~

~ Son de'Or'ly? By this mode of pursuit, I should O'de him, ~

~ Son de-Or'ly? For this to follow after, I owe him little E'St-Mare,

➤ Four instances *(ll. 29-32)* of "hate" is significant. From context, I suggest it serves as a verb and metonym—de O(xford), or O'de < *(Latin) odi, odisse:* 'to hate'. At times, Oxford referred to himself as 'O', and what often appears in 'Shakespeare' as an interjection—an exclamation of emotion—signifies that Oxford is the subject. De < *(Latin) de,* indicates origin or descent. Though we have (English) odium and odious, the implied verb O'de would be an appropriation.

30 for my father hated his father dearly; yet I hate

~ **For** [*(L) propter*] **my father** [*(L) pater*] **hated** [*(L) odi > oderat, wp, declined form* O' de Rat (?)] **his father dearly** [*wp* (Middle English) deor—de-Or'ly]**; yet** [*wp, anagram (L) verum:* 'even so', 'but yet'—Ver-Mur] **I hate** [*(L) odio*] ~

~ for my father O'de'd his father worthily, yet I O'de O ~

~ for my father O'de Rat'd his father de'Orly; but yet, I O'de O ~

31 not *Orlando*.

~ **not *Orlando*** [*wp, surnames* Two-d'Or Moor, Tudor-Maur]**.** ~

~ not Orlando. ~ *~ not Tu-d'Or Moor ~*

ROSALIND

32 No faith, hate him not for my sake.

~ **No faith** [(E) faith: *interjection* 'in truth, really; as an oath, or to emphasize the truth of a statement'; *(L) fides:* 'trust, confidence, credence']**, hate** [*(L) odi, odisse:* 'to hate'] **him not for** [*(L) propter*] **my sake** [*(L) causa:* 'on account of, for the sake of']**.** ~

~ No, Vere-ily, O'de him not for my cause. ~

CELIA

33 Why should I not? doth he not deserve well?

~ **Why** [*(Latin)* ***cur****; again, here is Counsel towards Varronian Wordplay, if we listen with "attent ear"; note dog (l.3) and cur in (l.5); wordplay assures the reader of the Reference Language (French or Latin)*] **should** [*(L) debere: wp, surname* de Vere] **I not? doth** [*wp* T'do, Tu do—Tudor] **he not deserve** [*(L) commerere, wp, surname* Sommere—St Maur; *alt. (L) deservio:* 'to serve zealously, be devoted to'] **well** [*wp (L) vel:* 'or', *(L) aurum, orum, (Fr) or:* 'gold', as emblem of Tudors—*(L) totus aurum, (Fr) tout d'or;* "well", as *(L) vel*, is the common element of Tudor and Seymour.]**?** ~

~ Should I not Cur? does he not serve Tudor-St Maur zealously? ~

~ Cur should I not [de Vere]? does he not de'serve Tud'Or-St Maur?

Counsel "**But, what ever you do, Buy.**" (*First Folio*, Heminge & Condell — see next page.)

~ Anything what E.Vere Tu-do, St Maur. ~ , ~ Something what E. Vere is Tudor-St Maur. ~

CELIA ***~ Cur, Cousin? Cur, Rosaline? A' Maur harbors Seymour,***
Not a Say'ing? ~ *2*

ROSALIND ***~ Not one to cast before a Grey-dog. ~***

CELIA ***~ No, your Vere Ba RR-Tu St Mare-ish to be dismiss't*** *4*
upon Greys, cast some of them to me; accede — tu-Do(r) me Cloudy
with Rey'sons. ~ *6*

ROSALIND ***~ For the heir, t'heir vVere Tu of Same-Mur joined, when the***
One deVere be disabled with Rey-sons, and the Tu'Terre-More *8*
without any. ~

CELIA ***~ Only, this To-tu(r) is for y'our Father? ~*** *10*

ROSALIND ***~ No, Maur of EO is for my leVer-e's Father :***
O, how re-Fair'd with Dog-rose is this de la'Boar Tudor. ~ *12*

CELIA ***~ They R onely seed-pods So'muria, decreed from above Tu— ~***
in de (Tu)-Do Maur-y, si we Mear not in the Vere'd Vias *14*
Our golden 'Vere-y' Vere'd skin Will succeed them. ~

ROSALIND ***~ I could Shake 'em off my skin; these scions R(egius)*** *16*
in my soul. ~

CELIA ***~ Im'Mure them away. ~*** *18*

ROSALIND ***~ I would heir if I could declare Tudor-Maur, and d'Or him. ~***

CELIA ***~ Accede, Accede, contend with Same-Or a'Maur. ~*** *20*

ROSALIND ***~ O(xford), they as'Sume the Parrs of a greater contender than myself. ~***

CELIA ***~ O(xford), a Mercier de Sire above you, attempt Tu-Maur among Cecils,*** *22*
ad'Vere's to a fall. But re'Vere-sing these cavils-Or of servitude
Speaking Maurish, and in a Tudor-St Maur State : *24a*
is it permitted in such a Sutton manner, *24b*
you should fall into so fort a'mour with old
Sir Maur's (renaméd) youngest son? ~ *26*

ROSALIND ***~ The Duke, my father, a'Mare'd his Father de-Or'ly ~***

CELIA ***~ Doth it succeed for t'heir that you should a' Maur his ~*** *28*
Son de'Or'ly? By this mode of pursuit, I should O'de him,
for my father O'de'd his father worthily, yet I O'de O *30*
not Orlando. ~

ROSALIND ***~ No, Vere-ily, O'de him not for my cause. ~*** *32*

CELIA ***~ Cur should I not de Vere? does he not serve St Maur-Or? ~***

➤ I know I repeat myself, but a 'de Vere' is a '*Verna'*—'a slave born in his master's house', and *(Latin) averna:* 'belonging to the infernal regions'—'a devil in hell'—under the control of Grey-Tudor Family, and subject to coercion by them. Mastery shows itself in the entailment of the Earldom of Oxford by various descendants of the Yorkist Tudors, but also by Lord Protector Edward Seymour. The hatred of the de Veres by Yorkists is well understood—Veres were instrumental in the overthrow of Richard III in 1485, and of John Dudley, Duke of Northumberland, in 1553. The Lord Protector appears to have wanted only to assume estates held by the de Veres, thereby padding the dignity of 'Somerset'.

Historical comment:

➤ "The effects of the Reformation upon the lower classes of the population during the reign of the late King [Henry VIII] had not been such as to render them very much enamored with it. The monasteries, with all their faults, and they were not a few, were great blessings to the poor. Their doors were always open to succour the distressed, whilst the wayfaring man and the stranger ever found a welcome within their walls. The monks, too, were constantly ready to administer either to the physical or spiritual necessities of their poor neighbors; and although in the latter they may, in our estimation, have possessed more zeal than knowledge, they brought with them that sympathy and kindness of heart which is the essence of all true charity. They were also easy landlords and considerate masters to those who were employed upon the abbey domains. The suppression, of these institutions, and the transfer of their possessions to the nobles, caused a convulsion in the country

probably more violent than any which has been experienced before or since. "Popish lands," it has been said, "made Protestant landlords," but the poor were no gainers by the change. Much higher rents were exacted by the new possessors, and the extensive waste lands, upon which the peasant pastured his few sheep or his swine, were enclosed, and he was deprived of the rights which he had enjoyed from time immemorial." (Maclean, *The Life of Thomas Seymour, Knight,* 1869; p.53)

MORE WORDPLAY

The works of 'Shakespeare' were meant to be read on multiple levels. I've outlined those levels on pages 11-12 of my book, *Shakespeare's Damnation,* available free at my website:

oxford-seymour.com

The **First Level** presents a tale, usually based on a popular work of fiction or history. The **Second Level** attempts to make the story relevant or topical, by appearing to tie the events of the play to events current at the time of composition, mostly the latter half of the 16th century. This allows plausible deniability, by which allusions seem to refer to historical figures, or even poke fun at easily recognized persons in the Courts of European monarchs. However, the complexity—especially the wordiness—of 'Shakespeare' is due to an autobiographical **Third Level**; here political secrets and forbidden history are revealed. The Poet was fully aware that his work must succeed incomparably at all three levels to endure for all time. In this episode, we'll focus on a passage from:

AYLI II.7 12-130

"A **Fool**, a **fool** : I met a **fool** I'th' **Forest**,
A **motley Fool**! (a **miserable world**:)

This is why JAQUES is so intent on '**More**', something he lacks:

JAQUES *(As You Like It* ***II. 5 10-12****)* — **Metonyms and Epithets as Rhetorical Signs**

More, I prithee **more**! I can suck — (E) suck, *(Fr) sucer*
melancholy out of a song as a weasel sucks eggs. — (E) song, *(Fr) psaume* — (E) weasel, *(L) muris*
More, I prithee **more**!

Phase 1

~ ***Maur****, de grâce* ***Maur****! Je peux sucer* — *(Fr)* ***de grâce****:* 'mercy', *wp* Cy-mer
mélancolie dehors psaume comme un mustela suce des œufs. — *(Fr)* ***comme****, wp çomme*
Maur*, de grâce* ***Maur****! ~* — (E) weasel: *(Fr) belette, (L)* ***muris****, mustela*

Phase 2

~ St Maur, mer-Sea Maur! I can suck
Maur-cholia d'Ors Psalm'as a Si-Mur succè-de'eux.
Maur, de grâce Maur! ~ — *~ Si-Mur ~ wp (L) Muris:* 'mouse-like'

JAQUES represents the 'Suffolk Effect' of Robert Dudley, *Earl of Leicester,* on Edward 'de Vere'. He desires **More**. More of what? Just more Maur. A little Maur? Just St Maur. Ah, **JAQUES**, poor **JAQUES**—*(French) jacent: Law* 'vacant, in abeyance', *(Fr) jachère:* 'fallow, lie fallow', *(L) jaceo, jacui: ll Tropic.* 'to be inactive', 'still'; he is caught between two identities, just like his Oxfordian creator *(AYLI II. 7 24-28)* — "Still, All-One, Ever, the Seym" *(Sonnet 76)*. *Exercise:* ***Fully parse II. 5 12-33****; (Fr)* ***Orage****: 'Tempest, Storm'*.

24 'Tis but an hour ago since it was nine, — *(Fr)* ***neuf****:* 'nine', *alt.* 'new, green'—*(Fr)* ***vert***
And after one hour **More** i'twill be eleven; — *(Fr)* ***onze****, wp uns:* 'one's', One's—the Prince's.

26 And so, from hour to hour, we **ripe** and **ripe**, '**from or to or**'= from Two d'or (E) **ripe**, *(Fr)* ***mur***
And then, from hour to hour we **rot** and **rot**; (E) **rot**, *(Fr) wordplay rouer < (L)* ***rot****at-*, *(L)* ***ver****so*
28 And thereby hangs a tale. (E) **thereby**, *wp* **by t'heir** (E) **tale**, *(Fr) taille:* 'limitation of inheritance'

24 ***~ 'Tis only an Or passed since it was Green,*** (E) **green**, *(Fr) vert*: *surname* Vere
And after one Or Maur 'twill be the Prince's; *wp (L)* ***princeps****:* 'first person'—*prince*
26 ***And in this Mœur of Two-d'Or, we Mure and Mure,*** (E) **mure**, *wp, surname* Maur
And All-Ors, by Tud'Or, we verse and reverse; (E) **verse**: 'cheat, defraud'
28 ***And by t'Heir sus-pends a'Tail. ~*** (E) **tail**, *(Fr) taille:* 'the limitation of an [inheritance]'

alt. 27 *…* ***we d'Or and d'Or;*** *(Fr) se carier:* 'decay, rot'—*wp (Fr) cher/(L) carus:* 'dear', *wp* deor

➤ Consider the implied counsel in line 25: "and after one hour more" = *et après une heure 'mœur'*. From "hour to hour" presents a remarkable bit of wordplay—"hour", *(Fr) heure,* often played as our: *(Fr) or:* 'gold', *(Latin) orum, aurum,* and or, is the common morpheme of Tud'or and Seym'our. Because most wordplay in *As You Like It* refers to the French analogues of Shakespeare's English, more play is likely on *(Fr) heurt* (the final t is not voiced)*:* 'a blow, knock'—*i.e. (Fr) coup:* 'a blow, stroke, knock', appropriated into English in the phrase *coup d'État:* 'a strike to the State' (overthrow of government), and a memorable example of this is found at *Macbeth II. 3 1-19*, in which a PORTER prefigures the discovery of DUNCAN's murder: "Knock, knock, who's there …" Further wordplay is based on *(Fr) or:* 'gold' — with one *or* lost we find *(Fr) vert:* 'green'; with one *or* more we discover two-*d'or,* hence Tudor. And more wordplay on 'hour' is likely in *(French) heur:* 'luck, fortune, chance'. Oxford/'Shakespeare', as ROMEO, and many other characters might truthfully say perchance: ***"O! I am Fortune's fool."*** *(Romeo and Juliet III. 1 135)*. (English) Fortune = *(Latin) Fors, Fortuna:* 'the goddess of Chance', *wp (L) for:* 'to say, speak' + *(L) morio:* 'a fool', ~ **O! I am Say-More** ~ . So, "from hour to hour" may refer to the fortunes of Time, of State misfortune, or of ~ a'Maur's ~ unfortunate turning to Vere.

Here is ***anaphora****:* 'repetition of the same word at the beginning of successive clauses or verses.' (Lanham). Anaphora emphatically calls attention to verses, and this one is of the greatest importance. The biography of the Tudor-St Maur being joined with that of 'de Vere' is roughly parallel to the story of Isaac's twin sons, Jacob and Esau *(Genesis 27)*. God favored the second-born Jacob with the double-portion birthright which should have been Esau's by traditional primogeniture. Jacob had tricked Isaac (apparently with the help of God) and Isaac unwittingly gave his younger son his special blessing.

Consider also the story of Judah and Tamar, and the confused question of primogeniture in their sons, Pharez and Zarah *(Genesis 38: 27-30)*. Hence, "eleven", *(Fr) onze,* is played upon as the possessive of "the one" *(Genesis 38:28),* ~ the One's ~ who put out his hand and received the scarlet mark of favor; this was Edward Tudor-Seymour. But he withdrew his hand, and his twin, Edward de Vere was fully born, thus taking from his brother the name of 'first born'. All we have is William Cecil's self-interested memorandum on the birth date of 'de Vere' *(12 April, 1550),* and Oxford's circumspect note on the birth of JULIET/Tudor-Seymour, 31 July *(1548)* to suggest the actual separation of two siblings. The Gothic Queen TAMORA, derived from the Biblical Tamar, mother by Judah of Pharez and Zarah, is an obvious inspiration.

Early Modern Pronunciation, as shown by David and Ben Crystal, presents another interpretation with an emphasis on sexual puns: "hour", *pronounced* or = 'whore'; "ripe", *pr.* rīpe = 'rummage', 'plough'; "tale" = tail: 'penis', and other such suggestions. I can't say it's unlikely. This is just the sort of thing to trip censors; but transitive wordplay points to the Author's story as true seed of this set piece, in a strange Metamorphosis from Ripe to Rot—"ripe", *(Fr) mur:* 'ripe', to "rotate", *(MFr) roue, (L) rota(t),* from *surname* Maur to Vere, *(Fr) versé:* 'overturned'. And as the World turns, it rots. (See YouTube for Crystal demonstrations).

Seven Ages of Man (As You Like It II. 7 —139-65 — yes, Scena Sept')

According to Varro *(116-27 BC),* in consideration of an earlier work by Cato the Elder *(234-149 BC),* there were five 'ages' in the life of a person. *Pueritia:* 'childhood' (from birth to 15 years); *adulescentia:* 'adolescence' (15-30 years); *juventus:* 'young persons, youth' (30-45, by others 20-40); *seniores:* 'aged, advanced in years' (45-60 years); *senectus:* 'old age to senility' (60 until death) — presidential hopefuls and all voters be advised.

The Greek Neo-Platonist Proclus *(412-485 AD)* counted seven 'ages' that seem, on the whole, reasonable — except the last, at which I wince. They are *infancy* (0-4 years), *childhood* (4-14), *adolescence* (14-22), *young adulthood* (22-42), *mature adulthood* (42-56), *old age* (56-68), *decrepit* (68—88), (see *Variorum, As You Like It,* p.122-23).

The French have divided a life into less definite categories; and deferring to their wisdom, people *do* age at different rates — *bas âge:* 'infancy'; *jeune âge:* 'childhood'; *âge viril:* 'age of sexual maturity'; *âge mur:* 'maturity, ripe'; *âge moyen:* 'middle age'; *âge doyen:* 'old age, senior'. As you can see, the *âge viril* and *âge mûr* suit Oxford's identities—Vere and Maur—and may help account for his unruly and wild Vere-ility, from 1572-82, and the more gentle *âge Maur*/Mur, from 1582 until 1604.

The Seven Ages of Were/Vere/*Vir* may be tied to 'the theme of Seven' that frames *As You Like It.* Yes, it appears he has another claim 'To-do' with the number seven/*sept.* Each *Âge* can be assigned a name that springs directly from the Poet's true St Maur identity. I suggest this passage reveals much about Oxford, and his Mother and Father.

JAQUES	*138*	All the world's a stage,	
		And all the men and women, merely Players;	
	140	They have their *Exits* and their Entrances,	
		And one man in his time plays many parts,	
	142	His Acts being seven ages. At first the **Infant**,	1 — *Âge Muet*
		Mewling, and puking in the Nurses arms :	
	144	Then, the whining **School-boy** with his Satchel	2 — *Âge Maure*
		And shining morning face, creeping lie snail	
	146	Unwillingly to school. And then the **Lover**,	3 — *Âge d'Amour*
		Sighing like Furnace, with a woeful ballad	
	148	Made to his Mistress eye-brow. Then, a **Soldier**	4 — *Âge Martial*
		Full of strange oaths, and bearded like the Pard,	
	150	Jealous in honor, sudden, and quick in quarrel	
		Seeking the bubble Reputation	
	152	Even in the Canons mouth : And then, the **Justice**	5 — *Âge Magis*
		In fair round belly, with good Capon lin'd,	
	154	With eyes severe, and beard of formal cut,	
		Full of wise saws, and modern instances,	
	156	And so he plays his part. The sixth age shifts	6 — *Âge Mûr*
		Into the lean and slipper'd **Pantaloon**,	
	158	With spectacles on nose, and pouch on side,	
		His youthful hose, well sav'd, a world too wide	
	160	For his shrunk shank, and his big manly voice,	
		Turning again toward childish treble pipes,	

162 And whistles in his sound. Last Scene of all, 7 — *Âge Moria*
That ends this strange eventful history,
164 Is second **childishness**, and mere oblivion,
Sans teeth, sans eyes, sans taste, sans every thing.

Now, we define Oxford's words according to his Method — see *Shakespeare's Will:* Oxford-Seymour.com .

JAQUES *138* All the world's a stage,

~ **All** [*(French) tout:* 'all, the whole of' —*wordplay (wp) Tout-de* > **Tudor**] **the** [*(Fr) tout d'—wp Tudor*] **world's** [*(Fr) monde, globe, l'univers, la vie, terre:* 'earth, the world' —*(Latin)* ***terra:*** 'the earth; opposite the heavens, the sea, the air'] **a stage** [*(Fr) théâtre, wordplay (Fr)* ***degré:*** 'stage, grade, degree' *(periode)—wp* ~ of Grey (Suffolk) ~ , indicating the Suffolk-Tudors, particularly of the usurping faction during the reign of Edward VI.], ~

~ ***Tut'de monde is de Grey,*** ~
~ *Tut'de monde is theater,* ~

➤ The English Monarchs from 1154 to 1485 descended through the House of Plantagenet. Upon the death of Edward III *(1312-1377),* the crown passed to his 10 year old grandson, Richard *(1367-1400, reigned 1377-99)* eldest son of Edward, 'the Black Prince' *(1330-76).* As Richard II, he was regarded a tyrant by some, and was deposed in 1399 by 'Bolingbroke', eldest son of John of Gaunt *(1340-99), Duke of Lancaster,* third (surviving) son of Edward III. Thus a usurper, 'Bolingbroke' had also displaced Edmund Mortimer *(1391-1425), 5th Earl of March,* as heir presumptive to Richard II. This irregularity lay festering during the reigns of the Lancastrian kings, Henries IV, V, and VI, and gave rise to the civil struggle for royal power—Oxford called them 'the Wars of the Roses'—when madness left Henry VI unable to rule in 1461 and 1471. The faction vying for the Crown against the 'Lancastrians' were the Mortimer descendants of Edward III's second (surviving) son, the pre-deceased Lionel of Antwerp *(1338-68), Duke of Clarence*, and their allies, the descendants King Edward's fourth (surviving) son, Edmund of Langley *(1341-1402), 1st Duke of York;* these were called 'Yorkists' *(see Wiki and Brittanica).*

Ambitious 'Yorkist' representatives, and a Seymour Protector, thrust themselves into the weak reign of child king Edward VI. As a consequence of that weakness, John Dudley, *(1504-53, Duke of Northumberland),* opportunistically sowed mistrust and disaffection between the Seymour brothers, Edward and Thomas, uncles of King Edward. John Dudley

139 And all the men and women, merely Players;

~ **And all** [*(Fr) tout d'—wp Tudor*] **the men** [*(Fr) hommes, virils:* 'male'] **and women** [*(Fr) femmes*], **merely** [*(Fr) vrai, (MFr) verai:* 'in truth, truly'; (E) mere: *1a* 'pure, unmixed; undiluted', *5a* 'having no greater extent, value, power' —*surname, timesis* (E) mere: *n.1* 'the Sea' > Sey-More;] **Players** [*(Fr) joueur:* 'player, performer'; (E) actor: *Law* 'a person who instigates or is involved in legal action']**;** ~

~ ***And Tut'de men and women, Sea-ly Performers;*** ~
~ *And Tudor men and women, St Maur Actors;* ~
~ *And Tudor men and women, simply Actors;* ~

➤ All of Oxford's 'Shakespeare' may be classed as double-entendre, especially at the 'Third Level'—that of autobiographical interpretation (see *Shakespeare's Damnation;* p.11; oxford-seymour.com .) (English) **All** is an *'inviolate* metonym'—meaning that it is used as such without exception—to name Tudors and the Tudor Monarchy, *(Latin)* **totus,** *(French)* ***tout*** (*pron.* tu, *liaison-form* tut). Oxford created a fairly extensive system of metonymy and epitheton to act as guides towards understanding; these

symbols perform much as the metonyms and epithets found in Classical Myth, where we find many proper names have alternative forms—*eg. Dictynna* may be understood as:

"A title to *Phoebe,* to *Luna,* to the *Moone*." *(Love's Labour's Lost IV. 2 38)*

Our glossary demonstrates many terms of great importance in the reading of Oxford's Canon (see Stepniewski, Michael & Spencer; ***Shakespeare's Will,*** ff. 351; oxford-seymour.com .).

140 They have their *Exits* and their Entrances,

~ **They have** [*(French) ils ont*] **their** [*wp* (English) t'heir, ~ the heir ~] **Exits** [*(Fr) le porte de sortie, wordplay (Fr) de toute sortes:* 'of all kinds', *(Fr) de toute sorte:* 'of every kind'] **and their** [*wp* (E) t'heir, ~ the heir ~] **Entrances** [*(Fr) porte,* hence *porte de sortie, et porte d'entrée — Exits* and Entrances: Two doors, Tudors; *commencement: wp (Fr) çommence + -ment < (Latin) -men, suffix:* 'forming nouns from verbs', ~ St Maur-ment ~]**,** ~

~ They have t'heirs of Tudor sorts and t'heir St Maur men, ~

~ They have t'heirs of Tudors, ~

141 And one man in his time plays many parts,

~ **And one** [*(French) un seul, un certain; un seul (homme): wordplay < (L) ratus:* 'certain, fixed, unalterable', *(Fr) certain:* 'some' + man > Som'man, St Maur; *wp (L) rattus:* 'rat'—*(L) muris; (Fr) sûr: 'certain,*] **man** [*(Fr) homme, (MFr) viril—homme < (Latin) hominem; **viril:*** 'male', 'man' + (E) ill: *'mauvais, méchant; mal'*] **in his time** [*(Fr) époque:* 'era', *wp* a'poke: 'bag, sack', (E) pock, pox, *(Fr) vérole—wordplay E.Ver-rôle alt. (Fr) temps, saison:* (E) season > ~ Sea's son ~ ; *(Fr) heure—wp malheur:* 'misfortune'] **plays** [*(Fr) faire:* 'to do, to make', *(Fr) exécuter, remplir:* 'perform'] **many** [*(Fr) beaucoup (de), bien (de), (Fr) nombreux:* 'various', *wp* ~ Vere-ious ~, *(Fr) **divers**: wordplay* de Vere's] **parts** [*(Fr) rôle:* 'part, character', *wp (Fr) rouler:* 'to roll, wind up, to pass one's life; to revolve, to turn over in one's mind']**,** ~

~ And a Vere ill in his E'Vér-rôle performs de Vere's roles, ~

~ And a Vere-ill in his Sea'Son performs de Vere's roles, ~

142 His Acts being seven ages. At first the Infant, *Âge Muet:* 'speechless'

~ **His** [*(Fr) son, sa, ses: wp, timesis, surname* 1st syllable of Seymour.] **Acts** [*(Fr) action; fait:* 'deed' *< faire: 'to do'/Tudor; (Fr) comporter:* 'behavior'—*wp* ~ Com-Port'ments ~ , ~ Tu-d'Or'ments ~ , *(Fr) se comporter:* 'to demean oneself, to act, to manage', *wp (Fr) com:* 'As; like, almost, nearly' + *porte:* 'door'] **being** [*(Fr) être:* 'being', *(Fr) étant:* 'being'—*wp (Fr) éteint:* 'extinct'] **seven** [*(Fr) sept*] **ages** [*(Fr) ère:* 'era, epoch', *(L) aera: III* 'an era, epoch', *I* 'a given number, according to which a reckoning is to be made'—hence (E) regnal number; *(Fr) âge, époque:* 'epoch, era'—*wp* heir(a); *possible wordplay* (E) pock, *(Fr) vérole:* 'a disfiguring pit, a scar (pockmark)']**. At first** [*(Fr) au début, but:* 'mark'—denoting surname Marcus, *d'abord*] **the Infant** [*(Fr) enfant < (L) infans:* 'without speech, speechless'—*(Fr) muet:* 'mute'; *enfants de France* 'the children of the King of France' (possible reference)]**,** ~

~ His Deeds R heirs VII. At the Mark, without speech, ~

~ His Tu-d'Or'ments R heirs VII. At St Maur, the Mute

➤ At the autobiographical level, "the Infant" is our Artist, and each subsequent 'Age' will contain particular information telling his name and where he did proceed *(Sonnet 76)* — stage by stage. Infancy is obviously a cognate of *(Latin) infans:* 'that cannot speak, without speech, mute'. In French we interpret as *muet;* the final t, typical of all final letters in the language, is silent or of small effect. Oxford's use of Varronian wordplay allows *(Fr) muet* to represent the surname Maur.

143 Mewling, and puking in the Nurses arms :

~ **Mewling** [*(French) vagir:* 'to wail, pule', *(Latin) vagire:* 'to cry, squall', *repuerascere:* 'to become a child again'—; (E) mew: *v.2* 'to shed, as if plumage, renew one's appearance or image', 'to moult'; (E) mew, in mew: *v.3* 'confined, concealed'; mew *n.2* 'in hiding or confinement', *1c* 'place of concealment' + -ling, *suffix:* 'added to nouns, meaning 'a person or thing belonging..to the thing denoted by primary noun, < *(L) Muta:* 'a goddess struck dumb', *(L) muto:* 'to alter, change']**, and puking** [*(Fr) vomir:* 'to puke, spew' < *(L) vomere: I B Transf.* 'to pour forth, empty'; likely wordplay *(L) vomica < vomo:* 'a sore, tumor', *II B Transf.* 'an annoyance, grief'] **in the Nurses** [*(Fr) nourrice:* 'nurse, wet nurse', (E) nurse: *1b* 'that which nourishes or fosters some quality or condition'—(E) parent: *1a* 'a father or mother; in extended use, one who takes on parental responsibilities towards a child'] **arms** [*(Fr) cotte d'armes*—'Heraldic devices depicted on a shield and unique to a..family'] **:** ~

~ Concealed, and voiding in the Gaurdian's family : ~

➤ "Mewling, and Puking" alludes to the renewal of infant Oxford when he voided his Tudor-Seymour contents and—according to William Cecil—on 12 April, 1550, emerged as 'de Vere'. We have only Cecil's record of Oxford's birth, apart from the Writer's own circumspect accounts from *Romeo and Juliet (I. 3 16-57 – alteration of date), Hamlet (IV. 6 13-30 — account of Oxford's/HAMLET's Pier-Rat encounter with Somerset and de Vere), As You Like It (II. 7 139-65 — summary of events), Cymbeline (I. 1 28-54), etc.*. I think we should consider that Cecil's casual note on the matter, is simply a manipulation intended to extend the wardship of Oxford for additional years, thereby increasing Cecil's revenue from mastery of the Court of Wards. It is widely acknowledged that the Cecil's were capable ministers of Elizabeth's England, but the cost in material benefits to them, and the blood-money of religious oppression, count against William and Robert.

144 Then, the whining School-boy with his Satchel *Âge Maure/Ver: 'le mystère'*

~ **Then** [*(Fr)* ***alors****, wp, surname* All Ore, *Tout d'Or,* Tudor.]**, the whining** [*(Fr) gémissement, gémir:* 'to groan and moan', likely *wp (Fr) gemme:* 'bud', offshoots of parent, *(Fr) géminé:* 'geminate, double'—plays on "morning" and likely, ~ mourning ~ *(line 145)*.] **School-boy** [*(Fr) élève,* ***écolier****:* 'pupil, student'—*wordplay (Fr) écolier*/(E) **collier**: 'coal-miner', *adjective* (E) colly, *(Fr) Noir comme du charbon':* 'dirtied with coal-dust; coal-black', referring to a figurative Maurish/Moorish 'coloring' *(see Romeo and Juliet 1. 1 1-4), (Fr) moreau:* 'dark', *mauresque, maur; cheval maure:* 'dark horse': a mystery; *(Law) pupille:* 'ward, orphans adopted by the State'] **with** [*(Fr) auprès de:* 'in the estimation of'; *wp (Fr) çomme*] **his Satchel** [*(Fr) sacoche:* 'money bag'—*(Fr) bourse:* 'bag' *(porte-monnaie),* 'purse'; *(L) saccus:* 'a beggar's wallet'(?)—*(L) ad saccum ire:* 'to go beg'] ~

~ Tudor, the Maur'ish orphan with his purse ~

~ Tudor, the doubled pupil with his purse ~

➤ Discovering Oxford's wit is usually fairly simple if you are familiar with his process. The name for each Age in JAQUES' set piece may be derived from the surname Seymour/St Maur; however, extra effort was needed for the 'school-boy's satchel'. Perhaps it refers to a tote bag similar to that formerly used in coal mining, and that might also be used by students. The only link I can imagine is between *(French) écolier:* 'student', and (E) collier: 'a coal-miner'. Certainly the opening few lines of *Romeo and Juliet* raise the association of colliers (sooty), choler, and collar (yoke)—all perfectly apt to the Poet's various estates: *(Latin) maurus:* 'Moorish', *(L) iratus:* 'angered', ~ not *Muris* ~, and *(L) servilis/vernilis:* 'slavish' or 'of home-born slaves'.

145 And shining morning face, creeping like snail

~ **And shining** [*(Fr) luisant, surname lui saint:* ~ his Saint Maur ~] **morning** [*(Fr) lamentation: wp* (E) mourning] **face** [*(Fr) visage, (figurative) apparence*]**, creeping** [*(Fr) traîner:* 'to drag, to draw', 'to trail, draggle, to lag', again, likely referring to his tardiness in a post-dated birth—*wp* (E) train, *(Fr) élever:* 'to raise, educate, to train up, foster'; *(Fr) ramper:* 'to creep', *(fig.)* 'to crouch, grovel'] **like** [*(Fr) comme:* 'as, like', *wp çomme, timesis* Som, Seym—] **snail** [*(L) molluscus* < *(L) mollis:* 'soft'—epithet for ~ Si-Moll ~ , Seymour; *(Fr) limaçon, (L) limax (limus):* 'snail': referring to the *(L) helix:* 'anything of a spiral or coiled form'—referring to Oxford's false surname Vere, with wordplay on *(L) verso, versura:* 'twirling about', and perhaps to Limus, 'god of oblique glances'—Le Mus.] ~

~ And he, Saint Maur seeming, training Vere'so ~
~ And he, Saint Maur appearing, trained More-like ~

➤ **Snails** and slugs are emblems of the 'gentle, soft', *(L)* ***mollis,*** Molluscs, of *les Mus*—**Seymours**. Both are delayed, *(L) mora,* and 'tardy' according to ROSALIND *(IV. 1 47).* Again, this is due to changes made to the Poet's identity and date of birth. "Snail" characterizes ***Mollus****(cus)* and ***helix****/versura:*

ROSALIND
… I had as lief be woo'd of a **Snail**.
ORLANDO
Of a **Snail**?
ROSALIND
Ay, of a **Snail**; for though he comes slowly, he
carries his house on his head; a better jointure, I think,
than you make a woman : besides, he brings his destiny
with him.

146 Unwillingly to school. And then the Lover, *Âge d'Amour*

~ **Unwillingly** [*wordplay* ~ without Will ~ *sans* More ~ , *(L) more:* 'the will'; *(Fr) contre son gré,* ~ against his Grey ~] **to school** [*(Fr) école, (L) schola; (Fr) classe:* 'class, rank; kind, tribe']**. And then** [*(Fr) alors:* All *Or*] **the Lover** [*(Fr) amant, prétendant,* (suitor), *amoureux*]**,** ~

~ Against de Grey to class. And Tout-d'Or, the a'Mour, ~
~ Without accustomed Maur to class. And Tout-d'Or, th' Amour, ~

➤ The scholar, *(Fr) écolier,* represents the young Author—MOTH, if you will—the precocious child in *Love's Labour's Lost.* As discussed in *Shakespeare's Damnation (p.14; at our website),* MOTH/mote is that *(Fr) motte:* 'clod, ball of earth', 'that clings to the roots of a tree'. Oxford claims his change of identity strips him of his roots—a thing he shuns—and is thus unwilling to be 'schooled' otherwise.

147 Sighing like Furnace, with a woeful ballad

~ **Sighing** [*(Fr) soupirer,* formerly *souspirer:* ~ under breath ~ < *(L) spirare:* 'to breathe'—*(Latin) spiritus: I* 'a breathing', *II B Trop.* 'spirit, soul, mind'; *wp (L) sus:* 'boar'] **like** [*(Fr) comme, wordplay çomme*] **Furnace** [*(Fr) fourneau:* 'forge', *haut fourneau:* 'blast furnace'—*(Fr) forge:* 'to invent, contrive, fabricate; falsification (of document)'—(E) forgery]**, with** [*de*] **a woeful** [*(Fr) malheureux:* 'unfortunate, unhappy, ill-starred'; *douloureux:* 'painful, sore; grievous'] **ballad** [*(MFr) balade:* 'light, simple song (for dancing), a sentimental or romantic composition'; possible wordplay *(Fr) psaume, (OFr) saume:* 'sacred song'—penitential songs.] ~

~ Sus-spiriting like Forgery, with a Do-l'Orous Saume ~
~ Forged under breath, with Mal'Or'eux song ~

➤ "Sighing" is the involuntary effect of deep grief, often tied to a sense of regret. One may affect a rhetorical sigh, but those who have felt the depth of true sighing know that it is response like no other: If only things had been otherwise. Oxford's life is bound with regret, having 'borne the canopy'—worn the disguise—for the folly of his parents. "Sigh no More" means to ~ Sey no Maur ~ , to be tongue-tied such that he cannot unload his heart. By *timesis:* 'the separation of a compound word by the interposition of another word or words' the word 'sigh' is the first element of Writer's truest surname. French *souspirer, (L) suspirare,* plays on the *Ver*-spring/source of his fallen state, a '*Sus*-Spiriting' or Boar-Spiriting of his name, and forced aceptance of a *Verrēs* emblem of the noble 'de Vere' family. "Woe", *(Latin) dolore* or *maerore,* together express the To-do(r) and Maur cause of suspiration/sighing.

148 Made to his Mistress' eye-brow. Then, a Soldier, *Âge Martial:* 'of War'

~ **Made** [*(Fr) faire:* 'to do, to make'] **to his Mistress** [*(Fr) maîtresse, patronne:* 'employer, principal'; *gouvernante:* 'governing, ruling'] **eye-brow** [*(Fr) front:* 'disguise', *(L) frons: II Trop.* 'external appearance'; *(Fr) sommet: wp, surname* St Maur; *(Fr) sourcil: wp* (E) eye: 'bourgeon' + brow, *(Fr) sommet*: 'top, summit; apex; crown'—hence ~ child apparent ~ ; *wp (Fr) souris:* 'mouse'—*(L) muris*]**. Then** [*(Fr) alors]***, a Soldier** [*(Fr) soldat, militaire*—(E) military, martial: 'relating to battle, war'; Oxford identifies himself—Seymour, St Maur—as descending from the god Mars, by cognomen (family name) Martius.] ~

~ Made to his Queen's Child Apparent. Tout-d'Or, Martial, ~

~ Made to his Ruler's St Maur child. All Or, Martial, ~

149 Full of strange oaths, and bearded like the Pard,

~ **Full of** [*(Fr) tout de*] **strange** [*(Fr) étrange, étranger:* 'foreign, alien'—*(Fr) aliéner:* 'to be estranged'; *alt. (Fr) singulier:* 'singular, peculiar; odd, curious'] **oaths** [*(Fr) serment, wp, anagram* sent'Mer, ~ St Maur ~]**, and bearded** [*(MFr) barbe: v. tromper, imposture: 2* 'one who assumes a false character, or passes himself or herself [off] as someone else' (Larousse, *Moyen Français, p. 56)*] **like** [*(Fr) comme:* 'as, like', ~ in the manner of ~] **the Pard** [*wp*, (Katherine) Parr'd (capitalized P)—by the design of, or at the suggestion of, Queen Katherine Parr—to be Parr'd; *(Fr) pard:* 'Serval, African tiger-cat'; *(Fr) léopard, fig.* 'as a type of unchangeableness, *Jeremiah 13' (OED).*]**,** ~

~ Tout'de estranged St Maurs, and imposture'd as those that are Parr'd, ~

➤ In a well-known and extant letter from Robert Dudley, *Earl of Leicester,* to Francis Walsingham, Principal Secretary to Queen Elizabeth I, Dudley commented "her Majesty … willed me to say to you, that she doth know her Moor cannot change his color …". While some have thought Walsingham himself is the person referred to as 'Moor', I think it overwhelmingly probable that Oxford—adamant he is surnamed Maur—is the subject, and his constant nature is defined by 'Maur' identity. (see discussion, *Shakespeare's Will, p.182,* oxford-seymour.com).

"Can the Ethiopian change his skin,
or the leopard his spots?" *(Book of Jeremiah 13:23)*

➤ Rhetorical *non sequitur* is found in "bearded like the **Pard**". The Furness *Variorum* cannot find a suitable explanation for a bearded "(Leo)pard"; but by following 'Counsel'—that every word will tell us something of the Author's life—we interpret as ~ Parr'd ~ : 'in the manner of Parr', perhaps Catherine Parr *(1512-48),* last Queen of Henry VIII, and wife of Oxford's father, Lord Admiral Thomas Seymour *(1508-49), Baron Seymour.* I suggest the 'bearded" one denotes the child by Princess Elizabeth and Catherine's husband, Sir Thomas, and confirms child Edward 'wears' a 'Vere-ied' identity.

Otherwise, William Parr *(1513-71), 1st Marquess of Northampton,* brother of Catherine Parr, was nominal head of the 'Protestant Party' under John Dudley, *Earl of Warwick (later Duke of Northumberland),*

at the time of Oxford's birth *(31 July, 1548?)*. William and his wife, Elizabeth Brooke *(1526-65),* were apparently closely aligned with Catherine Parr in religious thought, and he was instrumental in placing Lady Jane Grey on the throne after the death of Edward VI in 1553 *(Wiki)*. When Th. Seymour was attainted and executed in March 1549, his estate at Sudeley was granted to William Parr. Either way, Oxford informs us that the agency of his 'bearded' identity is by one of the Parrs.

I see no reason to doubt Oxford's account, as it is generally suspected John Dudley and William Parr were responsible for changes made to Edward VI's 'Devise for the Succession'. That instrument relegated the issue of King Henry VIII—Princesses Mary and Elizabeth Tudor—to places behind the three Brandon-Grey sisters, Jane, Katherine, and Mary. However, Catherine Parr was, in 1548, better placed to boldly make the switch of Oxford's name. At any rate, the false identities that beset our poor FALSTAFF—who stands in for Oxford's many *noms de plume,* 'bound or unbound', "in Buckram Suits" of "Kendal Green" *(1 Henry IV II. 4 196-224)*—refers to the bookish creations stemming from acts of Parrs of the Kendal-Greene family.

150 Jealous in honor, sudden, and quick in quarrel

~ **Jealous** [*(French) jaloux:* 'envious, desirous, anxious' — '*être jaloux de sa réputation':* 'to be jealous of one's good name', *4* 'troubled by the suspicion or belief that the good which one desires..for oneself..may be diverted to another' *(OED)—(Fr) honneur: 'la distinction honorifique':* 'honorary title'] **in honor** [*(Fr) honneur:* 'integrity; repute, credit; distinction']**, sudden** [*(Fr) subit, soudain: surname* Sutton, for Dudley; *see below*.]**, and quick** [*(Fr) leste:*'nimble, active', 'sharp, improper, free'—abbreviation for Leicest'r.] **in quarrel** [*(MFr) quereler: v., etym.* 'to assert one's claim to (a right, property)'; *(Fr) dispute:* 'to contend for, to fight for', *quarrel:* 'wrangling, feud'—these Dudley traits are imposed upon Oxford by the power and influence of the Dudley family 'Regents' or controllers.] ~

~ Anxious in title, Sutton, and Leicest' in feuds ~

➤ "Sudden" and "quick" are epithets denoting the Sutton family. John Sutton *(1400-87),* 1st Baron Dudley, was the grand-father of Edmund Dudley *(c.1462-1510),* administrator and financial agent to King Henry VII *(Wiki)*. His wife, Elizabeth Grey *(c. 1482-1525),* 6th Baroness Lisle, gave birth first to John *'Quondam'* Dudley *(1504-53), 1st Duke of Northumberland,* (*aka* 'The Bear'). The Sutton/Dudley family, more than any other, is responsible for the tail of Tudor inheritance, mostly by the influence of Northumberland's 6th child, Robert Dudley *(1532-88), 1st Earl of Leicester*, and Cecil ministers.

151 Seeking the bubble Reputation

~ **Seeking** [*(Fr) chercher:* 'to seek, to look for'; (E) seek: *Imperative* 'refer to, look up'] **the bubble** [*(Fr) bulle, wp* (E) bull: 'a papal or episcopal edict or mandate'; *(fig.) chimère:* 'idle fancy, fantastical', *(Fr) illusion:* 'delusion, phantom'; *(Fr) affair véreuse:* 'worm eaten, rotten—*(L) marcidus); (fig.)* 'suspicious, suspect; insecure'] **Reputation** [*(Fr) fame* < *(L) fama:* 'report': re: 'again, twice' + *porte:* door/d'Or = Tudor, *alt*. (E) room: 'a small tract of moorland' + moor:] ~

~ Seeing the Papal Bull Tu-d'or ~

~ Seeking the illusive edict Re'Port ~

➤ This "bubble" refers to: "the **Bull** of Pope Pius V. Concerning the Damnation, Excommunication, and Deposition of Q. Elizabeth, as also the Absolution of her Subjects of their *Oath of Allegiance* with a peremptory Injunction, upon Pain of an *Anathema*, never to Obey any of her Laws or Commands." *(27 April 1570)*. The Papal Bull denied the legitimacy of Elizabeth's monarchy, apparently for disregard of the Catholic See in Rome, and assuming for herself leadership of the English Church.

152 Even in the Canons mouth : And then, the Justice *Âge Mais* or *Magis:* 'More'

~ **Even** [*(Fr) même:* 'same', *de même que:* 'in the same way'—'same manner',] **in the Canons** [*(Latin) canon:* a measuring line, hence a rule'—'more'; *(Fr) canon:* 'gun, barrel of a gun; cylinder, pipe, tube'—the bore of an artillery piece; (E) *1* 'a large, heavy piece of artillery', *7* 'a tube, cylindrical cavity'; perhaps a wry reference to female anatomy (vagina).] **mouth** [*(Fr) bouche, museau:* 'muzzle', *gueule:* 'mouth (of a cannon)'—*(Trop.) 12* 'the female external genitals; the vulva, the vagina'—*(L) vagina:* 'sheath (as for a sword)'; *(L) vulva:* 'the external opening of the female reproductive tract; external and internal labia (lips)—hence muzzle. *(OED)*] **: And then** [*(Fr) alors*—All Ors, Tout-d"Ors]**, the Justice** [*(Fr) Justice < (L) juge: 4b* 'a person who decides the result of a public competition'; *(Fr) juge, magistrat*] ~

~ And the Same in the Mores muzzle : And Tout'Or, the Magistrate ~

2nd *~ Seym Mour in the boars muzzle : And Tudors, the Judge*

~ Same Maur in the sheaths jewel : And Tout'Ors, the Judge ~

➤ Because the subject of the piece is the parentage and history of the Writer, I suspect the second, figurative reading, is more to the point. Oxford often way-lays state censors with words and phrases that suggest sexual meaning. Here he appears to ply the opposite tack, apparently raising a military metaphor but intending the sexual course in the politics of succession. *~ The (word)-play's the thing ~* .

"In the Canon's mouth" may refer to Oxford's reconnaissance, in 1574, of recusant English-Catholic military strength in Louvain, then in the Spanish Netherlands. Or it may record a visit to the Vatican during his Italian tour of 1575-76. Both would fall within his militant phase from 1569-76, however, he does not appear to have seen Rome (see Roe, Richard P.; *The Shakespeare Guide to Italy,* 2011).
It is possible that Rome was proscribed from his itinerary because of the Papal bull, but as you might guess, Oxford finds ways around difficulties. He may have wished to communicate to Vatican officials the circumstances of Queen Elizabeth's submission to the Suffolk-Grey Tudors. He might do this in order to soften the Papal stance put forth in the 'Bull'—hence "in the Canon's mouth"—and perhaps to enlist support for the removal of Suffolk/Dudley and Cecil forces from the Privy Council. Historian Alan Nelson notes that French Ambassador Mauvissière mentioned in a dispatch of 11 January, 1581, that Oxford "made profession of the Catholic faith", and that he and others "would do all they could for the advancement of the Catholic religion …" *(Nelson, p.166).* All things considered, it appears Oxford wished to obtain military support to prop up the Queen while removing abusive, anti-Catholic privy ministers.

153 In fair round belly, with good Capon lin'd,

~ **In fair** [*(Fr) beau:* 'beautiful, fine', *wp (Fr) faire:* 'to do, to make, *wp* 'to do(r), Tudor; (E) made: *v.2* 'to pair, mate with'] **round** [*(Fr) rond:* 'ring, orb, circle, disk'—*(L) orbis, bis:* 'twice, two' + *or:* 'gold' = two-d'or, Tudor] **belly** [*(Fr) ventrée:* ' litter (of animals)—pregnant, 'a bellyfull'; (E) litter: 'the act of bringing forth young']**, with** [*(Fr) avec, de*] **good** [*(Fr) bien, marchandise:* 'commodity'—mercery-ware; *(Fr) bonté:* 'goodness; kindness'(?)] **Capon** [*(Fr) chapon,* (E) capon: 'a castrated cock (a male of domestic chicken)', likely meant as a steer ox—a castrated Ox; *possible wp* (E) capon: *2* 'a eunuch', *wp* ~ head on ~ , *i.e.* not beheaded.] **lin'd** [*(Fr) ligner:* 'to line (as a garment), *3* 'to fill with something that may be spoken of as a lining; to cram, stuff'; *(Fr) lignée:* 'race (family)']**,** ~

~ In Faire Tudor birth, with some Mercery-Ware eunuch race, ~

~ In made Tudor pregnancy, with Good steer-crammed,

➤ In the first clause we find the suggestion of a *Faire:* 'to-do(r)' pregnancy, but the second qualifies it as 'Capon lin'd'—a castrated race. How so? The 'More-Magis(trate)', once it is renamed, becomes unproductive and incapable of continuing the line of Tudor or St Maur.

154 With eyes severe, and beard of formal cut,

~ **With** [*(Fr) avec, de*] **eyes** [*(Fr) œil, yeux (pl.):* 'bud, ('eye'), *(Fr) bourgeon:* 'shoot'—scion.] **severe** [*wordplay, surname* se Vere/de Vere]**, and beard** [*(MFr) barbe: v. tromper, imposture: 2* 'one who assumes a false character, or passes himself or herself [off] as someone else' (Larousse, *Moyen Français, p. 56)*] **of formal** [*(Fr) formel:* 'express, precise, explicit'; *(Fr) de forme:* ~ in proper form ~ , ~ concerning matters of form ~ , *1c* 'pertaining to the outward form, shape, or appearance (of a material object)', *wordplay déformer:* 'put out of shape, distorted'] **cut** [*(Fr) taille:* 'shape'; 'coup (cut, blow, stroke)']**,** ~

~ With scions de Vere, and disguise by tail of proper form, ~

~ With scions de Vere, and imposture of 'dis-torted birthright', ~

➤ The definition of beard: 'one who assumes a false character, or passes himself or herself [off] as someone else' is from the *Dictionnaire du moyen français,* ed. Greimas, Algirdas J.; Keane, Teresa M., and doesn't appear in my *Cassell's* for Modern French. At any rate, the disguise is evidently the 'de Vere' surname, and has nothing to do with 'Shakespeare'. Clearly, Oxford used quite a number of pen names to conceal his presence; but the forced variation of identity from infancy—which would mean any reference to the child by his guardians, or in official documents—is the situation mentioned here. The Maur in his Tudor-Seymour bloodline is that which frames the *Seven Ages* of our one man.

The chief 'good' *(l.154),* the so-called 'Commodity', *(Fr) bien,* is now useless. The Poet's 'eyes', his offspring, express something 'se Vere', and this is a disguise—a 'beard', and limitation of inheritance. Any 'tailoring of form'—a 'formal cut'—hides the bloodline. It is an obstacle to Succession. You didn't really think Oxford was wasting his time, and paper and ink, on hair-styles? 'Shakespeare is weighty.

155 Full of wise saws, and modern instances,

~ **Full** [*(Fr) plein, rempli; tout, ample'—tout:* 'all' + *de:* 'of'; *ample:* 'copious, abundant' < *(Latin) amplius:* 'more'] **of wise** [*(Fr) manière, façon, sorte;* (E) -wise, *suffix:* 'forming adverbs..with the sense 'in the manner of—', 'manners, mores, modes'] **saws** [*(Fr) adage < (L) adagium:* 'proverb, saying', *II* 'alteration'; *dicton, proberb < (L) proverbium*]**, and modern** [*(Fr) moderne:* 'up-to-date', *2a* 'of or relating to the present or recent times, as opposed to the remote past', *etym.* 'the present time'] **instances** [*(Fr) exemple:* 'precedent, pattern, model']**,** ~

~ Great with Maur Say'ings, and present ex'amples, ~

~ Tout-de Maur alterations, and recent precedents, ~

➤ Wise and "modern"/mode have been shown to be diverse colorings, yet essentially synonymous, with the words custom, manner or more as noted in *Hamlet* (see essay *"To the Manner Born",* oxford-seymour.com). Hence, as Justice or Magistrate, in the *Âge Magis*—the 'Age of More'—our disguised Writer is still full of ~ Maur Sey'ings ~ and ~ Maur ex'Amples ~ < *ex + (Fr) ample, (L) amplius:* 'more'; call him *What You Will,* but A'More is not A'More which Vere-ies when it Vere-iation finds *(Sonnet 116).*

156 And so he plays his part. The sixth age shifts *Âge Mûr:* 'mature'

~ **And so** [*(Fr) de la même manière:* 'in the same manner ~ , ~ in the Seym-More ~ ; *(Welsh) môr:* 'sea', *(Welsh) mor:* 'so, how'] **he plays** [*(Fr) représenter, faire—faire un rôle', jouer un rôle*—'to play a role'] **his part** [*wp (Fr) devoir:* 'duty', 'part'; (E) role, roll—*(Fr) rôle, rouleau*]**. The sixth** [*(Fr) sixième;* when referring to monarchs, simply *six, eg. Louis VI = Louis Six (1081-1137)*] **age** [*(Fr) âge, époque*] **shifts** [*(Fr) changer:* 'to vary'—*wp* ~ Vere-y ~ , *changer de place:* 'to change place'] ~

~ And in the Seym-more, he Does his Role. The sixth age Vere-ies ~

157 Into the lean and slipper'd Pantaloon,

~ **Into** [*(Fr) dans, en, à, entre*] **the lean** [*(Fr) inclinaison:* 'slope'—***degré;*** *alt. (Fr) grêle (wp le Grê):* 'slender, slim'—likely origin of SLENDER, the character from *Merry Wives,* an unsubstantial Grey-Tudor dunce; *(Fr) maigre:* 'thin, spare, gaunt', or *(Fr) pencher:* 'to incline, to bend'—likely in the sense of *(Fr) verser:* 'to overturn, upset', *wp* ~ Vere-se ~] **and slipper'd** [*(Fr) en pantoufle:* slippers, *fig.* 'in a slipshod way', *Pantoufler: v.* 'to act or talk in a silly way'; perhaps *(Fr)* ***glisser****: (****tromper****)* 'to deceive, delude', *(Fr) couler:* 'to slip, to creep, to steal'—*wp (Fr) couleur:* 'to color, **a pretense**, falsehood', perhaps] **Pantaloon** [*(Fr) pantalon: 1b* 'a feeble old man; an old fool' < *(Italian)* ***Panta-leone****/Pantalone(?):* 'Originally, a principal character of the *Commedia dell'arte*, representing a greedy miser and lecher of the older generation' *(Wiki & OED)*, 'a person who changes his behavior, opinions, etc., out of self-interest'—the use of (English) pantaloon for men's breeches (trousers) is not attested until 1661.]**,** ~

~ Into thin de Grey, and pretended Tout d'Leon, ~

~ Into the bent and de Verse'ified Fool, ~

158 With spectacles on nose, and pouch on side,

~ **With spectacles** [*(Fr) lunettes:* 'The figure of a crescent moon', referring to the 'increasing, developing' moon, as an emblem of Queen Elizabeth I—hence, as the 'Pantaloon' is diminished, the Queen increases; *7a* 'spectacles'] **on nose** [*(Fr) museau, (L) musellum:* 'muzzle', *wp* seau-mu, St Maur]**, and pouch** [*(MFr) poche, wp pocher: v. (Fr) mettre en une poche: 'avoir le dessus, soumettre quelqun, en faire ce qu'on veut',* ~ to have the upper hand, to subdue someone, do with them what you want ~] **on side** [*(Fr) sur la côte; (Fr) versant: 1* 'liable to be overturned', *2* 'on its side, slope'—*degré: wp* under the force of the Grey-Tudor (Dudley) faction.]**,** ~

~ With crescent Queen on Muzzle, and subdued de Grey, ~

~ With ascendant Queen before his eyes, and the upper hand de Grey, ~

159 His youthful hose, well sav'd, a world too wide

~ **His youthful** [*(Fr) jeune, frais, vert:* 'green, fresh'—*surname* Vere.] **hose** [*wordplay (Fr) bas: n.2* 'stocking' *vs bas: n.1* 'in a low situation'—*i.e.* bastardy.]**, well** [*(Fr) or: conjunction* 'well, now'—*Or:* 'gold'; *(Fr) bien:* as epithet, metonym for Seymour < *wp (OFr) mercerie* < *(OFr) merz* < *(L) merx:* 'commodities, goods'—*Merces/Ces-Mer*.] **sav'd** [*(Fr) préserver:* 'to preserve, defend'; *conserver:* 'to keep, maintain']**, a world** [*(Fr) orb, terre: wordplay* Two-d'RR, Tudor.] **too** [*(Fr) de même:* 'the same'] **wide** [*(Fr) ample:* 'spacious, abundant' < *(L) amplus, amplius:* 'more'—hence ~ Same-More ~] ~

~ His Vere bastardy—Or preserved—a Tudor-SameMore ~

~ His Ver-base, defended Or, *a Tudor too Great ~*

➤ Oxford died in his Sixth Age, his double life fulfilled on both counts. If you prefer to know him as Edward Oxenford, his false identity saved the reputation and perhaps the life Elizabeth Tudor. Like Queen Jane (Grey-Dudley), she was something of a marionette in the hands of regent usurpers; yet it was her defiant eloquence that revealed to them the strength of her character and resolute courage. With help from Crown Tudor supporters, she stood the test of the 'Seymour Affair', with weeks-long inquisitions by legal scholars who appear to have been intent on implicating her in an attempt to overthrow the regency of Edward Seymour, Duke of Somerset. On the other hand, if you can begin to appreciate Oxford's "Delphic utterances"—truly, all his texts—you may accept him as Edward Tudor-Seymour, the unacknowledged gift of the Seymour Affair.

"His youthful hose"—Oxford's *(French) vert bâtardise:* Vere Bastardy—is "well sav'd", *wordplay (Fr) [tout] d'or préservé:* ~ Tudor preserved ~ . I suppose it cannot be proved, but "youthful hose" denotes "Greensleeves"; they are both terms that apply to the estate of Vere / *Vert*, as 'low' Maur.

In his dotage, even the Vere Bastard of youth is out-sized for his diminishing 'de Grey Calf' *(160)*.

160 For his shrunk shank, and his big manly voice,

~ **For his** [*possible wp (Fr) pour sa—(Fr) porcelet:* 'young pig, piglet'; *(MFr) porceler:* 'to give birth (in speaking of sows)] **shrunk** [*(Fr) de gré à gré:* 'by contract'; *(Fr) serrer:* 'to tighten'; *(Fr) rétrécir:* 'to make narrower'; *retirer:* 'to draw again', 'withdraw, to draw in'] **shank** [*(Fr) tuyau:* 'pipe'; *verge:* 'rod, wand, staff; *(anatomical)* penis'—again, figurative sexual puns usually prove more significant in a literal sense; the "shank" likely refers to the royal 'scepter', with the 'orb', as emblems of power.]**, and his big** [*(Fr) grand:* 'great', *(L) amplius:* 'great', 'more'] **manly** [*(Fr) viril:* 'virile'—*wp* Vere'ile] **voice** [*(Fr) à tue-tête:* 'at the top of one's voice']**,** ~

~ For his slender calf, and his Vere'ile Tue-te'-Maur, ~

~ For his contracted calf, and his More Vere'ile Tudor, ~

161 Turning again toward childish treble pipes,

~ **Turning** [*(Fr) tourner; convertir, transformer:* 'to change, transform'] **again** [*(Fr) encore une fois; wp* ~ formerly Maur (St Maur) ~] **toward** [*(Fr) vers—surname* Vere; wp ~ to Ward ~ : *(Fr) pupille:* 'ward, minor in the charge of a guardian'] **childish** [*(Fr) enfantin, puéril*] **treble** [*(Fr) triple,* as "triple pipes"—*i.e.* Northumbrian Pipes.] **pipes** [*(Fr) sifflet:* 'whistle, (musical) instrument', —"treble pipes", refers to the 'triple' or 'treble pipes', also called 'Cumbrian', or 'Northumbrian small pipes' or 'Northumbrian pipes'; this would appear to indicate the Vere surname entails being submissive to the power of Dudley/'Northumberland' and Cecil.]**,** ~

~ Transforming once Maur infant to Vere Northumbrian Pipes, ~

~ Con-vert'ing Once Maur juvenile to Ward Northumberland Pipes, ~

➤ Like BERTRAM: 'Bright Raven', Oxford finds himself "now in Ward, **evermore** in subjection." Following the chronology of Oxford's letters to the Cecils, we find him asserting his independence in his prime *(Nelson, p.294),* but later submitting to them, especially following the death of Anne Cecil in 1588. In later years, he often made requests to them for franchises, mostly of tin mining *(p.355)*, but also for the Presidency of Wales *(p.397)*. Yet our research indicates his time was clearly devoted to an obsessive attention to artistic detail and rhetorical polish—a "slow-endeavoring art", as Milton would say in 1630. The Canon is a defense of his many youthful acts and transgressions, but particularly towards the restoration of his wounded name. Perhaps it suited him to appear slavish towards Cecil overlords—a suffering penitent for crimes against Anne, or to divert their attention from an accounting of his debts, many of which would today be termed the result of their predatory lending practices. The Cecils, after all, 'could do nothing but by' the Queen *(see Hamlet IV. 7 16)*.

➤ I quote Alan H. Nelson's biography of Oxford, *Monstrous Adversary, The Life of Edward de Vere,* for its fine collection of source materials, but urge caution in reading his scandalous interpretations of events. Anything that can possibly be understood to reflect negatively on the 17th Earl, has been so. Someone needs to rewrite his work honestly. Nelson's sole objective appears to have been to color Edward in the darkest light, apparently to 'prove' that such a beast could never write *'Shakespeare'*. About this he is evidently at odds with the Poet, and therefore about much else as well.

162 And whistles in his sound. Last Scene of all, *Âge Moria:* 'dementia'

~ **And whistles** [*(Fr) siffler:* 'to hiss, to whistle'—the wordplay on *(Fr) vers, ver,* and Vere, refers here to *ver:* 'worm'.] **in his sound** [*(Fr) son, wordplay* (E) son: 'male child']**. Last** [*(Fr) dernier, wp ~ de régner ~* 'With Rule'] **Scene** [*(Fr) scène:* 'stage'] **of all** [*(Fr) de tout, wp* Tout'de, Tudor]**,** ~

~ And hisses in his Son. The Staged reign of Tout-d'Or, ~

~ And re'Monstrates his Son. With staged Tudor reign, ~

➤ *(Fr) siffler:* 'to hiss', implies 'disapproval'. The *(Fr) ver:* 'worm/snake' that ~ hisses in his son ~ , is the same "worm of Nilus there, that kills and pains not' *(wp (L) Nilus/nihilus:* 'nothingness'; see *Anthony and Cleopatra V. 2 244-45)*. This is a venomous snake, intending an Asp/Viper. All types of snakebite can cause intense pain; the lack of pain figured here—*(Latin) sine dolore:* 'without pain'—indicates the loss of Do-l'Or (Tudor), and is annihilation, *(L) annihilo,* as a form of murder/suicide.

163 That ends this strange eventful history,

~ **That ends** [*(Fr) terminer:* 'to conclude'] **this strange** [*(Fr) étrange, singulier:* 'singular, odd, curious'; *(L) insolitus:* 'unusual, uncommon'—*wp insol:* 'without son' + *itous*, *compound suffix*; *(L) mirus:* 'marvellous, astonishing'] **eventful** [*(Fr) mouvementé:* 'animated, vivacious; undulating', *vie mouvementée:* 'checkered existence'; < *(L) movere:* 'to move, stir, set in motion'—*(L) memorabilis:* 'remarkable, worthy of being remembered'] **history** [*(Fr) histoire*]**,** ~

~ That concludes this singular animated history, ~

➤ Counsel. This set piece is often taken to digest the progression of our lives, but that is Second Level reading (see *Shakespeare's Damnation,* pp. 11-12; oxford-seymour.com). At the Third Level of interpretation—the autobiographical meaning available by wordplay—this is the **concise history** of Oxford. The version presented here is the "strange" and unusual course of a singular single life.

164 Is second childishness, and mere oblivion,

~ **Is second** [*(Fr) deuxième, deux* (for days of the month)—here denoting *(Fr) faire:* 'to do', and *deux* as the second element of Tudor.] **childishness** [*(Fr) puérilité, enfantillage;* (E) childlike; silly, foolish —(E) moria < *(L) morio:* 'foolishness, an errant fool']**, and mere** [*(Fr) pur:* 'pure, unmingled', *(L) merus:* 'unmixed, unadulterated', *cf. marmor, mare—wp, anagram ~ Sumer ~* , Summer, St Maur] **oblivion** [*(Fr) oubli:* 'forgetfulness, oblivion; liable to be forgotten'—opposite of (E) memorable.]**,** ~

~ Is Two'Deux Moria, and Mere absence, ~

~ Is Tudor-Moria, and simple absence, ~

➤ This is a bit of jest. If every word (almost) tells Oxford's name and story, we should not accept 'oblivion' at face value. The *First Folio* preface materials—though presented in coded form—prove the editors were fully aware of Oxford's true identity as Edward Tudor-Seymour … why should they not? "Mere", *(line 164),* is Varronian wordplay; the word reveals more than it appears to say. 'Mere' is a metonym or epithet expressing 'the sea': *(French) mer, (Latin) mare, (Welsh) môr, (Spanish) mar, (Italian) mare, (Polish) morze, (German) see, meer*—surname Maur, Seymour—it's All One.

165 Sans teeth, sans eyes, sans taste, sans every thing.

~ **Sans** [*(Fr) sans:* 'without'] **teeth** [*(Fr) dent, (L) dens, dentium: II Trop.* 'Of a destroying power', hence *(OED) 2. b* 'referring to biting..; hence denoting a hurtful, hostile, destructive, or devouring agency or quality', *2. b2* 'denoting the ability to compel or enforce, especially by the exaction of penalties' (attested 1925, but consistent with Latin figurative definition.)—*(Fr) sans dent:* ~ without force ~]**, sans eyes** [*i.e.* without eyes, *(Fr) œil, (pl.) yeux: Plants, Plantagenets* 'buds, bourgeons, shoots, scions']**, sans taste** [*i.e.* without taste: *(Fr) goût—discerning, (L) decernere: dis, prefix:* 'in twain (two), in different directions', 'to separate, singly' + *(L) cerno, cernere: II Trop.* 'to separate, distinguish', *C* 'to decide something that is contested, *Judicially* 'to decree, determine' 'used in translation of Roman law-books: to declare acceptance of an inheritance'—concerning the issue of succession.]**, sans every** [*(Fr) tout, tous les, wp tout d'—*

Tudor] **thing** [*(Fr) chose:* 'matter, affair'; (E) affair, *(Fr) affaire, affaire de cœur:* 'matter of the heart'; (E) matter, *(Fr) matière: wp* (E) mater: 'mother']**.** ~

~ Without force, without progeny, without dis'cerning, without the E.Vere Rex. ~

~ Without recourse, without child, without acceptance, without the E.Vere matter. ~

➤ Though Oxford complained in a letter to Robert Cecil of lameness in his hand *(1602),* it is more than possible he meant to give the impression writing was difficult for him; he may have wished to allay suspicions that he was penning literary or political works. Nonetheless, Nelson notes Oxford's handwriting "remains clear and confident". It is also possible that Robert Cecil knew exactly what was being produced by Oxford, but that his words were deemed sufficiently abstruse as to be of no danger to the Cecil power.

Oxford also comments on a "strength by limping sway disablèd" *(Sonnet 66.8).* Often thought to refer to an injury of 1582 given by Thomas Knyvett *(1560-1620),* it is possible the 'limp' is a figurative wound inflicted by the 'Claudian'—*(Latin) claudus (CLAUDIUS):* 'crippling'—effect of the Suffolk-Dudley family. Otherwise, there is not much mention of physical decline associated with age in the Canon.

I suspect the description of final decline here *(line165)* is of Elizabeth—and a reminder of her impending demise. She died *(24 March, 1603)* without having made a decision, *(Latin) cernere,* as to her successor, which was her prerogative.

The Poet appears to have concluded death was imminent about 18 June, 1604: "The Earl himself left no will; but six days before his death he granted custody of the Forest of Essex to his son-in-law, Francis Lord Norris, and to his cousin Sir Francis Vere" *(Ward, 347).* This indicates he might have left a will had he desired to do so; and what do we know? *he may have written a will,* but it was simply destroyed by an interested party. ~ Maur then that had been lost before. ~

Once More, with feeling: ***(II. 7 139-165)***

138	***~ Tut'de monde is de Grey,***	
	And Tut'de men and women, Sea-ly Performers;	
140	***They have t'heirs of Tudor sorts and t'heir men St Maur,***	
	And a Vere ill in his E'Vér-rôle performs de Vere's roles,	
142	***His Deeds R heirs VII. At the Mark, without speech,***	*Muet*
	Concealed, and a grief in the parents family :	
144	***Tudor, the Maur'ish orphan with his purse***	*Maure*
	And he, Saint Maur seeming, trained as Mollis	
146	***Against de Grey to class. And Tout-d'Or, the a'Mour,***	*Amour*
	Sus-spiriting like Forgery, with a Do-l'Orous p'Saume	
148	***Made to his Queen's Child Apparent. Tout-d'Or, Martial,***	*Mars*
	Tout'de estranged St Maurs, and imposture'd as those that are Parr'd,	
150	***Anxious in title, Sutton, and Leicest' in feuds***	
	Seeing the Papal Bull 'Re-Port',	
152	***And the Same in the Mores muzzle : And Tout'Or, the Magistrate***	*More*
	In Faire Tudor birth, some Mercery-Ware, eunuch race,	
154	***With scions de Vere, and disguise by tail of proper form,***	
	Great with Maur Say'ings, and present ex'ample,	
156	***And in the Seym-more, he Does his Role. The sixth age Vere-ies***	*Mûr*
	Into thin de Grey, and deceiving fool,	

158 ***With crescent Queen on St Maur, and subdued de Grey,***
His Vere bastardy—Or preserved—a Tudor-SameMore
160 ***For his slender calf, and his Maur-Vere'ile-Tout'de,***
Transforming once Maur infant, Vere, Northumbrian Pipes, *Morio*
162 ***And hisses in his Son. The Staged reign of Tout-d'Or,***
That concludes this singular, animated history,
164 ***Is Two'Deux Moria, and Mere absence,***
Without force, without progeny, without dis'cerning, without the E.Vere Res.

Oxford concludes his Summary with the return to childish speechlessness, or at least the end of significant speech. The impending state is dementia, Nothingness and Silence: *"La reste est sa Lance."* Myths and Art of 'The Virgin Queen', of 'Glorianna', 'Diana', helped to create Queen Elizabeth's exalted place among English rulers. Her surname is figured as 'Gold'—*'Or', Tout-d'Or, Tudor, Faire*—and Oxford follows suit; he was, perhaps, the greatest contemporary promoter of the Tudor name. The *History Plays,* tales of the later Plantagenet monarchs, portray the relentless march towards Tudor. Even unsuccessful, pretending, or weak kings show Tudor-like brilliance in their use of language.

Elizabeth Tudor's reign is often described as an era of relative peace. The greatest threat to English sovereignty—the forces of the Spanish Armada—were badly damaged in storms off the coasts of Britain; disease and the dangers of the Sea killed more than military engagements. Even the Spanish king, Philip II, might wonder whether his first great Armada was doomed by divine providence. Yet three subsequent fleets sailed from Spain *(1596, '97, and 1601)*, each was repelled by English force or thwarted by storms. The English, too, retaliated with unsuccessful naval adventures against Spain.

The aim of Spanish aggression had been to remove Queen Elizabeth and place a Catholic leaning monarch on the throne; and it was hoped that more sympathetic relations between the countries would permit severe prosecution of privateering 'Sea-dogs' like Francis Drake and Walter Raleigh. Gold and silver stolen from the Americas by Spaniards was being waylaid by these adventurers, and the English Crown actively supported them. A suitable replacement for Elizabeth was envisioned by Philip of Spain, perhaps in Mary, Queen of Scots, which led to distrust of Mary by Elizabeth, and particularly by her powerful ministers. Queen Mary was thought to be involved in plots against Elizabeth, those of Ridolfi *(1571),* Throckmorton *(1583),* and finally Babington *(1586),* though evidence against Mary may have been partly contrived by the English; she paid for the last with her head.

As You Like It III. 3 10-14 **"When a man's verses cannot be understood," TOUCHSTONE's and AUDREY's characters.**

These lines have become famous for including a likely allusion to the death of Christopher Marlowe *(1564-93).* Marlowe's manner of death is among the "one-hundred and fifty ways", manners, or 'Mores', *(As You Like It V. 1 55)* the Poet can 'kill off' the allonyms who mask his identity, or conversely, that the false names 'kill' his true identity (see *Oxford's Voices,* Robert Prechter). Though there are those who believe Kit Marlowe is the writer of 'Shakespeare', *As You Like It* suggests that Edward 'Oxenford' is the true creator of both Marlowe and Shakespeare—that those names, and many others, are allonyms or pseudonyms for Oxford. It seems his identity is politically sensitive, and a great effort has been made by certain members of the Queen's Privy Council to keep it a secret. Ah, but the Artist has made a far greater effort to make sure the true identity is not lost. Why so many false names? Though he's "tongue-tied" by

Authority, there is evidence he was suspected of writing politically dissident material. The appearance of many dissident writers overloads the censors and makes discovery much more difficult.

Each play and poem by 'Shakespeare' tells elements of his story. Again, though plausible links or parallels can be made to well-known individuals of the Elizabethan era, the links are only superficial—the real story is the writer's own. He uses detailed wordplay to qualify appearances and redirect identities back to himself. To do this, he has built his literary art of the syllabic elements of either his proper **Tudor-Seymour**, or improper, **de Vere**, names. This system teaches foreign language by translating from one's own tongue, into another, and then translating back; it has a basis in an historic teaching method said to be favored by Cicero in the first century B.C. Roger Ascham, the famous tutor of Princess Elizabeth, was an important proponent of that method in the 1540's. We may suspect England's Queen Elizabeth is the monarch whose conscience would be caught by the Poet's 'Mad Method'. (See Ascham's Method, p.115).

In the present selection from *As You Like It,* Oxford figures himself as an a'Museing Fool named TOUCHSTONE. TOUCHSTONE is in love, and 'must' marry AUDREY, the name being derived from (<) *(Fr) au:* 'to the' + (E) drey: 'a cart on rails', *(Fr) livreur:* 'delivery, delivery cart', *wp* ~ de le Vere ~ . AUDREY will emphasize that she is not a slut, but "foul", punning on *(Fr) sale:* 'dirty, filthy, foul', wordplay *(Fr) salé:* 'salted, briny'—*(L) muria:* 'briny, salty'—hence *(L) salsa:* 'salted things'—*B. Tropical* 'witty, facetious'—*(Lat.) Musa:* 'genius, wit'. TOUCHSTONE wishes to become 'one-flesh' with AUDREY; he cannot marry her if she is fair/*faire:* 'to do(h)—'she' must be 'foul'. The marriage of AUDREY/de Vere) to TOUCHSTONE/Tudor-Seymour must be an 'honest'/*(L) verus* thing; it is necessary for the unification of Oxford's being. The 'Sum' of TOUCHSTONE (St Maur) with JAQUES (another de Vere) allows the completion of Oxford's soul.

An exchange begins in *As You Like It (III. 3),* in which TOUCHSTONE plays with the name of an ancient people called Getae (Gets), who lived in the plain of the Danube, on the western shore of the Black Sea. In doing so, he raises the subject of the Roman Poet Ovid *(43 BC - ~17 AD)*, who was banished from Rome for some offense against Emperor Augustus:

TOUCHSTONE — CLOWN — **touchstone:** *(OED) n. and adj. 2a* 'Fine-grained black stone (typically a type of chert) upon which objects made of gold or silver can be rubbed to determine their purity.'

6 "I am here with thee and thy **goats**, as the most **capricious** poet, honest Ovid, was among the **Goths**." (E) **goats**, *(L) Getae* (E) **capricious**—*(L) capre:* 'goats'

TOUCHSTONE represents an agency of the Poet that can identify the natural parentage of Oxford. He likely attests to the writer's *(French) Or:* 'gold', the defining characteristic of *Tout-d'Or* and *Sey-M'aur*. His affinity for Ovid, pronounced ~ au' Wit ~ is self identifying for *(L) Musa:* 'wit'. TOUCHSTONE demonstrates his transitive word-wit with puns on Gets, goats, and Goths; and JAQUES will retort against the witty Muse of TOUCHSTONE's fun—the *(French) Dieu, Tu'dieu* (actually), in a *(Fr) chaumière,* Seymour*:* 'thatched hut'.

JAQUES — Again, the Biblical story of the sons of Isaac helps to structure the works of 'Shakespeare'. In *Genesis,* Jacob—French form: JAQUES—supplants his brother Esau and assumes Esau's birthright. Jacob's fourth son, **Judah**, is taken as a pun and allusion to the surname Tudor—Tuda(h)—Tchu'dah. References to Jews or Judaism intend to note parallels between the families of Judah and Tudor. SHYLOCK, in *The Merchant of Venice,* portrays jealous hatred among two brothers. As in the story of Judah and his brother Joseph *(Genesis 37)*, the splendid Edward Tudor-Seymour /'Joseph' is sold into 'slavery' (becomes *L. verna),* traded for a 'Vere-y' false identity. Though ANTONIO is characterized as Christian, SHYLOCK is nonetheless in competition with the Merchant, and would cut the soul ("nearest the heart") from ANTONIO's body to displace him and assume his favored position.

JAQUES also refers to the line of Plantagenet trouble-makers down from William de la Pole *(1396-1450, **Duke of Suffolk**);* his nickname, 'Jackanapes', refers to a socially inferior 'Jack' chained to an 'apes clog', a form of hobble for trained apes. In *As You Like It,* the defining trait of JAQUES is his sense of ennui, *i.e. (L) melancholia, atrabilis:* 'black bile', which is manifest in his feeling 'ill at ease, discontented',

'the feeling of mental weariness and dissatisfaction, produced by want of occupation'. This weariness, is ~ Vere-iness ~ (V pronounced as W in Latin). It's an imbalance of the humors, here understood to be the ~ want of **Maur** ~ . JAQUES will note *(III. 3 30)* that TOUCHSTONE is a "material fool"—a moron *(Gr) μωρος / mōros, (Fr) crétin)* descended from his ~ mater's matter ~ ; again a hint of Elizabeth's well-kept secret — that she possesses a married surname—Seymour/St Maur.

8 "O, knowledge, ill-inhabited, worse than Jove in a thatched house." *(A Y L I III. 3 8-9)*

~ O, (con) naissance mâle-habiter, plus mal de[ux] Dieu en Chaumière. ~

~ O since birth, Vere-inhabited; more Vere than Tudor in St Maur? ~

As he speaks, JAQUES shakes his head; this is a contest of Wit, but there will be no clear winner. TOUCHSTONE and JAQUES are two facets of one man — this is *Psychomachia,* the war for the soul. TOUCHSTONE, now explains JAQUES' outburst:

10 When a man's verses cannot be understood, nor
a man's good wit **seconded** with the forward child, *wp (L) secundae:* 'after birth'
12 understanding: it strikes a man more dead than **a great**
reckoning in a little room : truly, I would the Gods had
14 made thee poetical.

And Once More/Maur —

10 ***~ When a Vere's Vere-iation cannot be in Si-More, nor Or,***
a Vere's Mer-Sea'ry Muse, inferior with the Empress' child
12 ***intender'd: it renders a Vere more Maur than a Mawr***
Tudor in a concealed birth : 'Vere-ily' — I would Tudors had
14 ***Faire'd—Tu—Music—All. ~***

And Once More/Maur —

10 *~ When a Vere's variation must not be in Seymour; nor*
a Vere's Seymour Muse, inferior with the Empress' child
12 *intender'd: it renders a Vere more Maur than a Mawr*
Tudor in a concealed birth : 'Vere-ily' — I would Tudors had
14 *Tu-do'—Music'all. ~*

TOUCHSTONE, like most of Oxford/Shakespeare's characters, speaks a 'double tongue'. His coy language is enigmatic, yet it is *(Greek/Latin)* ***noema:*** *Rhetoric* 'A figure of speech whereby **something stated obscurely is nevertheless intended to be understood or worked out**' *(OED)*.

From *Love's Labour's Lost,* DON ARMADO suggests—"Some enigma, some riddle", to which COSTARD replies "No egma *(noema)*, no riddle" *(LLL III. 1 68-9)*—not a **riddle** in a limited sense, as the word was understood in Oxford's time and today, but in the earlier sense from (Old English) rædels, redelse: 'counsel, consideration; debate; conjecture, interpretation; imagination; example'. "No egma"— **noema**, can run from through entire literary works, such that every word is a puzzle; and such works are all of 'Shakespeare'. They are to be solved! Wordplay is the key.

TOUCHSTONE is a Frenchman, so our Poet explores the French Language for the range of meaning that allows double-entendre for almost every word. Sometimes he appropriates the trōpical semantic range of Latin analogues of the French word. He thereby assumes the same range for the English word found in 'Shakespeare'. Oxford fully intended to improve the descriptive quality of English, for general purposes as well as his personal needs; he and others would make our tongue the equal of

Latin. Lovers of Shakespeare's Art, should not avoid the question of true authorial intent. Yes, he's playing with words, but why?

> "**Why write I still, all one, ever, the same**"? *(Sonnet 76)*

We can be sure he has something on his mind—something having to do with his name and story. Furthermore, the

> "**… all alike my songs and praises be,**
> **To one, of one, still such, and ever so.**" *(Sonnet 105. 3-4, see p.106 for complete)*

Examination of Wordplay

To resolve meaning in Oxford / 'Shakespeare', we define the words he uses. We cannot simply translate, because he has a great affection for wordplay. Always watch for grammatical ambiguity and curious phrasing that signals divergence from expected meaning; as he deceives or feints with context, the choice of definitions alters. Speaking with a double tongue, as great characters of Shakespeare are apt to do, means we have to work towards a more complete knowledge of language. Because he wants to tell us what is not permitted by State Authority, we must follow his wily circumventions; we test the full semantic range of words, and especially their etymologies. 'Shakespeare' is a game of Wit, but it's also a test of knowledge.

Seymour / St Maur Tudor de Vere cutting-tailoring / Re-creation—coup

As You Like It III. 3 10-14 "When a man's verses cannot be understood,"

TOUCHSTONE

10 When a man's verses cannot be understood, nor

~ **When a man's** [*(Mid. Fr)* ***viril*** < *(L)* ***vir:*** 'of man', 'in full possession of his powers'; *surname* de Vere.] **verses** [*(Fr)* ***des vers****; (MFr) verser: être renversé: 2* 'to be altered', *Agriculture* 'overturned', *(MFr) versure:* 'alteration'] **cannot be understood** [*(Fr) entendre: wordplay (wp)* en: < *(L) in: 1* 'to put something into what is denoted by the noun' *(see OED)* + tender: *(MFr)* ***mol****, mou, mollet:* 'soft, mellow; weak, tame' < *(L) mollis: wp anagram Si-moll, Si-morr, Seymour; alt. (MFr)* ***doux:*** 'sweet']**, nor** [Negating the 'golden syllable' and fundamental morpheme of Seymour and Tudor — *(Fr) or:* 'gold', ~ not Or ~] ~

~ When a Vere's Vere-iation cannot be en-tender'd, née Or ~

~ When a Vere's de Vere cannot be se More, ne' Or ~

➤ Read the full verse. Wordplay is most active in man's, verses, understood, nor … (E) man, *(Fr) viril, (L) vir = surname* Vere; (E) verses, *(Fr) des vers* = de Vere; (E) understand, *(Fr) entendre,* with double transition returning to *(L) mollis* / Si-moll; (E) nor, *wordplay* ne Or, nor *Or:* 'nor gold'. The final interpretation allows wide latitude — just how much wordplay was conceived by the Poet. My feeling is, that he perceives as many variations as we can imagine; but he may have imposed upon himself limits unknown to us. The color key above l.10 shows my understanding of Oxford's code.

11 a man's good wit seconded with the forward child,

~ **a man's** [*(MidFr)* ***viril*** < *(L)* ***vir:*** 'of man', 'in full possession of his powers'; *wp, surname* de Vere.] **good** [*(MFr) bien:* '**good**', *(MFr) çommodité:* 'product (especially from which profit can be made' *(OED, etym.)*—*wp Some-Maur'ité; (MFr) marchandise, mercerie: wp* Ce-Mer'y, Seymour(y); *alt.* (E) *wordplay* vvares, wares, *wp* Veres—unlikely because a lack of agreement with "wit".] **wit** [*(MFr) muse* < *(L)* ***musa:*** 'poetic inspiration', 'genius, **wit**, taste'] **seconded** [*(MFr) seconder:* 'to back up, to assist, support'; *(L) secundus, secundae:* 'after birth', *Trop. IB* 'second, with the..idea of inferior'] **with the forward** [*(Middle Fr) empres, empressé:* 'following after', 'in front'; apparently referring to primogeniture—'firstborn', 'having the

right of succession and inheritance', *wordplay* (E) Empress, title of Elizabeth R.] **child** [*(Fr) fils, le fils:* 'male child, son'; *wp (L) filum:* 'a thread', *II Trop.* of speech 'quality, nature'], ~

~ *[nor] a Vere's St Maur'ity Muse, sup-Ported with the Empress' child* ~

~ *[nor] a Vere's Mer-cer'ie Muse, repeated with the Empress' nature* ~

12 understanding: it strikes a man more dead than a great

~ **understanding** [*(Fr) entendre: wordplay* en: < *(L) in: 1* 'to put something into what is denoted by the noun' *(see OED)* + **tender**: *(MFr) mol, mou, mollet:* 'soft, mellow; weak, tame' *(see l.10);* (E) intender: 'a claimant, pretender', ~ offered as a pretender ~]**: it strikes** [*(MFr) rendre:* 'to give up, surrender', 'to repay'; *(Fr) donner, (L) do, dare:* 'to give'—*wordplay, surname* Do, To Do(r), Tudor = *(Fr) faire; alt.* perhaps as in (E) strike: *11b* 'to mark, to stigmatize', *(Fr) coup:* 'stoke'] **a man** [*(MidFr) viril* < *(Latin) vir:* 'of man', 'in full possession of his powers'; *wp, surname* de Vere.] **more** [*surname* Maur, St Maur, Seymour] **dead** [*(Fr) mort, wp, emphasis, surname* More, St **Maur**] **than a great** [*(Fr) grand:* 'great', *(Fr) étendu:* 'outstretched, extended', as in *(L) amplius:* 'more', and *(Welsh) mawr* — Welsh wordplay is apparent but not verified.] ~

~ *intender'd: it renders a Vere More Maur than a Mawr* ~

➤ A rhetorical shift of word order is likely, in which the placement of the verb "understanding" at the end of the phrase, as it might be in Latin, is better understood in English as ~ understanding the forward child ~ .

13 reckoning in a little room : truly, I would the Gods

~ **reckoning** [*(OFr) some, (Fr) somme:* 'sum, total'; *(Fr) compte:* 'account, **report**', *metonym* Report: ~ Two-door ~ , *(Fr) report:* 'carrying forward, amount brought forward'—this would be consistent with "forward" of *line* 11. Often thought to refer to *(Fr) comte:* 'Count..corresponding to (E) Earl', but is more coherent as (E) report; *(L) ratus:* 'reckoning', *wp rattus, muris:* 'mouse, rat'] **in a little** [*(Fr) petit:* 'little, small', 'very young'] **room** [*(Fr) chambre, salle* — I find "little" and "room" to belong together, and suggest (E) cell, *(Fr) cellule, (MFr) celle:* 'a monk's cell', hence ~ a small room ~ , *wordplay (Fr) celer:* 'to conceal, to keep secret', (E) **celation** < *(Fr) célation: Law, Medicine* '**concealment of birth**', 'to hide pregnancy, birth'; *alt.* (E) **room**: 'a small tract **moor**, moorland'] **: truly** [*(MFr) veraiment,* (E) veriment: 'truly, verily'], **I would** [(E) *past and conditional* **Will**, as *(L) more, mos, moris,* indicating the writer's surname More, St Maur (and certainly not the given name William); *wp (Fr) mœur*] **the Gods** [*(Fr) dieux: wordplay surname* Two-dieux, **To Do(r)**, Tudor, punning expression "the Gods: *(Welsh) Tewdwr, wp Ty dur:* 'House of Steel', *wp (wordplay) (Fr) Té-dieux:* ~ having qualities of the Gods. ~] ~

~ *Somme [Maur] in a concealed birth : Vere-ily — I Will the Dieu's* ~

~ *Tudor in a concealed birth : 'Vere-ily' — I Will Tudors* ~

14 had made thee poetical.

~ **had** [*(Fr) avoir, tenir, etc. faire*] **made** [*(Fr) faire:* 'to do, make'] **thee poetical** [*(Fr) poétique,* but here referring to *(Fr) musique:* 'art presided over by the Muses, especially poetry sung to music', **musical**; *wordplay* refers to root *(Fr) mus, as in (Fr) musoir:* 'wing, wall (of a lock)', *cf. mur:* 'wall'], ~

~ *had fair'd Tu Mus'ic-All.* ~

~ *had fair'd you Muris-All.* ~

➤ I say, it's a fair assumption that TOUCHSTONE speaks poetically. In announcing his wish the gods had made AUDREY "poetical", it is evident that the words need more consideration than straightforward prose — again, this is *noema.*

TOUCHSTONE — CLOWN — *As You Like It III. 3 10-14* "Every word doth almost tell my name …"

10 ***~ When a Vere's Vere-iation cannot be in Si-More, nor Or,***
a Vere's Mer-Sea'ry Muse, inferior with the Empress's child
12 ***intender'd: it renders a Vere More Maur than a Mawr***
Tudor in a concealed birth : 'Vere-ily' — I would Tudors
14 ***Faire'd Tu Music-All. ~***

TOUCHSTONE — CLOWN (Again, for comparison, the original from the *First Folio).*

10 When a man's verses cannot be understood, nor
a man's good wit seconded with the forward child,
12 understanding: it strikes a man more dead than a great
reckoning in a little room : truly, I would the Gods had
14 made thee poetical.

There it is, 'bounded in a Nutshell'. The "little room" signifies at least two things. First, it is a (E) **cell**: *1a* 'a small room', 'a small room for a monk', pointing to *(L) monachus—wordplay* (E) monarch. Related words include *(L) celata:* 'secrets', and (E) celation: *Law* 'concealment, especially concealment of a birth or pregnancy'. Second, a "little room" allows a transitive pun on ~ S'moll Moor ~ , *Mollis Maurus* / 'gentle Moor', so as to almost tell the subjects name.

Oxford-Seymour Theory concludes that 'Shakespeare' contrived to hide an autobiographical and historical record within well-known tales of fiction. Thus, his works appear fiction, but in truth, hold such a body of factual information as to thwart efforts by political opponents to erase his name from history.

I can imagine what you're thinking — 'I thought explanations ought to make matters simple'. A simple explanation suits a simple problem. 'Shakespeare' has given us "simple" counsel: "**Every word doth almost tell my name**" *(Sonnet 76),* and much else as well; but the deVil / de Vir, is in the details. The writer's near perfect Method—his 'life-preserving' Process—is necessarily complex. At any rate, Oxford did not achieve anything simpler. Perhaps his genius demanded witty complexity—to test himself against a'Wit / Ovid?

Again, read carefully. Knowing full well that Oxford is "tongue-tied by Authority" *(see Sonnets 66, 80,85, and 140),* ask yourselves, 'how else might these words understood?'

110 "Is't not possible to understand in another tongue?
You **will to't**, sir, **really**. *(Hamlet V. 2 110)* (E) **to't**, *wordplay ~ Tut'e ~ , Tudor*

Review my comments on Oxford's hypothesis, often revealed in the first passages of each work; the subject of *As You Like It,* as with *Hamlet,* is Tudor-St Maur's will.

As You Like It (III. 2 151-245)

Varronian Wordplay — Understanding Oxford's Place in History by Etymological Wordplay —

Celia taunts Rosalind about the name of ORLANDO. Heavy use of Varronian and transitive wordplay.

CELIA

187 O wonderful, wonderful, and most

~ **O** [*(French) ô!:* '(chiefly used for invocation) Oh!'—*(Fr)* ***sommer:*** 'to call upon'—*(vous) sommez, (Fr) invoquer:* 'to invoke, call'; *(Latin) O, optimus*] **wonderful** [*(Fr) merveilleux: wordplay Mer + veiller, (Fr) mer:* 'sea' + *veiller:* 'to watch, be awake', 'to see (something), to look after (something)—hence Sea + see, or reversed See-*mere, See-môr* < *(Welsh) môr:* 'sea'], **wonderful** [*as before*], **and most** [*(Fr) plus:* 'more, most'] **wonderful** [*as before*] ~

~ ***Sommer! See-Môr, Seamore, and more Seymour*** ~
~ *Oh! See-Môr, Seamore, and more Seymour* ~

188 wonderful, and yet again, wonderful, and after that,

~ **wonderful** [*(Fr) merveilleux: wordplay Mer + veiller—as l. 187*], **and yet** [*(Fr) tout de même, wordplay* Tud'or-Seym] **again** [*(Fr) encore:* ; *(Fr) de nouveau:* 'new, new-fangled, new-fashioned'], **wonderful** [*as above*], **and after that** [*(Fr) après; sur, a la suite de;* ***arrière:*** *wp A-RR-heir—Tud'RR Heir*] ~

~ ***St Maur, and Tudor-the-Seym, Sey-Maur, and Tud'RR heir,*** ~
~ *St Maur, and at heart once Maur, Sey-Maur, and Tudor heir,* ~

189 out of all hooping!

~ **out** [*(Fr)* ***dehors:***] **of all** [*(Fr) tout*] **hooping** [*wordplay* (E) hoop *vs.* (E) whoop—hoop, *(Fr)* ***cercler:*** 'to bind with hoops'—*(Fr) cercle:* 'circle, ring; hoop' *vs. (Fr) huer:* 'to cry out, to hoot']**!** ~

~ ***De'Or of Tu-t'Or' be!*** ~

➤ At this moment, I can think of no better example of **Varronian wordplay** than HAMLET's lines:

Seemes Madam? Nay, it is : I know not Seemes:
'Tis not alone my Inky Cloake (good mother)
Nor Customary suites of solemne Black, *(Welsh)* ***du:*** 'black polish', *fig.* 'mourning'
Nor windy suspiration of forc'd breath,
… *(Hamlet 1. 2 76-79)*

'**Seems**'—repeated—*surname, timesis* < Seym[our]; capitalization and repetition indicate importance. HAMLET addresses his mother, GERTRUDE the Queen, as Oxford addresses his mother Elizabeth, the Queen. Such rhetorical reinforcement counsels the reader: there is something in the word 'Seems' which indeed suggests—not GERTRUDE, the fictional Queen, but Elizabeth, the reigning Queen. Seems/Seyms, is an element of his mothers name—a suggestion that Elizabeth should be considered a married woman—and if we dare to put a thousand hints together—the Poet's mother.

"**Madam**", *(French) ma:* 'my' *+ dame:* 'lady'—'Madam Seems' is half way to Seymour.

"**Inky**" and "**Black**" reinforce Oxford's proper surname St Maur, Seymour, More, Moor, etc.
(Welsh) ***du:*** 'black polish', *fig.* 'mourning'

"**Cloak**", *(L) amiculum:* 'a mantle', puns on *(L) amiculus:* 'a dear friend' < *amor*—also suggests Maur.
(L) amicus, amare

"**Good**": *(L) merx, merces:* 'goods, commodities'; *(L) merces:* epithet for Seymour.

As You Like It (V. 1 39-43)

Let a 'real character' show you the way to enlightenment — all you have to do is translate 'Life into Death', ***la Vie en Mort*** *(AYLI V. I 39-43):*

TOUCHSTONE to WILLIAM **green: de Vere** **blue: Seymour** **purple: Tudor** **red: cause, reason**

Then learn this of me; To have, is to have. For (E) **have**, *(Fr) avoir: wp (L) habere* (x2), two-port
40 it is a figure in Rhetoric, that drink being pour'd out (E) **drink**, *(Fr) boisson, wp* 'boy-son'
of a cup into a glass, by filling the one, doth empty the (E) **cup**: *(Fr) La grande tasse*—'sea'
42 other. For all your Writers do consent, that *ipse* is he : (E) **now**, *(Fr) alors, wp* All'Or
now you are not *ipse*, for I am he. *(L)* ***ipse****: II B* 'of one's own accord', *(Fr) moi-même*

Revised ~ Then **learn** this of me; ***a'Vere*** is ***a'Vere***. **For** (E) to have, *(L) habere, (Ital.) avere, (Fr) avoir*
40 it is a **figure** in Rhetoric, that a **boy-son** being **pour'd out** *(Fr)* ***verser***, (E) verse, *v.4*
of a **Sea** into a ***Verre***, by **Boar'ing** the ***Prince***, **do'th *vacca'te*** th' *(E)* ***fill***, *(Fr)* bourrer
42 ***Deux***. For ***Tout-ta*** **Aut'hors Do à-Grey**, that ***Soi-même*** is he: (E) **consent**, *(Fr) agréer*
All-Ors, **you are** not **Same-*Moi***, for I am he. ~ *wordplay* **à-Grey**, Suffolk-Grey Tudor

➤ The character of WILLIAM represents false names assumed by Oxford to dissociate himself from his art—for out purposes, that means 'Shakespeare'. Thus, as TOUCHSTONE speaks to WILLIAM, we interpret his words as 'counsel' towards understanding. WILLIAM must be advised of his role because he is too dense to realize he is not the Author of the works attributed to him.

History The all-important Question of the Elizabethan Age, was Succession. Who would the Queen marry and when bear an heir? If she did not, from which side of the Tudor Family might an heir be elected? If a male heir should happen along—legitimate or not—might the interests and allegiance of that child be manipulated for the benefit of certain individuals? These thoughts occurred to the **Suffolk-Greys**.

The Suffolk-Grey Tudors were a cadet branch of the Tudors descending from Mary Tudor, once Queen of France, later married to Charles Brandon, Duke of **Suffolk** *(2nd creation, 1514)*, from 1515-33. Mary was the mother of Lady Frances Grey (née Brandon) who was the *pseud'Or*—'false gold'—mother of Lady Jane Grey, 'the Nine Days Queen. Henry Grey, Duke of Suffolk *(3rd creation, 1551),* was her father.

The spirit of these Suffolk-Grey antagonists is presaged in the *Henry VI* trilogy in the character of William de la Pole, EARL OF **SUFFOLK**, whose historic epithet was 'Jackanapes'—Jack/JAQUES + ape: 'imitator'. He stands in for opportunists like Robert Dudley, Earl of Leicester (and later, Robert Devereux, Earl of Essex) who maintained a strong, manipulative, hold on the Monarch. KING CLAUDIUS in *Hamlet,* and the false 'de Vere' surname, are similar figures. As Leicester followed Thomas Seymour in Elizabeth's affections, usurpers used love to assume power. Below, SUFFOLK muses on a plan to insinuate himself into a powerful, regent-like position as Queen's lover and King's master, in *1 Henry VI V. 7 103-8:*

SUFFOLK Thus **Suffolk** hath prevailed, and thus he goes Suffolk-de la Pole, "**Jackanapes**"
104 As did the youthful **Paris** once to Greece, **Paris** seized Helen of Sparta-
With hope to find the **like** event in **love**, beginning the Trojan War.
106 But prosper better than the Trojan did.
Margaret shall now be queen and rule the king;
108 **But I will rule both her, the king, and realm.**

Transitive, or Cross-Language, wordplay is the central refinement of Oxford's Varronian wordplay. It is often discovered where rhetorical *noema* is apparent. If ideas seem distorted—if when one rereads a passage several times and still cannot find its direction, or the meaning seems hopelessly indeterminate

—try alternate strategies. 'Shakespeare' often resorts to subversive clouding because of the sensitive nature of his subject. Here he is tattling on Leicester. While etymological wordplay within ancient literature appears mostly to link words in relationships, Oxford uses it to reveal political history and serve his personal-memorial purpose. TOUCHSTONE tells us:

> "**truly** … the **truest** poetry is the most feigning". *(AYLI III. 3 17 TOUCHSTONE)*

This follows, and does not follow *(non sequitur),* upon something he has just said to his true AUDREY:

> "I am here with thee and thy goats, as the most
> capricious poet, honest Ovid, was among the Goths."

I'll take this as a broad hint that TOUCHSTONE, and his creator, believe that Ovid feigns; he may be honest, but not forthrightly. "Capricious" should indicate both 'inventive' and 'enigmatic'. Richard Carew translated *(1594)* the word used by Juan Huarte, from his *Examination of Men's Wits (1575),* as follows — capricious: 'characterized by play of wit or fancy..fantastic', 'conceited'. I assume both Oxford and Ovid offer a "fantastical banquet" *(Much Ado About Nothing II. 3 19)* of words and ideas, and that they both have an urgent purpose.

Oxford rarely etymologizes openly; rather, his invention insinuates associations based on apparent poetic etymologies. These extend the logic and implications of what is being said, and often allow a discussion to take a completely different direction. An obvious example is in *As You Like It V. 1 44-56*. If you look carefully, you'll find TOUCHSTONE demonstrates a 'wandering' manner of thinking that explores word associations; this is the method of SAMPSON and GREGORY in *Romeo and Juliet I. 1 1-61*.

There may be two narratives running parallel, and the writer helps us resolve indeterminacy by showing alternate understandings of the first mentioned word, *eg. (l.46)* "abandon" < *(Post Classical Latin) abandonere,* is changed for "leave" of Germanic origin. "Abandon" is regarded by TOUCHSTONE as a more refined term, while "leave" is suitable for vulgar (every day—de'y Vere) speech. Likewise "society" < *(Latin) societas:* 'fellowship, community' is preferred before "company": *2a* 'the state of being with.. others', especially when considered with a secondary, or tropical meaning: *2b* 'sexual intercourse'. Both "society" and "company" are of Post Classical Latin origins, but "company" is more 'common'; and what is common may lead to uncertainty regarding parentage. While both TOUCHSTONE and WILLIAM are named CLOWNS in the *Dramatis Personae,* the first is an 'allowed fool', and we consider seriously what he says. The latter is a 'dolt'. The status of each reflects allegorical significance attached to the writer's principal identities: Tudor-Seymour is a princely fool, de Vere is your ever'y-de 'beef-witted' nobleman.

As You Like It V. 1 44-56 *"Therefore, tremble and depart."*

WILLIAM

> Which he sir?

➤ Which he sir? TOUCHSTONE has deliberately confused WILLIAM with circular reasoning. The simple rustic cannot not marry AUDREY; TOUCHSTONE knows that he himself must be that groom *(marié):* "you are not ipse, for I am he". Depending on the reference, either could be *ipse:* 'he, himself', except that we further understand that TOUCHSTONE alone determines the identity of Will, *(Latin) More,* and WILLIAM is not 'he'. Will I am—I am Will, refers not to the writer's first name, but his surname *(L) mores, mos, moris:* 'the **self-will**, humor', *II* 'the will as a rule for action; custom, habit', 'manners, morals' — *Moris,* 'Simor'. He is "to the *manner* born, it is a *custom* more honoured in the breach than the *observance*." *(Hamlet I. 4 15)*. The majority of character names in 'Shakespeare' represent the writer. As such, character names are often metonyms for Edward Tudor-St Maur in

some form. Like HORATIO, each character is "A piece of him." *(Hamlet I. 1 19)* = *(Latin)* ***morsum,*** *wordplay, anagram* Sum-mor.

➤ The setting of exile *(beginning Act II)* in *As You Like It* is a forest—the 'Forest of Arden'. This is a pun on the etymology of *(F)* ***hors*** < *(MFr)* ***fors*** < *(L)* ***foras:*** 'out, outdoors', *(L)* ***foris, fores:*** 'door, **the two leaves of a door**', hence ~ two door ~ , and directs the reader to *(Fr)* ***dehors:*** 'outside, out of doors'—which plays as d'Ors: ~ of the Horse ~ or ~ of gold ~ , Tudors. "Of Arden" *(de Ardennes?)* likely plays on *(Fr)* ***ardent:*** 'ardent, vehement, spirited', hence ~ de R-d'Or ~ , or ~ with ardour ~ .
Otherwise the transitive pun also plays well as ~ horse of spirit ~ .

TOUCHSTONE — conveys *Oxford's Instruction: "**Don't be a Pig!**"*

➤ TOUCHSTONE is a useful fellow. If you listen with "attent ear" *(Hamlet I.2 93)*, he can help determine the purity of gold—*(Fr)* ***Or***—and particularly the fine distinctions between gold and pigs.
What role does TOUCHSTONE perform for us? He is one of many masks for the Author. Memorializing Oxford's identity and eliminating false identities is his full time occupation.

I've grouped the words according to similarity of meaning and purpose. There are four words relating to 'woman', three relating to the 'character of language', three to 'groupings' of people (or pigs), three to 'quittance': 'to give up, to renounce', and thirteen relating to 'the intention to murder'. As in all of Oxford's work, 'The Boar'—the de Vere surname—is a killer; names evoking *(Latin)* ***Verres*** and *(Fr)* ***Verrat*** are murderous *(see p.8).* Oxford reluctantly accepted the name 'de Vere' for legal purposes.

green: de Vere **blue**: Seymour **purple**: Tudor **red**: cause, reason—Suffolk-Greys

He **sir**, that **must marry** this **woman**: **Therefore**
46 you **Clown**, **abandon**: **which** is in the **vulgar**, **leave** the
society: **which** in the **boorish**, is **company**, of this **female**:
48 **which** in the **common**, is **woman**: **which together** is,
abandon the **society** of this **Female**, or **Clown** thou **perishest**:
50 **or** to thy **better understanding**, **diest**;
or (to **wit**) **I kill thee**, **make thee away**, **translate** thy **life**
52 **into death**, thy **liberty into bondage**: **I will deal in poison**
with **thee**, **or in bastinado**, **or in steel**: **I will bandy** *(Fr)* ***bastonnade****: 'coup de bâton'*
54 with thee **in faction**, **I will ore-run** thee **with policy**:
I will kill thee a **hundred and fifty ways**, **therefore**
56 **tremble and depart**. note: (English) **fare**: *n.2* 'a litter of pigs', *v.1* 'to get on, to do'

TOUCHSTONE
45 He sir, that must marry this woman: Therefore

~ **He sir** [*(Fr) monsieur, (L) bone vir*]**, that must** [*(Fr) devoir; il doit; wp surname* de Vere] **marry** [*(Fr)* ***marier***] **this woman** [*(Fr) femme:* 'woman', *(Fr) femelle:* 'female', *(Fr) mariée:* 'bride', 'wife to be': *'caractère insondable'*—(E) unfathomable ('un-sound-able'), (E) 'this woman'—or perhaps speaking properly of AUDREY/*au* dray, ~ ***Au deli'veur*** ~]**:** **Therefore** [*wordplay* ~ for the Heir ~ , '**th'Heir for**'] ~

~ He monsieur, that must Marry this Mariée: for th' heir, ~
~ He monsieur, that must Marry this de la Vere: Th' heir fore, ~

➤ Can we discover why TOUCHSTONE 'must' marry AUDREY? If she represents Anne Cecil, daughter of Elizabeth's Principal Secretary, William Cecil, she would hold political opportunity in her power. Anne apparently had a crush on young Edward 'de Vere' (Oxenford), but evidence suggests

an 'arrangement' *quid pro quo,* or some threat, as the guiding force for their marriage. We have no idea of his love for her, but we do know that their children together bore his false name, and that was a fate worse than *Mort*. He would prefer to be identified as Edward Tudor-Seymour—the true *Or*—Tudor Prince. The 'de Vere' identity is a creation—a feudal fiction intended to hide a boy (Oxford), his unofficial complaint, and his mother, from public censure. Anne is "the common woman", almost a political whore. As a bride, AUDREY is *une Mariée,* but she is also *'au Drey',* suited to draw a dray/drey *(delivreur/de la Vere),* but less so as consort for begetting royals. It may be that a great debt was owed to William Cecil by Elizabeth *Regina*, and marrying her son to Cecil's daughter was a means to repay it. Otherwise, Cecil may have used psychological coercion to bring the same result.

Alex McNeil (*"Touchstone vs. William",* Ch.4, p,37, *A Poet's Rage,* William Boyle, editor, 2013) suggests AUDREY is derived from *(Latin)* ***audire:*** 'to hear' … *wordplay* ~ to heir ~ (?)

46 you **Clown**, abandon: which is in the vulgar, leave the

~ **you** [*(Fr) tu*] **Clown** [*(Fr)* ***manant:*** 'boor, peasant', 'clown'—*wordplay* **Man-Ant**—(E) man: *(Latin) vir, (Fr) adj.* ***viril*** + (E) ant, (E) **maur**: 'ant', *wp surname* Maur, St Maur; *see (Lat.) vernaculi:* 'buffoons, jesters; *alt. (Fr) pitre: wp (L) petra:* 'rock', *(L) marmor, (Fr) marbre—wp* Sea-mor.]**, abandon** [*(Fr) abandonner (etym. < (Post Classical Latin) abandonere,* ***délaisser****, laisser:* 'to forsake, abandon; to relinquish, quit', 'unleash', *wp* ~ of Leicester; *alt. (Fr) renoncer:* 'to surrender all claims', 'to renounce, to disclaim', *(L) relinquere*]**: which is** [*(Fr)* ***à ces mots:*** 'by these words' *(referring to specific words), wordplay* ~ to Sey'mour ~] **in the vulgar** [(English) **everyday**, *wp, surname* de Vere—in 'every de' words.]**, leave** [*etymology (Mid. E)* leaue, leave, 'to leave behind'; *(Fr) laisser: (wp, title* Leices(t)a = Robert Dudley, Earl of Leicester, Oxford's Nemesis; *(Fr)* ***cesser:*** *wp surname* Ceci(l), William Cecil, Baron Burghley, Oxford's father-in-law.] **the** ~

~ ***you Vere-Maur of Leice'(st)a:*** **à Ce Mot** ***in the E.Vere-de, Cēci' the*** ~

~ *you Man-ant, unleash: by St Mau' in the Ord'orn-heiry, cease the* ~

➤ The Poet hints that Robert 'Leicester' and William Cecil are agencies for the alteration of Oxford's identity. Oxford's knowledge of language allows perfect transitive wordplay—*(Fr) manant—Vir*-Maur.

47 society: which in the boorish, is company, of this female:

~ **society** [*(Fr)* ***le monde—terre****, wp* ~ two-d'RR ~ , Tudor; *(L)* ***grex****; alt. (Fr) sodalité:* 'friendship, brotherhood', *II A* 'a society', *II B* 'a company']**: which** [*(Fr)* ***à ces mots:*** 'by these words', see line 46.] **in the boorish** [*wp* (E) '**Boar-ish**'—Boar, emblem of the *surname* de Veres, the *(Fr) verrat:* 'wild boar', *(L) verres:* 'a male swine, boar-pig']**, is company** [*(Fr) compagnie:* 'gathering of persons', 'company, troop'—a gathering of swine is called *(Fr)* ***foule****, troupeau,* (E) drove, drift]**, of this female** [*(Fr) femelle:* 'female, she-animal', in the *'Boarish'* language: *(Fr)* ***truei****, wp (Fr) vrai, (L) verus*]**:** ~

~ ***Two-d'RRs:*** **à ce mot**—***in the Boarish—is the Foul of this True':*** ~

~ *Tudors: by these words, among the* gros, *is the moor of this woman:* ~

History ➤ AUDREY, '*au* dray', *au delivreur*, represents Anne (*née* Cecil) de Vere, Countess of Oxford. For the sake of discussion, let's assume so. Though she is, no doubt, persuaded by her father not to pursue her husbands highest title—Heir of *Faire*-Tudor—she will "thank the gods I am foul" *(AYLI III. 3 35), i.e.* she is content to count herself among *les Verrats,* the *Verres* (Boars), hence *(Fr) suoillé:* 'foul'—the family de Veres. Otherwise her concern for honesty and truth would have been disingenuous; and it would be otherwise unaccountable that TOUCHSTONE should call his love a "foul slut" without the linguistic leap to ~ Boar-ish language ~ .

Though the Earls of Oxford had been crucial supporters of the Tudor family—as in the defeat of Richard III at Bosworth Field *(1485),* and the defense of Mary Tudor's claim *(1553)*—they became

place holders for the key bloodline (Oxford's Tudor-Seymour bloodline) that might succeed to the throne upon the death of Elizabeth R; but as Oxford was himself a 'changeling', the de Vere family was also 'in chains'.

Let me indicate where words have been played, and speculate on the Poet's reason for doing so. This is possible because Varronian wordplay, *i.e.* placing words in a supporting milieu, often explains itself. In the present example, there is enigma in AUDREY being called "a foul slut" *(III.3 34)*. She is *(Fr) souillé:* 'foul', and thereby the semantically associated *(Fr) souillon:* 'slut, sloven', and *(Fr) souille:* 'a boar wallow' — O, and as long as we're on the subject, the similar *(Fr) soûlard:* 'drunkard', so as not to exclude our favorite foul drunk, CHRISTOPHER SLY: 'O monstrous beast, how like a **swine** he **lies**' *(Taming of the Shrew Ind.1 32)*. It is no stretch to find a punster like Oxford linking *(Latin) sus, suis, suinus:* 'a swine, hog, boar, sow', to *(Old High German) swīn, sû,* and *(Old Saxon) swīn,* with (Old Eng.) swillan: 'kitchen refuse given to swine; hog-wash, pig-wash'—swill. Indeed, wordplay dances around the swinish epithets that 'marry' AUDREY to the de Veres—*Les Verrats*—'The Boars'. Again, the *language* that defines her, is "Boar-ish".

A superlative example of apt language that is specific to a character and reiterates their name, is in *Love's Labour's Lost,* in which 'truthful' NATHANIEL—"Behold an Israelite indeed, in whom is no guile!" *(St. John 1: 47)*—also speaks the honest words of *(verus)* Vere, John de Vere, Oxford's godfather.

It is a remarkable facet of 'Shakespeare' that characters often speak language appropriate to the surname of a historical person on whom the character is modeled, and it is by etymological wordplay that this is achieved. AUDREY, foul & true—*(Fr) foule:* 'a gathering or company of pigs' and *(Fr) truei:* 'a female pig or boar'—wishes to determine the honest *(vrai/verus/*Vere*-us)* piggishness of a thing. The subtle association of swine with "foul" is consistent and produces nicely balanced antithesis with 'fair'. Transitive wordplay was also an element of 'Euphuism' (see R. Warwick Bond, *John Lyly,* Vol.1, p.125, 1902), the highly ordered style common in the decade ~1578-88. A witless censor might not detect the rhetorical French connection, and thus the point of play. TOUCHSTONE has no hope of discovering AUDREY 'feigning' *(III. 3 17-19),* whereby he might learn truth from lies, or distortions by poetic contrivance—she's not that clever; but we are forewarned and ready to match wits.

But why does this conversation arise? As 'fair'/*faire* ('to do') correlates to the Tudor monarchy, it is logical to suggest 'foul' will indicate a *Pseud'Or, wordplay (L) sudor,* faction opposing the Crown *Tudor—Toutd'Ors. Pseud'Or* will be found in the Tudor-Grey-Dudley, and the Tudor-Stewart cadet branches of the royal family; this scheme seems to hold true throughout 'Shakespeare'. The mysterious "handkerchief", *(Latin) sudarium,* on which the tragedy of *Othello* turns, is this same *Pseud'Or (Sudor)*—'false gold'.

What's the bottom line? Any alien name applied to Oxford, beginning with the false surname 'de Vere', conceals his Tudor-St Maur blood. TOUCHSTONE, the arbiter of what is *Tout-d'Or*—'All-gold'—must marry a "foul slut", but he is resolved to kill 'one-hundred and fifty' other accomplices giving cover to the Dudley/Cecil master thieves to whom she is politically bound. Each claims a share of *Tout-d'Or St Maur* bounty. Fortunately, these 'one-hundred and fifty' vessels are literary creations—they are only allonyms and pseudonyms used by Oxford: William Shakspere, John Lyly, Robert Greene, Th. Nashe (?), etc.

For a quick overview of Etymological wordplay (again, called Varronian or Alexandrian wordplay) see: *Logical Complexity and Etymological Wordplay;* by Colin Shelton, published in *La Revue Latomus,* June 2014, pp 385-98 — available JSTOR). The study of English Literature, in the last fifty years or so, has given scant attention to the rhetorical construction of 'Shakespeare'. Meanwhile, a renaissance has occurred in the study of Latin and Greek wordplay. The Bibliography includes a few works on Etymological wordplay that provide a more comprehensive look at the history and uses of this remarkable device.

48 which in the common, is woman: which together is,

~ **which** [*(Fr) **à ces mots**:* 'by this word'] **in the common** [*(Fr) commun:* 'common, general', 'joint possession, use']**, is woman** [*(Fr) femme:* 'woman', now for the 'kicker': *(Fr) femme commune: 'fille de joie'*, ~ girl of joy ~ *(Larousse, p.128; no kidding.)*, yes, a girl for the common pleasure—'prostitute'/slut/sloven.]**:** **which** [*(Fr) à ce mot:* 'by this word'] **together** [*(Fr) rassemble:* 'to gather together'; *(Fr) amasser, ramasser:* 'to heap up, to amass'—likely indicating *(Fr) môle:* 'mole, pier', ~ a great mass ~, *(Fr) en même temps:* ~ at the Seym-hour ~] **is,** ~

~ **á Se' Mot *in the St Maur, is whore: by* Se' Mot *a' mass'd* is:** ~
~ *Witch in St Maur, is slut: Which Seym-hour is,* ~

History ➤ I suggest Oxford did not accept that he was the father of Elizabeth Vere, his eldest daughter. There's no doubt that Oxford treated Anne (Cecil) de Vere roughly on his daughter's account. It may have been unwarranted, but the stakes were high; the fate of Thomas Howard, 4th Duke of Norfolk (beheaded 1572), was a dire warning to Oxford about the seriousness of the Dudley/Cecil crimes and purpose. It was also proof of the Queen's subjection to them.

49 abandon the society of this Female, or Clown thou perishest:

~ **abandon** [*(Fr) **délaisser** / cesser:* (E) cease: *II 6a* 'leave off'; (E) quit:] **the society** [*(Fr) **terre**/campagne/lande/pays; alt. (Fr) sodalité, (L) sodalitas:* 'friendship, brotherhood', *II A* 'a society', *II B* 'a company'] **of this Female** [*(Fr) fille, femme/femelle*]**, or** [*(Fr) wp or:* 'gold'] **Clown** [*(Fr) **manant**:* 'boor, peasant', 'clown'—*wordplay* (E) man: *(Fr) viril* + ant, (E) maur < *(Old Swedish) mör:* 'ant'; *alt. (Fr) pitre: wp (L) petra:* 'rock', *(L) marmor, (Fr) marbre—wp* Sea-mor; *alt. (Fr) rustre:* 'boor, clown, churl'] **thou** [*(Fr) tu, timesis,* Tu(dor)] **perishest** [*(Fr) périr, mourir, wordplay, surname* Parr + ish]**:** ~

~ ***de'Leicest'e Terre* of this *'fille' d'Or*, or *Vere-Maur*, *Tu Parr-ish*:** ~
~ *Quit the Tudor of this 'fille', Or Man-Ant, Or Two will Parrish;* ~

History ➤ It is often the case in 'Shakespeare' that alternate meanings apply subversively. By a sort of elision, "Female, or" may become ~ Female Or ~ or ~ Female R ~ , thus Elizabeth Regina. ~ Female'Or ~ might indicate a portmanteau that suggests Elizabeth herself shares responsibility for the Poet's loss of identity; after all, if Oxford be 'de Vere', ought not his mother to be 'de Vere'? ➤ Wordplay between "common", and *(Fr) commune:* 'parish', raises the important figure of Henry VIII's last queen, Katherine Parr, who was instrumental in the 'restoration' of Elizabeth Tudor to the line of succession *(1543),* and likely to the means of preserving her child by its 'disappearance'.

50 or to thy better understanding, diest;

~ **or** [*(Fr) ou; wp (Fr) or:* 'gold'] **to thy** [(E) 'your'] **better** [*(L) mieux, wp, surname* Maur] **understanding** [*(Fr) entendement, en-tendre, wordplay ~ en tendering ~ , i.e.* making de Vere 'soft': *(Fr) **mou*** (Maur), *mol, mollet—doux, tendre,* as in *(Latin) mollis, wp, surname* Si-Moll, Si-Morr]**,** **diest** [*(Fr) mourir:* 'to die' + -st, *suffix* becomes *St-, prefix, ~ vous (St) mourrez ~*]**;** ~

~ ***Or tu-d'Or Maur en-tendering, St Mort*;** ~
~ *Or Tudor-Maur en'Moring, St Mort';* ~

51 or (to wit) I kill thee, make thee away, translate thy life

~ **or** [Tudor-Seymour—the common morpheme of the writer's surname.] **(to wit)** [*(Fr) à savoir, wordplay à dire: Tu-dire,* Tudor] **I kill** [*(Fr) tuer*] **thee** [*(Fr) toi*—hence, ~ *Tue toi* ~ , Tudor]**, make** [*(Fr) faire:* 'to do', *wp* Tu-do(r), 'to make', *(Fr) façonner:* 'to fashion, shape, figure'] **thee away** [*(Fr) loin:* 'far away', *wordplay* (E) loin, *(Fr) loin, éloigné:* 'remote', 'distant in space and time, out of the way, far removed in nature or function', 'make alien'—*(Fr) aliener: étranger:* 'foreign, strange, unknown', *(Fr)*

enlever: 'carry off'; *wp en + surname* le Vere]**, translate** [*(Fr) traduire:* 'translate, interpret, construe', *(Fr) enlever:* 'to lift, raise, to pull up'—*wp ~ en l'ever ~*] **thy life** [*(Fr) vie, wp, surname* Vere] ~

~ Or (Tu-dire), I'll Tue-toi, figure you alien, en leVere your Vie(r) ~

~ Or (to say), I Tudor figure you strange, construe your Vie ~

52 into death, thy liberty into bondage: I will deal in poison

~ **into** [*(Fr) entre*] **death** [*(Fr) **mort**, surname* Maur, St Maur]**, thy liberty** [*(Fr) liberté, wp* le Vert'é] **into bondage** [*(Fr) esclavage:* 'slavery', playing on *(L) verna:* 'a slave born in the master's house'—*(Fr) vernaculaire:* 'native, home-born, endemic', *wordplay Verna'couleur, i.e. slave's appearance*.]**: I will** [*wp ~* More ~ ; *(Fr) vouloir,* or *faire: future je ferai;* at the same time, the 'Fair of Tudor' joins the 'Will of Maur'.] **deal** [*(Fr) **exécuter**:* 'to carry out a sentence', *(Fr) executeur:* 'executioner, hangman, headsman'] **in poison** [*(Fr) venom:* 'poison', 'rancour, malice'; possible wordplay between (E) poison, *(L) venenum:* 'poison, potion' and *(L) venefica:* 'a poisoner, a witch'; Robert Dudley, Earl of Leicester, was reputed to have poisoned political opponents.] ~

~ into Mort, your leVer'té into verna'cular, I Will execute by Venom ~

➤ Elizabeth Tudor's mother was accused of being a witch for seducing King Henry VIII into love and marriage. It stands to reason that Elizabeth R and son, Edward Tudor-Seymour, would also have the witch-like powers of *(L) veneficium:* 'sorcery'. With substantial overlap between the characters of AUDREY and PHEBE (PHŒBE (moon-goddess), metonym for Queen), we find ROSALIND chiding PHŒBE for her merciless treatment of SILVIUS: *(AYLI III. 5 35-37)*.

ROSALIND Who might be **your mother** (E) **ex + ult,** *(L) ultio, wordplay* ~ out of revenge ~
That you **insult**, **exult**, and **all at once**, (E) **all at once**, *(Fr) ~ tout d'heure ~*
Over the **wretched**? *wp, patronymic* O' Vere (E) **wretched**, *(Fr) malheureux*

Elizabeth's mother, of course, was Anne Boleyn—an infamous witch.
Note: The present writer does not 'believe' in witches.

53 with thee, or in bastinado, or in steel: I will bandy

~ **with** [*(Fr) avec, **par**:* 'by means of', *wordplay* **Parr**, perhaps recognizing the engineer of Oxford's change of identity (?)] **thee** [*(Fr) toi; (MFr) tutoyer:* 'refusal to accept the equality (familiarity) in cases of social rise']**, or** [*(Fr) **or**:* 'gold', *timesis, added to (Fr) toi or tutoyer,* hence 'Tut-or', Tudor.] **in bastinado** [*(Fr) bastonnade: 'coup de bâton'*, ~ to beat with a stick ~ , *wp (Fr) bas-ton, **bas**:* '**low**' + ***ton**:* 'manner, style, **breeding**'; *(Fr) coup:* 'to cut; cut off'; *alt. baston:* 'offensive weapon of any kind' + *-ado, suffix:* 'forming nouns denoting..a protracted action having collective force']**, or** [*timesis (Fr) or,* second syllable of Tudor.] **in steel** [*(Fr) acier:* '**steel**', *wp (Fr) achée:* 'worms, used for bait', *alt. (Fr) **fer**, wp **faire**:* '**to do**(r)'; some interpret Tudur as *(Welsh) Tŷ-dur:* 'House of Steel']**: I will** [*wp ~* I More ~ ; *(Fr) vouloir,* or *faire: wp, future je ferai;* the 'Fair of Tudor' joins the 'Will of Maur'.] **bandy** [< *(Fr) **bander**:* 'to oppose oneself against', or *(Spanish) bandear:* 'to bandy, to follow a faction', related to (E) abandon; *alt. (Fr) renvoyer:* 'to send back, return', 'to send away, dismiss', 'dispute'; *(Fr) échanger:* 'to exchange, interchange'] ~

~ Parr-Tudor, Or in Low breeding, Or in Fair: I Will oppose ~

➤ Notice the Poet defines "bandy" within this text in terms of the French or Spanish meaning. He hints at deadly force rather than the return of a tennis ball. Repeated "or" is *rhetorical anaphora;* coupling two 'Ors' represents Tud'Ors.

54 with thee in faction, I will ore-run thee with policy:

~ **with** [*(Fr) avec, par:* 'by means of', *wordplay* Parr, perhaps recognizing the engineer of Oxford's change of identity (?)] **thee** [*(Fr) toi; (MFr) tutoyer:* 'refusal to accept the equality (familiarity) in cases of social rise'] **in faction** [*(Fr) faction: fig.* '**discord**, dissension'], **I will** [*wp* ~ More ~] **ore-run** [*(Fr) envahir, wp* 'en-Vere', *(Fr) infester*] **thee with policy** [(E) policy, noun *1: I. 3* 'a **device**, contrivance, stratagem', or *2:* 'a contract of assurance (insurance)', *(Fr) politique:* 'politics, statecraft', especially shrewd policy.]**:** ~

~ ***Parr-Tudor in discord, I Will en-Vere thee Parr-Politique:*** ~

55 I will kill thee a hundred and fifty ways, therefore

~ **I will** [*wp* ~ **More** ~] **kill** [*(Fr) tuer*] **thee** [*(Fr) tu*] **a hundred and fifty** [*(Fr) cent cinquante:* 'one hundred-fifty'—*wp (Fr) cent:* 'Saint' + *(Fr) cinglant:* 'bitter'—*amer, acerbe,* hence St 'Mer.] **ways** [*(Fr) manière, mœurs: wp* 'ways, manners', (E) mores]**, therefore** [*wordplay* t'heir-fore, ~ **for t'heir** ~] ~

~ ***I Will kill thee Saint Maur ways — For the Heir*** ~

56 tremble and depart.

~ **tremble** [*wp, syn.* (E) shake] **and depart** [*wp* (E) disappear, < dis + pear—de spear, (E) dispear: *contracted form* (E) disappear]**.** ~

~ ***Shake and di'speare.*** ~

Once ***Maur****:*

WILLIAM

Which he sir?

TOUCHSTONE

~ He monsieur, that must Marry this Mariée : For th' heir,
46 ***you Vere-Maur of Leice'(st)a : à Ces Mots in the E.Vere-de, Cēce' the***
Two-d'RRs : à Ces Mots—in the Boarish—is the Foul of this True':
48 ***á Se' Mot in the St Maur, is whore: by Se' Mot a' mass'd is:***
de'Leicest'e Terre of this 'fille' d'Or, or Vere-Maur, Tu Parr-ish:
50 ***Or tu-d'Or Maur en-tendering, St Mort;***
Or (Tu-dire), I'll Tue-toi, figure you alien, en leVere your Vie(r)
52 ***into Mort, your leVer'té into verna'cular, I Will execute by Venom***
Parr-Tudor, Or in Low breeding, Or in Fair: I Will oppose
54 ***Parr-Tudor in discord, I Will en-Vere thee Parr-Politique:***
I Will kill thee Saint Maur ways — For the Heir
Shake and di'speare. ~

➤ A rare allusion to the Stratford phantom 'Shake-speare'. To illustrate the insignificance of the character representing Shaksper, WILLIAM is given 11 lines—11 short lines; he is a man of few words. It is best to consider Will of Stratford as a fraction of FALSTAFF *(see p.155).*

➤ Again, my color-coding scheme highlights word associations, family connections, and qualities. The words colored green are 'Vere words'—they have negative connotations; they are 'low' words. Now we would not consider the de Veres low, but rather, of the highest; however, Oxford makes the point that his royal status has been diminished by that name. The words colored **green** might be coupled with those that are bright **red**, denoting the means or agency of political metamorphoses; but the green are variations of the 'de Vere phenomenon' as it 'hangs upon [Oxford] like a disease', *(Latin) morbus*—'like' a disease, but in this case, the disease is the cure. (*Much Ado About Nothing I.1 80).*

Words colored purple are derived from the surname **Tudor**, and those colored blue are from **St Maur**; they will always denote positive, even divine, qualities.

➤ Each of TOUCHSTONE's threats describes Vere'ious means of 'execution' that may subdue Oxford, *i.e.* he, like Oxford, 'kills' as he has been 'killed'.

a) "I kill thee", ~ ***I Tu-toi**(r)* ~
b) "make thee away", ~ ***make thee unknown*** ~
c) "translate thy life into death", ~ ***construe thy Vie**(r)* ***into Maur*** ~
d) "thy liberty into bondage, ~ ***your li Vere'te into Slavery*** ~
e) "deal in poison", ~ ***execute in sorcery*** ~
f) "in bastinado", ~ ***in coup de Low Birth*** ~
g) "in steel", ~ ***in Worms*** ~
h) "bandy in faction", ~ ***in armed discord*** ~
i) "ore'run with policy", ~ ***infest with contrivance*** ~

The Seventh Cause — Oxford's 'Shakespeare' as Encrypted Writing *12/03/2023*

'Shakespeare' did not create imaginary worlds, he figured his world imaginatively. Each line and every verse records events from his own experience, structured so as to relieve him from his yoke and harrow. Clearly, he did not wish to be identified as 'de Vere', but by his truest and highest name—Tudor-Seymour.

As we've demonstrated in past essays, Edward Oxenford, as 'Shakespeare', is 'naught' or 'nothing' by the attainder of his father, Thomas Seymour, 1st Baron Sudeley *(1509-49).* The loss of name, title, and heritability, in respect of his father's supposed treason, left Oxford with the monumental task of healing the wounded name of his family—Tudor-Seymour—without the freedom to state his case openly. Because his mothers identity was sensitive, he was forced to speak indirectly; and while every word may ~ almost tell his name ~ , it is only by "delphic utterances" that this can be achieved. Much of Oxford's word humor centers on the ridiculousness of his situation, a veritable 'Comedy of Heir-*Ors',* or Heirs *Or*.

It may seem extreme that "every word" of 'Shakespeare' has been played, yet consider: any code will transpose numbers, letters, or words, into another form. Reversing the code translates from that form, usually apparent nonsense, back to the original giving us useful secrets. Rather than the alphanumeric codes devised by Johann *'Trithemius', (1462-1516)* or Oxford's cousin-in-law, Francis Bacon *(1561-1626),* 'Our Poet's' codes use whole words in a fashion similar to that by Navajo 'code talkers' in World War II:

[Native American] Code Talkers Were America's Secret Weapon in World War II

> "Their code book used one to three Navajo words for each alphabet letter, which consisted of animal names and short words used to spell vital information about the locations of the Japanese military and US soldiers, to say where to position of artillery, and relay wartime communications."
> "Soldiers from 14 other Native nations served as code talkers during the war in Europe and the Pacific." *(Humanities, Summer 2022, Vol. 43, Number 3 – Laura Tohe)*

Additionally, 'Code Talkers' encrypted key military and tactical phrases to simple Navajo words that were not direct translations, but rather associations, similar to the ciphers Oxford uses. Both systems increase the scope of words, while simplifying the appearance of the communication. It is said that the Navajo

messages could be coded or decoded in 2 minutes, compared to the 20-30 minutes for each procedure using standard encryption techniques … but I digress (see Maung Gyi; *"The Unbreakable Language Code …", 1982, JSTOR)*. By adding to English words the well established semantic range of its analogue in Latin or French, we find in 'Shakespeare' the literal and tropical meanings recorded in the better Latin dictionaries. Whereas only Navajo speakers initiated in the wartime cipher might decode their military communications, anyone with the right dictionaries can decode Oxford. It is in precisely this manner that 'Shakespeare' appropriated into English many words of Latin and French origin not formerly attested.

Evidently, Shakespeare's double-tongued 'code' was meant to be broken. There are assertions of the Poet's "tongue-tied" state in *Sonnets 66, 80, 85,* and *140,* so we are aware of Authority's hold on him. This ought to be sufficient warning he will try to thwart that Authority. Therefore, when the Poet's meaning seems obscure and indeterminate, we look a little deeper. A number of writers have discovered all or part of his system before, and have tried discreetly to tell us; the number includes John Milton, Alexander Pope, and Robert Browning, as well as many competent poets of Elizabethan times (see *Shakespeare's Will*, Michael and Spencer Stepniewski, 2018, *pp. 71-102; see* oxford-seymour.com).

A key to the secrecy and success of cryptic writing is that it does not appear to be encrypted. If readers do not suspect a cipher, they will not take the time to see what alternate meaning is hidden within. Oxford's fluency in languages, and his wit, allow the text to speak with a double or triple tongue. **Obvious wordplay 'stands proud' from a text that is essentially all, but often very subtle, wordplay.** With a change of context, each word comes to odds with the action of the play—*mens* over *mater*. Further, there are usually several playful solutions for each word; because of this, he places reinforcing words—a form of *emphasis*—that point to one specific definition among several. He allows characters who speak such lines to discuss the nature of the rhetorical devices used in play. Little does the unwitting censor realize, that less obvious wordplay is also present, the meaning of which does not become clear unless the full rhetorical process is understood to be ubiquitous — *for the Author tells us it is.*

Now, Edward, About That Crown Emblem? — The Seventh Cause

As You Like It V. 4 64-102 **"By my faith, he is very swift and sententious."** *(62)*

If you are an Oxfordian, you've no doubt seen examples of Oxenford's 'Crown Signature'. Indeed, our Poet was in the habit of affixing a curious flourish to his signatures, that look like underlining with seven hash marks cut through. There are five photocopies of the Oxford's signature at p.124 in Paul Streitz' book *Oxford, Son of Queen Elizabeth I (2001),* which show he began using the ornament by 1569, and relinquished it upon Elizabeth's death in 1603. Some suggest it shows the name Edward with the regnal number VII sustained upon it, indicating Edward VII; others say it must be a symbol for the XVIIth Earl of Oxford. This essay should resolve that question.

TOUCHSTONE gives a polished set piece before the marriage party in *As You Like It Act V, sc. 4*. With a little patience, you will find this *Sot-Morio* (Fool) is "swift and sententious", and if anyone can prove *Tout'Or* / Tudor from Pyrite / 'fool's gold', it is TOUCHSTONE. His words, though a little contorted, have a special forcefulness that rhetoricians call *energeia*. Here he will disguise the most important message of Oxford's 'Shakespeare' in a whirl of transitive wordplay—'play across linguistic boundaries'—synonymy, diversity, and repetition. In these essays I'll try a color-coding system to present 'Shakespeare' according to semantical associations; words of related meaning are shown by a particular color, so the reader can readily spot Oxford's true names. Let's see ~ ***if every word doth almost tell his name*** ~ *(Sonnet 76)*.

What strange idea was floating in the Poet's mind when creating TOUCHSTONE's discussion of lies, and the degrees of lying, that seems removed from the rest of the play? Lewis Theobald *(1688-1744)*,

a fine early editor of 'Shakespeare', explains the likely source of this veering matter:

> "The boisterous Gallants of Queen Elizabeth's reign did not content themselves with practicing at the Sword in the Schools, but they studied the Theory of the Art, the Grounding of **Quarrels**, and the Process of Challenging, from Lewis de Caranza's *Treatise of Fencing*, Vincentio Saviola's *Practice of the Rapier and Dagger*, and Giacomo di Grassia's *Art of Defense*." (Furness, *Variorum*)

After reviewing the matter at some length, Furness doubted whether "any particular book was hinted at by Shakespeare" (Furness, H. H.; *Variorum, As You Like It*, pp. 274-76)—Oxford's thoughts are elsewhere.

Apparent digressions throughout a play are carefully positioned to resolve important issues regarding the play's subject: for example, the relationship of ORLANDO's displacement and his quarrel with brother OLIVER; or the overthrow of DUKE SENIOR by his brother FREDERICK; both are to be seen as disruptions in natural order, and analogous to the Poet's situation. Oxford often plays on (English) **content**, between 'a sense of satisfaction', or otherwise 'that of which a thing **consists**'; and we find the question of (E) lying or lying—*(Fr)* ***consister****:* 'that which **lies** within, what a thing is composed of', or else *(French) mentir:* 'to **lie**, tell an untruth'. TOUCHSTONE means to touch upon the **lie** that **lies** within—an un-Truth in composition, a Vere without *(Old French) verai, (Fr) vrai,* a veritable **falsity**, something "rotten", *i.e. rotat-:* 'twisted or violated' in the State of the *Dano-Marci*, *un fausseté,* and *~ un faux été ~ … a false Summer!* — see *As You Like It V. 4 60-61, and discussion, p. 71 this essay, for justification.*

60 "**rich honesty dwells** like a **miser**, sir, in a **poor house**,
61 as your **Pearl** in your **foule oyster**."

60 ***~ Vare'd verité de Meures as a Vere,*** **bone vir,** ***in a Vere House,***
as *Same'Or Sea-Mor* in *Same'Or Marr'd Tudor.* ~

The 'Seventh Cause', repeated at *V. 4 50-51* and again at *66-7,* is the 7th Reason, and this reason is *(Fr) raison,* the Seventh *Rey*'Son—the Seventh *Fils du Roi:* 'son of the King', by the name of Edward. The historic and autobiographical 'Third Level' of Oxford's 'Shakespeare' intrudes directly into his work, and here presents an enigmatic strand that is not identifiable as a part of the comedy, yet it is at the heart of all his Life and Art. The Plays are a blend of allegory and history; the 'Seventh Cause' is the legal "case" *(V. 4—Epilogue 7)* in which ROSALIND finds herself, and the reason for *As You Like It.*

I think it can safely be said, the only likely source of an 'Edward VII' is via Tudor-Seymour.

Regarding the "Seventh Cause": the only given name capable of bearing the English regnal number VII would be Edward, at least during the reigns of Elizabeth or James, the period appropriate to 'Shakespeare'. Clearly, **Oxford's subject is not his son, Henry Wriothesley**, 3rd Earl of Southampton, as some contend; were *he* to be crowned he would be the ninth Henry in the royal line—King Henry IX. An objection might be raised that Charles VII of France *(reigned 1422-61)* is the occasion, *(Latin) materia*, or *(L) res: 'case', wp Rex*, since the play is set in France, but it is hardly relevant here. No Duke of Burgundy or Count of Hainaut proximate to the Elizabethan age is a likely candidate; anyway, this would only serve the 'Second Level' of interpretation, not the autobiographical 'Third Level' (see *Shakespeare's Damnation,* p.11). 'Second Level' allusions give plausible deniability to Oxford who treads forbidden ground in naming the mysterious "Seventh Cause". To speak publicly of the Queen's successor was expressly prohibited.

However curious or dangerous such a revelation may seem, it can be excused if a harmless reference may be ascribed. Thus, I assume Edward names the unacknowledged Prince or Duke—and the seventh of that name—to whom we are indebted for the Canon. Royal succession was the critical question of the Age; it was the Queen's 'Great Matter', especially as she advanced beyond child bearing years in the last two decades of her life:

JAQUES

66 But for the **seventh cause**. How did you find
67 the quarrel on the **seventh cause**? Repetition Reigns!

TOUCHSTONE (CLOWN)

➤ See the short discussion of WILLIAM and TOUCHSTONE on page 4.

Many students of 'Shakespeare' are not aware of the great number of the unsolved puzzles discovered by readers. A good place to find them is in the Furness *Variorums* or the Introductions for each play in volumes of collected works. Where diverse opinions occur regarding the meaning of a word or passage, you may suspect indeterminacy was purposely practiced by the Writer in an effort to obscure politically sensitive information.

Semantic curiosities are a hobby for our Writer. Careful examination of his constructions suggest he has avoided plain language and searches out words of more complex possibilities. Our favorite Poet seeks Ambiguity—questionable meaning that is not indictable. Problems of meaning in Shakespeare's Canon usually can be solved by treating them as riddles, the lion's share of which are achieved by puns (paronomasia), irregular grammar (amphiboly) and other clever word games. **Repetition** is an obvious signal of linguistic enigmas. Riddles are rarely put forth as needing to be solved, and yet are problematic if left unsolved.

Format: As you can see: below each Original I have shown the same line parsed by definitions from the dictionaries at my disposal. I've called this a Proof. It is not absolute proof of the Poet's intention, but an attempt to satisfy the conditions that exist within his 'Invention'. Oxford's 'Shakespeare' is often explicit concerning these conditions; he provides such information in relatively straightforward Counsel to the reader. See our discussions on Counsel in *Shakespeare's Will,* Michael and Spencer Stepniewski, at our website: oxford-seymour.com. Further examples are shown in *Shakespeare's Damnation*.

The game is afoot! The hunt for meaning is found by understanding the word. BIRON / BEROWNE —surely a mask for Oxford in *Love's Labour's Lost*—has shown us the way. You may find it convenient to review my explanation of format on pages 17-18 of *Shakespeare's Damnation,* the full text of which is available at our website.

Original: As You Like It V. 4 68-80 *The short of it:* ***Cut-Was****; The long of it:* ***Tudor-St Maur.***

(E) **was (x7)**, *(Fr) été, wordplay* ***été****:* 'Summer', St Maur

(E) **cut (x7)**, (E) tailored—*(Fr)* ~ *Or taillé* ~ , Tudor, Tail'd *Or*

Every word almost tells the name of the '7th Cause' according to this color scheme:

Seymour / St Maur Tudor de Vere cutting-tailoring / re-creation

68 Upon a lie, seven times removed : (bear your
69 body more seeming Audry) as thus, sir: I did dislike the
70 **cut** of a certain Courtiers beard : he sent me word, if I
71 said his beard **was** not **cut** well, he **was** in the mind it
72-1 **was** : this is call'd the retort courteous. If I sent him
73 word again, it **was** not well **cut**, he would send me word
74-2 he **cut** it to please himself : this is call'd the quip modest.
75 If again, it **was** not well **cut**, he disabled my judgement :
76-3 this is called, the reply churlish. If again it **was** not well
77 **cut**, he would answer I spake not true : this is call'd the
78-4 reproof valiant. If again, it **was** not well **cut**, he would

79-5 say, I lie : this is call'd the counter-check quarrelsome :

80-6&7 and so to the lie circumstantial, and the lie direct.

➤ This set piece is TOUCHSTONE's 'Proof' of a Tudor-St Maur bloodline—nearly identical to that of Edward VI *(reigned 1547-53)*—*lying frankly* in 'de Vere'.

Repetition of words is prominent: (E) **cut**: *(Fr) taille, wordplay* (E) tail'or: ~ limitation of *Or* inheritance ~ **(x7)**; (E) **was**, *(Fr) été:* 'Summer' / Seymour **(x7)**; (E) **not**, *(Fr) non, néant, wordplay ne fourmi,* (E) ~ no maur ~ (x6); (E) **it**, *(Fr) il, elle, le, la, lui* (x6); (E) **I**, *(Fr) je, moi, wp* (E) ~ more ~ (x5); (E) call, **called**, *(Fr) sommer* (x5); (E) **again**, ~ once more ~ , *(Fr) encore, encore une fois* (x4) + (E) **more**, *(Fr) plus, encore;* (E) **if**, *(Fr) si, wordplay surname* Sey, Seymour (x5). It may be a little hard to believe that such seemingly insignificant words could be such positive proof … ; notice how substitutes or replacements for Seymour, St Maur, dominate all repetitions. Alternately, we may include (E) cut, *(Fr) taille* as the limitation of both Tudor and Seymour and thus, termed 'tailed Gold'—*(Fr) Or limité:*

68 Original Upon a lie, seven times removed : (bear your

Proof ~ **Upon** [*(French, Fr) de:* 'of, out of, made of', *(Latin, L) de: A3* 'down from', *C3* 'of, out of', *C5* 'on account of, because of'] **a lie** [*(wordplay (Fr) mensonge, variation, être (existence); (Fr) mentir/reposer/être —(Fr) mentir:* 'to tell an untruth', which runs afoul of surname de Vere, and associated *(Fr) vrai, verité:* 'truth', *(L) verus:* 'true'; *(Fr) reposer:* 'to place again', 'to replace', likely referring to Oxford's St Maur birth identity and variation to de Vere; *(Fr) être:* 'to be, to exist, to belong'], **seven** [*(Fr) sept:* 'seven', also 'seventh' when referring to a line of kings.] **times** [*wordplay (Fr) septième:* 'seventh'—*sept:* 'the seventh', indicating the royal subject by the use of a 'regnal ordinal' *sept*, rather than *septième*, in which the *wordplay* 'time'/*(t)ième* is removed—hence *wordplay (Fr) sept-~~tiéme~~ = Edward Sept (VII).*] **removed** [*(Fr) degré:* 'removed', as *'cousin au quatrième degré':* 'a cousin four times removed'—Oxford establishes blame for the lie on Suffolk-**Grey**-Dudley cadets of the Crown Tudor family; he is *de**gré***—removed; *(Fr) dégrader:* 'degrade, to debase', *alt. (Fr) remuer:* 'to move, shake up'; *isolé (?)*] **: (bear** [*(Fr) porter:* 'to carry, to convey', 'to show'—or carry the body so as to make it appear otherwise.] **your** [*wp* y: 'the same' + our—Same-our; *l. 69* shows a more complete 'more seeming'.] ~

Derived ~ ***Because of a Vere'iation, the Seventh King removed (de Grey) : (de Port your*** ~

~ *De* Mens/*De Vires, the Seventh regnal number removed : (de'Port a same'our* ~

➤ The two primal places of the universe are recorded by Terentius Varro as 'heaven and earth'—*(Latin) caelum et terra*—and Oxford figures his lineage by wordplay on heaven: *caelum* > Sea-mul > **Seymour**—and earth, *(L) terra* > two-d'RR > **Tudor**. By no means can such a lineage denote Shaksper; he is never considered. De Vere-like characters (identified by reinforcement; here JAQUES or OLIVER) though pervasive, are figured as envious, often destructive, antagonists.

➤ This lineage 'heaven and earth' has been prefigured by CHARLES, the Wrestler:

> "Come, where is this young gallant that is so
> desirous to lie with his mother earth?

Ambiguity allows that CHARLES threatens to kill ORLANDO; but a few have mentioned the notion of incest—that he would sleep with his mother. **No**. Lie is used, as noted on p.35: that his content should match that of his parents. 'Mother Earth' refers to the Classical Myth of **Semele** who mated with Zeus to produce Dionysus (that is Oxford). Again, wordplay names his mother Seymour, Semel, St Maur, which complements the *(Latin) terra,* or Two-d'RR; Tudor is Semele.

69 body more seeming Audry) as thus, sir: I did dislike the

~ **body** [*(Fr) corps:* 'body', *corpus* < *(L) corpus:* 'a book'] **more seeming** [*surname* SeemMaur, Seymour, St Maur] **Audry** [*wp (Fr* / E) *au* Drey: *au:* 'to the' + (E) drey < draw, *(Fr) traîneau:* 'sledge, sled' < *traîner:* 'to drag'] **as thus** [*(Fr) de cette maniére, wordplay de sa mœurs:* ~ from Say-more ~]**, sir** [*(Fr) sir:* 'sir, lord, sire (title of kings and emperors)'] **: I did dislike** [*(Fr) ne pas aimer:* 'to love not'] **the** ~

~ corps Seeming More de la Vere) as Sey-More, Sire: I did not a'Maur the ~

~ corps Seeming More O'de'ore) as thus, sir: I did dislike the ~

70 cut of a certain Courtiers beard : he sent me word, if I

~ **cut** [*(Fr) taille:* 'cut, cutting, fashion', but what is truly intended is the legal definition, (E) tail, entail: *3a* 'the limitation or destination of a freehold estate..to a person and the heirs of his body.. on the failure of whom it is to revert to the donor or his assign', *3b* 'limitation of the succession to an estate to legitimate descendants'—'estate in tail', 'heir in tail'—(E) curtailed, *(Fr) diminuer:* 'to diminish, to lessen: *wordplay, title* Leicesn' < Leicester (Earl of), indicating the agency of Oxford's changed state.] **of a certain** [*(Fr) certain: 1* 'certain, sure, positive', *1 'fidèle':* 'faithful, true', *2 véritable, 3 'fixé, déterminé:* 'sure, stable' *(1, 2, 3, Larousse); (L) rato (ratus):* 'certainly, surely'—*wp (L) rattus, muris:* 'a mouse, rat, *mustelid*') —epithet & animal familiar of Seymour.] **Courtiers** [*wp* ~ Court'y heir ~ , *(Fr) court,* (E) brief: *(Fr) summaire, bref* + heir: *(Fr) héritier*; *(Fr) courtier: 1a* 'a person who attends or frequents the court of a monarch, or ruler'] **beard** [*(Mid. Fr) barbe:* '*masque imposé aux lépreux'*, ~ mask imposed on lepers ~ , *wp (Fr) lèpreux:* 'leprous, lepers' and *lièvre:* 'hare'/heir] **: he sent** [*(Fr) envoyer:* 'dispatch'—(E) dis: 'in twain (two), in different directions' + (E) patch, *(Fr) Morceau, wp Ceau-Mor,* St Maur] **me word** [*(Fr) mot:* 'word, note']**, if** [*(Fr) si*] **I** ~

~ estate in tail of a veritable St maur's mask : he dis-Mor'ceau'd me moe, if I ~

➤ The tail of the Earldom of Oxford is described in an essay *The Fall of the House of Oxford,* by Nina Green, found in a publication of The Shakespeare Oxford Fellowship: *Brief Chronicles,* Vol 1, (2009), pp.41-95. The events described there precede one of far greater importance to the Artist; the same sort of legal tail was an obstacle to Oxford's claim to the throne due to his undetermined, or rather constrained, state of legitimacy through his (natural or married) mother, Elizabeth Tudor.

71 said his beard was not cut well, he was in the mind it

~ **said** [*(Fr) dire:* 'to say, speak', *wp, timesis, surname* ~ Sey'd ~] **his beard** [*(Mid. Fr) barbe: 'masque imposé aux lépreux', ~ mask imposed on lepers ~ , wp (Fr) lèpreux: 'leprous, lepers' and lièvre: 'hare'/heir*] **was not** [*wp (Fr) n'était pas,* played *était* with *past. part. été— était/été:* 'summer', *i.e.* ~ not Summer ~ , ~ not St Maur ~] **cut** [*(Fr) taille:* 'cut, fashion', (E) tail, entail: *3a* 'the limitation or destination of a freehold estate..to a person and the heirs of his body..on the failure of whom it is to revert to the donor or his assign', *3b* 'limitation of the succession to an estate to legitimate descendants'—'estate in tail', 'heir in tail'] **well** [*(Fr) bien:* 'well'; *biens:* 'goods', *(Fr) marchandise, (L) merx, merces:* 'goods, wares, commodities, merchandise', *(E) 2a* 'the commodities of commerce; goods to be bought and sold' *(OED)* < *(L) coemere, coemo:* 'to purchase together, to buy'— remember the admonition of Hemming and Condell: "But, what ever you do, Buy." > ***~ But what E.Vere Tu do, Sea-Mere ~***]**, he was** [*(Fr) imperf. était, past part. été:* 'was', *wp (Fr) été:* 'Summer'/ Seymour] **in the mind** [*(Fr) esprit, désir:* 'desire', *wp de:* 'of, out of, made of' + *(Fr) sire:* 'title of kings, emperors'; *alt.* (E) sire: 'father'] **it** ~

~ Sey'd his mask été not tail-Or'd St Maur, he été in the de-Sire it ~

➤ Repetition: was, was, was, was, was, was, was — cut, cut, cut, cut, cut, cut, cut; that's seven uses of **was** and **cut** in this passage. Seven *étaits*, or *été,* is seven suggestions of the true surname of the Poet's father, ~ Summer ~ , and an unknown Tudor-Seymour, Edward VII. Seven (E) Cuts, indicates

(Fr) tailles,: ~ limitation ~ , ~ limited heritability ~ ; hence a tailor and *tail'Or-ing* fits what was once *(Fr) tout-d'Or,* 'All Gold' — Tudor. William Cecil is sometimes noted as the 'Tailor'—the legal expert in Tails; see *King Lear II. 2 49-54*, in which OSWALD is characterized as 'de Vere' (and "no marvel")—"**A tailor made thee**"; "**A tailor make a man** *(vir)***?**"; "**A tailor, sir.**" Find additional matches for 'tailor' and the Cecil Family in the 'Advanced Search' portion of opensourceshakespeare.org.

The same sort of measured repetition was used by John Davies in his *Epigram 159,* where he balances two words, King: 'monarch', and rail, as 'vehement complaint', but punning on *(MFr) real, reale:* 'royal'; hence superficially unrelated meanings join to name the royal birth of "Our English Terence, Mr. Will (More) 'Shake-speare' (see *Shakespeare's Will,* p.96, at oxford-seymour.com).

72-1 was : this is call'd the retort courteous. If I sent him

~ **was** [*(Fr) était:* 'was' *wp était/été, été:* 'summer', *i.e.* ~ Sommer ~ , ~ St Maur ~] **: this** [*(Fr) ce*] **is call'd** [*(Fr) appeler:* 'to call, to name', 'to summon'—*(Fr) sommer*] **the retort** [*(Fr) retorquer* (of an argument): 'to twist or bend back', *II* 'to turn or cast back'] **courteous** [*(Fr) court—bref, summaire, wp* St Maur + -ous, *suffix:* '*forming adject.*—full of, abounding in']**. If** [*(Fr) si, wp, timesis Sey(mour)*] **I sent** [*(Fr) envoyer:* (E) dispatch—*(E) dis: 'in twain (two), in different directions'* + *(E) patch, (Fr) morceau, wp Ceau-Mor, St Maur*] **him** ~

~ été : this is sommer'd the re-Vere'so St Maur'ous. If I dis-Seau'Mor'd him ~

~ etait : this is Sommer'd the re-Vere'se of St Maur. If I dis-Patched him ~

➤ Retort Courteous (1)—***the re-Vere'so Som-Maire'ous, or the re-Vere'so St Maur'eous.***

The degrees of 'Lie' prove to be synonymous or epithetical for Vere, Tudor, or St Maur, and refer to the altered identity of the Poet.

73 word again, it was not well cut, he would send me word

~ **word** [*(Fr) mot—wp* (E) moe: 'in a greater degree, extent, or quantity'—more.] **again** [*(Fr) encore*—(E) once more]**, it was** [*(Fr) imperf. était, past part. été:* 'was', *wp été:* 'summer'] **not well** [*(Fr) bien:* 'well'; *biens* 'goods', *(French) marchandise, (L) merx, merces:* 'goods, wares, commodities, merchandise'] **cut** [*(Fr) taille:* 'cut, fashion', (E) tail, entail: *3a* 'the limitation or destination of a freehold estate', see above, l.71.]**, he would** [(E) "he would send me word" : *(Fr) ~ il m'enverrait un message ~*] **send** [*wp* (E) dispatch: dis + patch—(E) dis: 'in twain (two), in different directions' + (E) patch, *(Fr) morceau, wp Ceau-Mor, St Maur*] **me word** [*(Fr) mot:* 'word', *verbe:* 'the Word'—*wp* (E) moe: 'in a greater degree'] ~

~ moe once more, it été not Ces-Mer tail-Or'd, he would dis-Ceau-Mor me mot ~

~ moe once more, it n'etait pas Ces-Mer tailed, he en-Vere'ed me

74-2 he cut it to please himself : this is call'd the quip modest.

~ **he cut** [*(Fr) taille*] **it to please** [*(Fr) content: 'satisfied, pleased'; (Fr) contenu: '(what is) contained, comprised','contents'*] **himself** [*(Fr) soi-même, wp* St Mer] **: this** [*(Fr) ce, cet]* **is call'd** [*(Fr) sommer:* 'to summon'] **the quip** [*(Fr) mot piquant; raillerie; possible wordplay (Fr) quiproquo: < (L) quid pro quo:* (E) 'this for that', 'something for something' : < *(L) quippe:* 'surely, certainly'—*(L) rato (ratus):* 'certainly, surely', *wp (L) rattus:* 'mouse, mustelid'] **modest** [*(Fr) modeste:* 'modest, unassuming', *(L) modestus, modicus,* (E) unassuming, *(L) etym. un* + *assumere*, or *un* + *ad* + *sumere*.]**.** ~

~ he tailor'd it to content self'Same : this is Sommer'd the raillery un-as'Suming. ~

➤ Quip Modest (2)—Real Heir un-as'Sum'ing—Royal Heir un-as'Suming.

75 If again, it was not well cut, he disabled my judgement :

~ **If** [*(Fr) si*] **again** [*(Fr) encore:* 'yet, still, once more, moreover'], **it was** [*(Fr) imperf. était, past part. été:* 'was', *wp (Fr) été:* 'summer'/Seymour] **not well** [*(Fr) bien:* 'well'; *(Fr) biens:* 'goods', *(Fr) marchandise*, *(L) merx, merces:* 'goods, wares, commodities,'] **cut** [*(Fr) taille:* 'cut, fashion', (E) tail, entail: *3a* 'limitation or destination of a freehold estate', see above, *line 71*.], **he disabled** [*(Fr) rendre incapable:* 'make incapable of (something); *(Fr) désemparer: nautic.* 'to disable', *wp* dis: *dés* + *(Fr) empereur,* (E) emperor; *(Fr) débiliter:* 'to enfeeble', weaken, ~ *déVir'iter* ~] **my judgement** [*(Fr) jugement:* 'opinion, view', *(Fr) arrêt:* 'check, pause', *Law* 'decision, judgement', *(Fr) sentence:* 'decision, verdict'] **:** ~

~ If once Maur, it Summer'd not Ses-Mer tail'd, he dé-Vir'd my verdict : ~

76-3 this is called, the reply churlish. If again it was not well

~ **this** [*(Fr) ce*] **is called** [*(Fr) sommer:* 'to summon'], **the reply** [*(Fr) réplique: Law* 'rejoinder', *1* 'a reply or response, especially one which involves disagreement with the original statement' *(OED)*, *wp (Fr) réplique:* 'reply, retort, rejoinder', or 'replication', *3* 'the action or process of reproducing something; an instance of this'—a replica, or *Law 5* 'a claimants answer to a defendants plea'] **churlish** [*(Fr) grossier:* 'rough, rude, unmannerly, boorish, ungracious', *wp* (E) boarish]**. If** [*(Fr) si*] **again** [*(Fr) encore:* 'once more, moreover'] **it was** [*(Fr) imperf. était, past part. été*—playing on (E) summer *surname* St Maur.] **not well** [*(Fr) bien:* 'well'; *biens* 'goods', *(Fr) marchandise*, *(L) merx, merces:* 'goods, wares, commodities,'] ~

~ This is called the replication Boar-ish. If Maur, it Su-Maur'd not Sey-Mer ~

~ This is Summon'd the replica Boar-ish. If Once Maur, it Summer'd not Mer-Seas ~

~ This is call'd the replication Dur-ish. If Once Maur, il Été not Psalm-Mer'ish ~

➤ Reply Churlish (3)—the ~ boorish rejoinder ~ refers to the idea in Law of 'a defendant's answer to a claimants reply'. 'Boorish' plays on 'Boar-ish', 'in the nature of a Boar'—as emblem of de Vere.

77 cut, he would answer I spake not true : this is call'd the

~ **cut** [*(Fr) taille:* 'cut, cutting, fashion', but what is truly intended is the legal definition, (E) tail, entail: *3a* 'the limitation or destination of a freehold estate..to a person and the heirs of his body.. on the failure of whom it is to revert to the donor or his assign', *3b* 'limitation of the succession to an estate to legitimate descendants'—'estate in tail', 'heir in tail'; *alt.* (E) curtail: 'to shorten the extent or duration of'—a more precise 'cutting' by (E) curs: 'dogs', *i.e.* by the Grey *(canis, canus)* House of Suffolk.], **he would** [(E) wode: *v.1* 'to go mad; to rave, rage'] **answer** [*(Fr) répondre:* 'to answer, reply'; *satisfaire:* 'to satisfy; to please; to answer', *(French) satis-:* 'enough, sufficient' + *faire:* 'to do(r); (E) please: *(Fr) content:* 'satisfied, pleased'; *(Fr) contenu:* '(what is) contained, comprised','contents'] **I spake** [*(Fr) dire, wp (Tu)dur*] **not true** [*(Fr) vrai, (Old French) verai*] **: this is call'd** [*(Fr) sommer:* 'to summon, call upon'] **the** ~

~ cur-tail'd, he wode content, I Parr'le not Vere'ly : this is Sommer'd the ~

~ tail'd, he wode content, I Dire not Vere'ly : this is Sommer'd the ~

78-4 reproof valiant. If again, it was not well cut, he would

~ **reproof** [*wp* (E) reprove, *(Fr) reprendre:* 'to retake, to recover, to recapture, to take up again', *(Fr) reproche:* 'to upbraid', 'to taunt', *Law* 'to object to', *(L) exprobratio:* 'reproach'; *(L) incusare:* 'to accuse'] **valiant** [*(Fr) vaillant:* 'courageous, gallant, spirited'—(E) valor: *1a* 'worth or importance due to personal qualities', *1c* 'the quality of mind which enables a person to face danger with boldness or firmness']**. If** [*(Fr) si, wp, timesis, surname* Sey'.] **again** [*(Fr) encore, encore une fois*— (E) (once) more, Maur]**, it was** [*(Fr) imperf. était, past part. été, wp été:* 'summer', *surname* St Maur, Seymour] **not** [*(Fr) non*] **well** [*(Fr) bien:* 'well'; *biens* 'goods', *(Fr) marchandise*, *(L) merx, merces:* 'goods, commodities, ware'—*wp*

(E) goodly] **cut** [*(Fr) taille:* 'cut, cutting, fashion', but what is truly intended is the legal definition, (E) tail, entail: *3a* 'the limitation or destination of a freehold estate..to a person and the heirs of his body.. on the failure of whom it is to revert to the donor or his assign'], **he would** [(E) wode, *(Fr) aliéné:* 'mad'] ~

~ ***re-Vir'ified vVall'Or. If Maur, his Summer was not good'ly tail'd, he wode*** ~

~ *re-Vere'ified VVall'Or. Si Maur, the Summer, not Sey-Mer tail'd, he wode* ~

➤ Reproof Valiant (4)—Related to "the lie circumstantial", the "reproof valiant" extends the guilt of the father *and* mother to the son, where no blame should lie. Nonetheless, in matters of inheritance, the surname may carry forward family titles, means, and obligations, presenting to adversaries the same dangers formerly proven from the parents.

With wordplay on (E) valor, and especially on the semantically complex *(Latin) valeo, valor: I.A* 'strong, vigorous', *I.B* 'sound, healthy condition', *I.Bd vale:* 'be off, farewell', all of which extend to the *(French) va, allez:* 'go', *(Fr) valeur:* 'value, worth', *(Fr) valeureux:* 'brave, courageous, gallant'. Valor—vVall-Or combines the *(Fr) mur:* 'wall' of the father, and the *(Fr) or:* 'gold' of the mother—and hence becomes an epithet for Oxford.

79-5 say, I lie : this is call'd the counter-check quarrelsome :

~ **say** [*(Fr) dire, wp* dure], **I lie** [*wordplay (Fr) tu mens—deux Vires, de Vir; wordplay (Fr) mensonge, variation, être (existence); (Fr) mentir/reposer/être—(Fr) mentir:* 'to tell an untruth', which runs afoul of surname de Vere, and associated *(Fr) vrai, verité:* 'truth', *(L) verus:* 'true'; *(Fr) reposer:* 'to place again', 'to replace', likely referring to Oxford's St Maur birth identity and variation to de Vere; *(Fr) être:* 'to be, to exist, to belong'] **: this is call'd** [*(Fr) sommer:* 'to call, summon'] **the counter-check** [*(Fr) obstacle, censure, réprimande*—however, I suggest Oxford intends the ~ *(L) mora adversari* ~ , an ad-Vere'sarial Mora (arrest, delay).] **quarrelsome** [*(Fr) querelleur:* 'a wrangler, a scold'(?)—*alt.* (E) belligerent: *1* 'a nation, party, or person waging regular war', *figurative 2* 'other hostile agents'] **:** ~

~ ***say, "deux Vires!" : this is Somme'd the belligerent Mora ad-Vere'sary :*** ~

~ *say, tu mens/two men! : this is summed the lunatic-Some Mora ad-Vere'sary :* ~

~ *say, de Vere! : this is reckoned the Mars-bearing ad-Ver'sary :*

~ *say, "deux Vires!" : this is Somme'd the* ***Mars-Tudor ad'Vere'sary***

➤ Counter-check Quarrelsome (5)—**quarrelsome** is synonymous with many words that may be substituted for our Tudor and St Maur subjects: 'argumentative, dissident, disputatious, hostile, discordant, bellicose, belligerent, fiery, quick-tempered, choleric, churlish, captious, irritable, bad-tempered, ill-humored, querulous, splenetic' (Rodale, J. I.; *The Synonym Finder,* 1978). Certain words among them satisfy the apparent etymological associations favored by Oxford's 'Shakespeare'. Take **belligerent**, as a combination of *(Latin) belli- + gerent, gero.* These etymons suggest *(L) bellum:* 'war, warfare', *(L) bellor:* 'to carry on war', *(French) belliciste:* 'advocate of war', (English) belligerent: *figurative* 'a hostile agent'; *(L) bellum* was *(L) duellum* in poetic and pre-classical Latin which may connect with the Martial character of the god Mars, and also the opposition of two, *(L) bis:* 'two, twice', from which we have (E) duel; Oxford often plays on *(L) terra* as *(L) orbis*—two-d'or, Tudor. *(L) gero:* 'to bear, carry', may play as *(L) fero:* 'to bear, produce'—see second point (below). Hence 'quarrelsome' captures some of the bellicose 'Tudor-Maur' bearing of the Poet. This *(L) belli-* root also bears some of the beauty of Beaufort, the royal line supporting Tudor, that we may associate with *(L) bellus:* 'everything beautiful', from which we find *(Fr) beau:* 'beautiful, fine', and *(Fr) belle*. This is Varronian wordplay.

➤ More on practiced ambiguity — *(Hamlet V.2 379-80)*:

Let four captains

Bear *Hamlet* like a Soldier to the Stage,
For he was **likely**, had he been put on
to have **prov'd**, most royally : "

(E) **soldier**, *(L) mereri* (E) **stage**, *(L) gradus:* ~ de Grey ~ (E) **likely**: *(L) Veri similis* (E) put on, *(L) assumo* (E) **prove**, *(L) fieri:* 'to become' < *facio:* 'to do' / Tudor

Notice a glaring imprecision in the verb 'put on' hardly tells us the Poet's purpose; this is *acrylogia …* and in the final scene of the play! "Put on" … ? Like clothes? Yes, the reader will allow *(L) induere, induo: II Trop.* 'to put on, to **assume**', playing on *(L) duo,* (English) 'two', and *facere,* 'to do'/Tudo(r); and likewise *(Latin) sumere: I* 'to take up, **assume**', as with the toga, 'put on'—with wordplay on Summer and *surname* St Maur. An uncertain choice of words is contrary to Oxford's special need, and should be taken as Counsel towards further consideration *(Romans 13:12* — "Cast off the works of darkness"*)*.

80-6&7 and so to the lie circumstantial, and the lie direct.

~ **and so** [*1* 'denoting similarity or parallelism' *(OED), (Fr) de cette manière:* 'in this way'] **to lie** [*wp (Fr) content/contenu—content:* 'satisfied', 'sufficient, fill', *contenu:* '(what is) contained, comprised', and both are played on *(Fr) mentir:* 'to lie, tell an untruth'.] **circumstantial** [*(Fr) circonstancié:* 'detailed, circumstantial' < *(L) circumstantia: II Trop.* 'the state, condition', 'occurrence', *wp (Fr) au Couronne:* ~ to the Crown ~, 'indirect', 'circumstantial (of evidence)', 'collateral (of heirs)', 'indirect'—'subordinate'; *wp* oc'Cur-ent]**, and the lie** [as above, *wordplay* either *(Fr) mentir* or *contenir*] **direct** [*(Fr) direct, droit:* 'right (to), claim, title'; *(Fr) franc:* 'honest, sincere, true'—*(Fr) vrai, (Old French) verai, (Latin) verus*]**.** ~

~ and So to the au Cur'rent Content, and the Content Frank. ~
~ and so to the Crown content, and content Vere. ~
~ and so to the collateral content, and the content Vere. ~

➤ Lie Circumstantial (6)—the 'Occurrent Lie' would be, I think, some manipulation of "more and less" —Maur and Leices'—indicating either the Crown Tudors or the Suffolk Tudors *(see Hamlet V.2 340).* Oxford tells us details of the occurence (and oc**cur**rents, ~ Maur and Leices' ~) are lies. This is not to say the Suffolk-Grey-Dudley family is not noble, or that the Cecils are not capable administrators, but rather, they overstep propriety; they have not performed duties according to their place as attendants on the Crown Tudors. They have usurped Authority.

➤ Lie Direct (7)—the Frank, or *Vere-us,* Lie. To be called *surname* Vere is beyond any twist of Truth. Thus, this set piece is built of the poet's name, as all of them are, **de Vere**, **Tudor**, and **Seymour**.

Here are the 'Lies' in order:
Retort Courteous (1) : ***re-Vere'so St Maur'ous***
Quip Modest (2) : ***raillery un-as'Suming***
Reply Churlish (3) : ***replication Boar-ish***
Reproof Valiant (4) : ***re-Vir'ified vVall'Or; re-taken Maur'Or***
Counter-check Quarrelsome (5) : ***belligerent Mora ad-Vere'sary; Mars-Tudor ad'Vere'sary***
Lie Circumstantial (6) : ***Content au Cur'rent; Content au Couronne***
Lie Direct (7) : ***Content Frank; Content Veré***

Once More, we resolve Delphic wordplay; the reference language is French. Notice the gentle evolution of 'The Lie' from variation, seeming and appearance, to adversarial content, and 'Frankly'/Vere'ly to an outright Lie. Varronian emphasis is found in **seven repetitions each** for "was" *(été)* and "cut" *(taillé Or).*

JAQUES **— See: History p. 56 for Alan H. Nelson's account of the 'Seventh Cause'.**

66 But for the **seventh cause**. How did you find
67 the quarrel on the **seventh cause**?

And Once More, revealing Maur:

TOUCHSTONE (CLOWN) Note: Each "was" = *(Fr) etait* = *(Fr)* ***été:*** '**summer**', St Maur.

68 ***~ Because of a Vere'iation, the Seventh King removed : (de Port your***
corps More'Seeming au Drey) as Sey-More, Sire: I did not a'Maur the
70 ***estate in tail of a veritable St Maur mask : he dis-Mor'ceau'd me moe, if I***
Sey'd his mask was (été) not tail-Or'd St Maur, he was (été) in the de-Sire it
72–1 ***was (été) : this is sommer'd the re-Vere'so St Maur'ous. If I dis-Seau'Mor'd him***
moe, once more, it was (été) not Ces-Mer tail-Or'd, he would dis-Ceau-Mor me mot,
74–2 ***he tailor'd it to content his self'Same : this is Sommer'd the raillery un-as'Suming.***
If once Maur, it was (été) not Ses-Mer tail'd, he dé-Vir'd my verdict :
76–3 ***This is called the replication Boar-ish. If si Maur, it was (été) not Sey-Mer***
cur-tail'd, he wode content, I Parr'le not Vere'ly : this is Sommer'd the
78–4 ***re-Vir'ified vVall'Or. If si Maur, his Summer was (été) not good'ly tail'd, he wode***
say, "deux Vires!" : this is Somme'd the belligerent Mora ad-Vere'sary :
80–6&7 ***and So to the Content au Cur'rent, and the Content Frank. ~***

Oxford hoped his wounded name—Edward Tudor-Seymour—would be remembered in his words; but he feared it would not. He feared the name 'de Vere' would "have immortal life" *(Sonnet 81),* entirely supplanting the 'Maur and All' of St Maur and Tout-d'Or: ~ not Maur('t) All ~ , losing his bloodline All-Most. We read the Sonnets as if addressed to another, perhaps a son, but the words are contrived such that the 'Fair Youth' is the Artist himself by another and false name; the *Sonnets* are Meditations. What he reveals may often apply to his royal mother and his first-born son by Mary Wriothesley, but he alone is "**still all one, ever the same**" *(Sonnet 76)*. This reading is inevitable. Oxford knew the ways of powerful ministers of State; vengeful and jealous Cecil in-laws were compelled to make sure that his life's work was futile—that it must All come to Nothing—else Cecils would surely be incriminated. "**Things standing thus unknown**" *(Hamlet V. 2 328),* he could not have guessed what part of his story would remain in the historical record. For this reason, his words, his *Oratio:* 'the power of his eloquence', his HORATIO, have been pressed into service and may survive, and there we **will** find his true tale. "**You will to't, sir, really**" *(Hamlet V. 2 111)*, ***~ Tu More To't(r) … Real'ly*** ~ > Tudor-Maur … royally.

Once More … a justification of *As You Like It V. 4 60-61* from p. 63.

TOUCHSTONE

60 "**rich honesty dwells** like a **miser**, sir, in a **poor house**,

~ **rich** [*wordplay (L)* ***dives:*** 'rich', see *Luke 16:19-31*; *(Fr) divers:* 'multifarious, varying'; may allude to Rich[mond], the Tudor—*(Welsh) Tŷdur*—Earls of Richmond; *possible wp (Welsh) Tŷdwr:* ~ water house', *wp (Welsh) Tŷdwr mor:* ~ House of the Sea ~ , Tudor-Maur.] **honesty** [*(Fr) honnêteté, probité, sincérité—vérité:* 'truth'] **dwells** [*(Fr) demeurer:* 'to live, to lodge, reside', *wp de + mœur*—down from the Mores, descended from Mores; *alt. se mourir, de meurt:* ~ of the dying ~] **like** [*(Fr) çomme:* 'as, like'] **a miser** [*(Fr) avare, wp* ~ a Vere ~ , *(Latin) homo avarus,* (E) avaricious]**, sir** [*(Fr) monsieur, (pr. Mus-yuh): (L) bone*

vir, vir optime]**, in a poor** [*(Fr) méchant, wp, (Fr) marchand*: 'merchant', *wp psalm-mer*—St Maur; *(Fr) bas, méprisable, vil, commun, avare'*] **house** [*(Fr) maison, famille*]**,** ~

~ ***Vere'd verité de Meures as a'Vere-iciously,*** **bone vir,** ***in a Miserly House,*** ~

~ *Varied Veres d'Well avariciously, sir, in a Miserly House,* ~

➤ I've noted a couple of Welsh translations to support "Rich". Oxford evidently considers himself at least part Welsh, and I suspect KING HENRY V speaks for the author:

"I am a Welshman" *(Henry V, IV. 1 51)*

"For I am Welsh, you know, good countryman." *(Ibid. IV. 7 104)*

There may be a good deal more Welsh wordplay in 'Shakespeare'. Perhaps someone with fluency can review it.

61 as your **Pearl** in your **foule oyster**."

~ **as** [*(Fr) comme, wp çomme*] **your** [(E) y-, *prefix:* 'designations of persons associated or related by birth, family, etc.' + our—the 'golden particle' of Tud**or** and Seym**our**.] **Pearl** [*(L) margarita:* 'sea stone', *wp* ***marmor***] **in your** [See above, this line.] **foul** [(E) foul, *(L) fœdus:* 'marred'] **oyster** [*(L) valvae, bivalvia:* 'folding doors'—*wp* Two-doors/Tudors.]**.** ~

~ **as *Same'Or Sea-Mor in Same'Or Marr'd Tudor.*** ~mm

Oxford is a student of human nature and human affairs — he is a Humanist. His protagonists have their weaknesses; antagonists have their reasons. At first those qualities may not be evident; yet with patience, you will find the the full delineation of characters in each play. The Artist is supremely systematic. Because so many characters in 'Shakespeare' speak for the Poet, we have a good idea of his positions on social issues. While he is undeniably a Feudalist, it is frequently seen that failed monarchies are those in which good counsel is ignored. Had he been "put on", to use HORATIO's phrase—had he achieved greater political power—he might have advanced Britain to more responsive and sympathetic government at an earlier time. We can easily imagine the magnificence of an English Constitution written by Oxford. If and when it ever happens, that document will likely owe much to Oxford's 'Shakespeare'.

In the next essay, we will discover, that a good Lady's St Maur'y—summary, **Epilogue**—proceeds naturally from the Lord's *prima facie*, preface, **Prologue**. It's a good jest, and Oxford means to say, that according to Canon Law, his existence argues, *prima facie,* for the Lady's St Maur/Seymour surname.

As You Like It (V. Epilogue)

A Good Epilogue — Towards the Seventh Cause — *Noema*

This essay considers the patterns of wordplay found in Oxford's 'Shakespeare'. I have chosen ROSALIND's "Epilogue" from *As You Like It V. 4 —Epilogue 1-21,* as a beautiful example, but any scene in *The Canon* will do; they all are constructed in a similar manner. Rhetorical repetition in this passage can be divided into parts featuring *conduplicatio* and *commoratio;* the former appears as obvious emphasis, the second as a more definitive exploration of an idea repeated:

conduplicatio: 'repetition of a word or words in succeeding clauses for amplification or emphasis..or to express emotion.

commoratio: 'emphasizing a strong point by repeating it several times in different words'.

Oxford's facility with language allows him to rationalize *St Maur'Rat'io (commoratio)* almost undetected. As a figure of speech, and when harnessed to a reference language, *commoratio* allows the

concealed emphasis that is the heart of 'Shakespeare'. Repetitions of certain ideas explore the writer's names, life and cause. You would not at first glance notice that "fashion" (modes, mores) + "see", *line 1*, hints at More-See; and you might miss "more" + "see" in *line 2;* but they are easily seen when you follow Hemming and Condell's instruction, and "Buy"—*(Latin) coemere—i.e.* Seymour.

Below I have colored words of related meaning. There are four schemes, three for Oxford's essential identities: Seymour (blue), Tudor (purple), and Vere (green). A fourth color has been used for the action of Re-creation (red) that is the subject of the Epilogue. The 'Proofs' below explain relationships.

Seymour / St Maur Tudor de Vere Play / Re-creation

I suggest that Oxford achieved an almost superhuman feat in making his million word opus based, to a substantial degree, on his names: ***"Every word doth almost tell my name"*** *(Sonnet 76)*. I know … I know, this verse has been repeated *ad nauseam,* ~ to the point of *Sea-mor'bus* ~ , to sea-sickness.

ROSALIND *As You Like It Act V Epilogue* — ***In Seven Parts!***

It is not the fashion to see the Lady the Epilogue:
But it is no **more** unhandsome, then to see
the Lord the Prologue. If it be true, that good wine needs
no bush, 'tis true, that a good play needs no Epilogue.
Yet to good wine they do use good bushes: and good
plays prove the better by the help of good Epilogues:
What case am I in then, that am neither a good Epilogue,
nor cannot insinuate with you in the behalf of a
good play? I am not furnish'd like a Beggar, therefore
to beg will not become me. My way is to conjure
and I'll begin with the Women. I charge you (O women)
for the love you bear to men, to like as much
of this Play, as please you: And I charge you (O men)
for the love you bear to women (as I perceive by your
simpering, none of you hates them) that between you,
and the women, the play may please. If I were a Woman,
I would kiss as many of you as had beards that (E) **kiss**, *(Fr) baiser*
pleas'd me, complexions that lik'd me, and breaths that
I defi'd not : And I am sure, as many as have good
beards, or good faces, or sweet breaths, will for my kind
offer, when I make cur'sie, bid me farewell. *Exit.*

The Seventh Cause, is the cause of Edward VII (Oxford/'Shakespeare').
Note, especially, how the Epilogue is constructed of seven sentences or cases.

Counsel: Marry, how might the Artist catch the Queen's conscience? Tropically. *(Hamlet III. 2 233).*

ROSALIND *(L) sermo*

1 original It is not the fashion to see the Lady the Epilogue:

proof ~ **It is not the fashion** [*(French) mœurs, wp mœur(s):* 'manners, ways', 'manners, customs' — fashion, mode.] **to see** [*(Fr) savoir:* 'to understand', *sais, sais, sait, wordplay, timesis, surname* Sey(-mour)— this passage will be built upon the Poet's name; *alt. (Fr) de voir, wp* de Vere(?)] **the Lady** [*possible wp (Fr)*

dame: '(married) lady', *cards and chess* 'queen' —*anagram* (E) made, *(Fr) fait, faire:* 'to do'; *alt. (Fr) dam:* 'hurt, injury, *Theological* 'damnation'; *alt., wp (Fr) ledit (le dit):* 'the same', 'the aforesaid'] **the Epilogue** [(English) 'summary', *(Fr) summaire: wp* St Maur, Seymour; *(Greek) επι:* 'in addition' + *λογος:* 'speech', 'a word'—*wordplay* Sur mot]**:** ~

Transposed ★ *(1)* ~ ***It is not the Mœur to See the Dame the 'St-Maury':*** ~ *No Indeed!*

~ *It is not the Mœurs to Sey la Dame à l' Summaire:* ~

Comments ➤ The *'proof'* is shown below the *'original'* text; it is the rationale for my transposition. 'Proofs' include definitions that indicate the source of transitive—*i.e.* cross-language—as well as other wordplay. This is not 'Proof' that this is the meaning intended by Oxford, it means the semantic range of each word allows this interpretation — taking into account obvious 'Counsel' given by the Poet in his works (see *Shakespeare's Will;* Michael and Spencer Stepniewski, oxford-seymour.com). It is the roots of foreign words, often in Latin, but here French, that provide wordplay linking the writer's name(s) to his English. Apparently, Oxford chose Latin roots as a way of securing the base and unchanging essence of ideas and things. The inflection or declining of forms are anathema to Oxford's identity. ***He is what he is*** *— "Still, All One, Ever, the Seym"*. A name other than Tudor-Seymour is a lie — perhaps not always "the lie **direct**" *(franc/verus)*, but some form of lie, some number of times removed from a 'direct lie' *(see AYLI V.4 64-105)*.

~ ***It is not the manner of Maurs to be understood as the Queen Say Maur:*** ~

Nor is it the *mœur* of a Maur to speak plainly so as to be easily seen. And yet, we are rescued from uncertainty by emphasis and counsel:

Sonnet 105 *Counsel*

Let not my love be called **idolatry**, (E) **idolatry**, *(L)* ***deor****um fictum*
Nor my belovèd as an idol show,
Since all alike my songs and praises be *wp (L) laudis:* 'praise', *(L) laurus—(l')aureus*
To one, of one, still such, and ever so. (E) **one**, *(L) unus, princeps:* 'the first person'

~ ***Let not my*** **'Maur** ***be called a False*** **Deus,** *wp (L)* ***deus:*** 'god', *metonym* ~ Tu-deus ~
Nor my De'Or as a **Deus'** ***Monster,*** (E) **show**, *(L) monstrum, wp prodigium:* 'a marvel'
Since All the Same my Psalms and Laurels be
To Prince, of Prince, **Semper Eadem,** ***and EVer the Seym.*** ~

(Latin) ***Semper Eadem****: 'Ever the Same'* was the personal motto of Queen Elizabeth I. This is an equality. We have due proportion between elements; and the equation is balanced between the **Mores** and the **Dues** — they are '**the Same**'. "Let not" a Maur be called a false *Dieu*. They are both legitimate. Though named differently, they are Always the Same—and Ever So.

2 But it is no more unhandsome, then to see

~ **But** [*(French) encore:* 'yet, still, but', *wp en-cœur:* ~ in heart ~ , *(Fr) toujours:* 'ever; nevertheless, still', *wp* ~ *tout* day ~ *surname* Tudor; *mais:* 'but, why'] **it is no more** [(English) more: *pronoun* 'something greater'—*wp, surname* Maur, St Maur] **unhandsome** [*(Fr) disgracié:* 'out of favour, *(fig.)* 'ill-favoured, deformed', *(Fr) disgracieux—wp, surname* ~ without grace ~ , ~ without Mercy / Seymour ~]**, then** [*(Fr) adv. alors, ensuite—wordplay All Or = tout d'or, ensuite:* 'after, then, in the next place'] **to see** [*(Fr) savoir:* 'to see, understand', *wp (Fr) mer; alt. (Fr) de voir < (L) videre:* 'to see' —*(Old French)* forms: *vëoir, veir, veer, (Middle Fr) veoir, wordplay, surname* de Vere; perhaps *(Fr) apercevoir:* 'to catch sight of, perceive, to comprehend'] ~

~ ***But it is Sans Maur deformed Tout d'Or to See,*** ~

~ Mais, ce n'est pas plus disgracieux, que de voir ~

➤ *"Not* ***Maur*** *unhand****some****", ~ No unhand* ***St Maur*** *~ ;* plays on a meaning of 'hand' as: 'with the hand, by hand, *i.e.* artificially', therefore 'unnaturally', that is ~ not by the hand of man ~ ; Maur and See are near, yet it may not be stated they are intended to be joined, however likely it be.

3 the Lord the Prologue. If it be true, that good wine needs

~ **the Lord** [*(French) dom < (Med. Latin) domnus < (L) dominus:* 'lord', 'master'] **the Prologue** [*(Fr)* ***préface****: pré < (L) prae:* 'before, in front' + *face: (figurative)* 'state, appearance', *alt. (L) prae:* 'previously, before' + *(L) logos:* 'a word', (E) **foreword**; *wp, pré:* 'fore' + *mot:* 'word'—'a word said before something else', playing on (E) **forward**: *2a* 'situated in the part that is furthes ahead or towards the front']**. If it be** [*(Fr) 's'il est'*] **true** [*(Fr) vrai < (Old Fr) verai:* 'true']**, that good** [*(Fr)* ***bon****:* 'good'; *(Fr) bien, biens:* 'goods; fruits, productions (of the soil)'—*(Mid. Fr) mercerie, marchandise:* 'goods, wares, commodities'] **wine** [*(Fr) vin*—(E) **good wine**, *wordplay (Fr)* ***bovin***, (E) bovine: 'cattle', **oxen**; *alt. (Fr) vin, wp (MFr) vain:* 'fruitless, ineffectual; *(Fr) vaincre:* 'to vanquish', present singular forms—*vaincs, vaincs, vainc*—are homophones of *(Fr) vin; alt. (Fr) vide:* 'empty space, blank, void'—nothing.] **needs** [*(Fr) besoin, nécessité, adversité*] ~

~ the Lord of the Pré-face. ★ *(2)* ***If it be Vere, that a bovine needs ~***

~ le Dom le Pré-face. S'il est vrai que le bon vain n'a pas besoin ~

➤ *(Fr) bovin:* 'bovine', plays on *(Fr) bon vin, bõ-vin:* 'good wine', (English) wine, *(Fr) vin,* puns on *(Fr) vain:* 'vain, fruitless, ineffectual'. The basis for this wordplay is made at *AYLI III.5 73:* (ROSALIND) "Pray do not fall in love with me / For I am falser than vows made in wine, *i.e.* ~ in vain ~ . **"If it be true"** … but it is not true; and good wine needs carefully cultivated 'bushes'/vines to produce good wine. However, it is the case with the plays of 'Shakespeare' that the Epilogue / St Maur'y (Summary) —which only restates the premises and conclusion of the play—is not necessary. Nonetheless, it may be useful for yet another display of the Poet's virtuosity. So important is the message of *As You Like It* —that an English heir exists, born of the Queen's own body—that some reiteration of the problems and the solution, bear repeating. Remove the lesser (Leices'er) lies to avoid the "Lie Direct": *~ Le Mensonge* ***Franc*** *~ ,* ***Franc*** *… (Mid.Fr)* ***Verai****.*

4 no bush, 'tis true, that a good play needs no Epilogue.

~ **no bush** [*(French) buisson:* 'bush, shrub'—*wp, (Fr) boisson:* 'drink' < *(L) dusmus:* 'place full of brambles'—*wp du Mus, contr. de le:* 'of the, from the' *(L) mus, muris:* 'mouse, rat, *mustelid*'—*(L) stemma:* 'a pedigree, genialogical tree']**, 'tis true** [*(Fr) vrai < (Old Fr) verai:* 'true']**, that a good** [*(Fr) bon; (Mid. Fr) bien, biens:* 'goods; fruits, productions (of the soil)'—*(Mid. Fr) mercerie, marchandise:* 'goods, wares, commodities', *wp* ~ Se-Mer'ie ~] **play** [*(Fr) récréation:* 'amusement, diversion; play' < *wordplay (Fr) recréer:* 'to re-create, create again' : *récréer:* 'to entertain; to divert, amuse'; < *(L) recreare:* 'to make or create anew'; *alt. (Fr) (Theat.) comédie; (Fr) jeu de mots:* 'play on words'—*(Fr) joue le role de:* 'personate'] **needs** [*(Fr) besoin, nécessité, adversité*] **no Epilogue** [(E) 'summary', *(Fr) summaire: wp* St Maur, Seymour; *(Greek) επι:* 'in addition' (more) + *λογος:* 'speech', 'a word']**.** ~

~ no male son; 'tis Vere, that a Mercier re-creation needs not a St Maur'ie. ~

~ no boy son, 'tis Vere, that Seymour'y comedy needs no Sum-mary. ~

➤ Good recurs as a principal epithet for Oxford; he is not truly 'de Vere' but *Merces,* ~ Ci'Mer ~ . More succinctly, it is emphasized in his works as 'Commodity', ~ some-mode ~ that is marketable and has high value. It's qualified as "tickling commodity" by PHILIP (BASTARD—*King John II. 1 573).* Transitive wordplay is clearly used in "bush". Though wine grapes are produced on vines, the vines

were, and still are, often shaped as a free-standing or staked bush, called the 'head-trained' form. At any rate, the idea is to introduce wordplay—*(Fr) buisson/boisson, ~* boy son *~, (L) dumus > de Mus:* 'of the mouse', which we find to be the nickname given by CLAUDIUS to his GERTRUDE—"call you his mouse" *(Hamlet III. 4 183)*, indicating her married name *'Mus / Muris' /* ~ Si'mur ~ / Seymour. Again, the key to these *Romans à clef* is embedded in the text.

5 Yet to good wine they do use good bushes: and good

~ **Yet** [*(Fr) tout de même:* ~ all the same ~ , including metonyms (E) all the—*tout'de* > Tudor + (E) same > Seym'(our)] **to good** [*(MFr)* ***bon****, bien:* 'Indicating the quality or manner of something'—*(French) biens: mercier, wp* Cei-Mer, Seymour] **wine** [*wordplay bo'vin, (Fr)* ***bovin:*** 'cattle' / *(Fr)* ***vin:*** 'wine'/*vain:* 'empty, hollow'—the Writer's State, the 'loss of good my name' by attainder—a state of nothingness; hence, he is 'a St Maur Nothing'] **they do** [*wp, surname* Tu-do(r)] **use** [*(Fr) employer, wordplay consommer, wp* (E) con, *(L) cum:* 'with' + *surname* Sommer, Summer] **good** [*(Fr) biens,* as above.] **bushes** [*(Fr) buissons, wp boisson, ~ boy sons ~, dumus, wp (L) du Mus, du souris: ~ of the Mouse ~* .]**: and good** [*(Fr) biens,* as above.] ~ *(Fr) éverdumer (?)*

★ *(3)* ~ ***All the Same, to bovines they do use Mer'Ses-d'Ors sons: and Mer' Ses*** ~

~ *All the Same, to St Maur Nothing they do con'Sume St Maur sons: and St Maur* ~

➤ Good, of course, refers to something having admirable qualities, but also to a thing of high value. In the Poet's mind, it is *(Middle Fr) mercier: 'marchandise'.* This complex bit of wordplay appears to note a marketable scion of the *(Latin) dumus:* 'a thorn-bush', the Tudor-Seymour genealogical tree *(l'arbe généalogique)*, left vacant by the attainder of Oxford's father. Oxford is not just a good 'win'/*vin* or advantage to the Greys, but an 'ineffectual void'—*(Fr) vain*—an emptiness that may yet be filled with a 'twisted' *(Vere-so)* entity, beneficial to the ministers of State. The "bush" is the proper stem, *(Latin) stemma:* the 'genealogical tree' that produces a St Maur re-creation. The birth of Oxford requires *(L) Lares:* 'tutelar deities', ~ Tuter-ar Deities ~ , the ~ Dieu-tes ~ of Tudor. Tudor Lares give Oxford the antecedents, previously unacknowledged, that will restore his Dukedom.

6 plays prove the better by the help of good Epilogues:

~ **plays** [*(Fr) récréation:* 'amusement, diversion; play' < wordplay *(Fr) recréer:* 'to re-create, create again' : *récréer:* 'to entertain; to divert, amuse'; < *(L) recreare:* 'to make or create anew'; *alt. (Fr) (Theat.) comédie; (Fr) jeu de mots:* 'play on words', as in this passage; *(Fr) joue le role de:* 'personate'] **prove** [*(Fr) démontrer, (Mid. Fr) demonstre: 'prétendre* < *(L) praetendere, wp* 'a claimant to the throne'] **the better** [*(Fr) mieux, meilleur: wordplay* ~ male heir ~] **by** [*(Fr) par, wp? surname* Parr] **the help** [*(Fr) secours, au moyen de:* 'by means of'—*(Fr) moyen:* 'means, way, manner—*mœurs:* 'ways, manners, mores'] **of good** [*(MFr) bien:* 'Indicating the quality or manner of something'—*(French) biens: mercier, wp* Cei-Mer, Seymour] **Epilogues** [(English) 'summary', *(Fr) summaire: wp* St Maur, Seymour]**:** ~

~ ***re-creations prove the male heir by the means of Mer'Ses St Maur'ies:*** ~

~ *personations pretend the male heir by the means of Mer'ces St Maur'ies:* ~

7 What case am I in then, that am neither a good Epilogue,

~ **What** [(E) ~ in which ~ : *wp (Fr) où:* 'to which, in which' : *(Fr) ou:* 'or'—essential metonym for Tudor and Seymour.] **case** [*(Fr) cas, état:* 'state, condition', 'form'—*(Gr) μορφή, morphē̄*] **am I in then** [*(Fr) adv. alors, ensuite—wp All Or > tout d'or (Tudor), ensuite:* 'after, then, in the next place']**, that am neither** [*(Fr) ni*] **a good** [*(MFr) bien:* 'Indicating the quality or manner of something'—*(French) biens: mercier, wp* Cei-Mer, Seymour] **Epilogue** [(English) 'summary', *(Fr) summaire, wp, surname St Maur*]**,** ~

~ In which State am I All' Or, that am neither a Mer-Ses' St Maur'y, ~
~ What Morph am I in All'Or, that am neither a Mer-Ses' St Maur'y, ~

➤ I suggest the word "case" refers to the "seventh cause" that busies TOUCHSTONE, *V. 4 66-103.* (English) cause, *(French) raison, cause:* 'grounds', 'case, suit, action'; hence, ROSALIND's cause is her suit for marriage, a marriage of name and true identity—to ORLANDO: 'Two-d'Or-Moor'. As noted earlier, the "seventh cause" is the case for **Edward VII**, the son of a (nominally) Elizabeth Tudor-St Maur. ROSALIND's 'case' is the same "wounded name" that troubles HAMLET at his death. ROSALIND asks what might be her 'condition' if neither a 'good' Tudor-St Maur or an insinuated de Vere?

'Case' is the specific inflection of language being used. English does not have the complex cases found in, say Latin, yet Oxford has invented—and to some extent adopted—a complex scheme of declined meaning through rhetorical devices and repeated manipulations of semantic or grammatical structures, by allusion, etc. Much of his 'Invention' is taken from the Classical and Post-Classical Latin poets; the purpose is to suggest ROSALIND's 'case' is 1st person nominative — *(L) Princeps,* Princely. She is Princely, representing the Line of the Tudor Rose, but she has no acknowledged heir.

8 nor cannot insinuate with you in the behalf of a

~ **nor** [*(Fr) ni, wp ni'Or = nor Or*] **cannot** [*(Fr) ne peut pas*] **insinuate** [*(Fr) insinuer:* 'to hint, suggest', 'to insinuate oneself *(dans)*, to creep or worm one's way'; *(Fr) v. éverrer:* 'to worm', ~ to worm into' *(Cassell's)*—now a veterinary term: removal of a 'worm' under the tongue' *(La Langue Francaise)* ~ , (E) evert: 'to turn (a part of the body) outwards or inside out', ~ *(L) everto, (Fr) renverser:* 'to turn upside down, to overthrow, to throw down'—*(L) eversio:* 'an overthrowing'; *alt. v. miner:* 'to mine, undermine'] **with** [*(Fr) de, à, avec*] **you** [*(Fr) tu*] **in the behalf of** [*(Fr) en faveur de; au nom de:* 'in the name of'] **a** ~

~ n'Or cannot worm E.Vere Tu' de in the name of a ~

➤ The problem with worms, *(French) vers* … is that they are a canker, *(L) cancer, (Mid. Fr) cancer;* they are ever gnawing and consuming — *(Fr) ver rongeur:* 'canker', the ~ biting worm ~ . The *ver,* Vere, is a cancer that 'gnaws the heart' *(Timon),* and "like a **canker** in the fragrant rose, doth **spot** the beauty of thy budding name." *(Sonnet 95);* (E) bud: 'a swelling bud, a young shoot of a plant', likely refers to the Rose or Plantagenet. **Vere** is an embodiment of the attainder ("spot") that haunts our Poet's name. The challenge for Oxfordians is to truly *become* Oxfordians; they are not yet there. They must respect the wishes of the Writer and free him to be that that he is — Tudor-St Maur.

9 good play? I am not furnish'd like a Beggar, therefore

~ **good** [*(MFr) bien:* 'Indicating the quality or manner of something'—*(French) biens: mercier, wp* Cei-Mer, Seymour] **play** [*(Fr) récréation:* 'amusement, diversion; play' < wordplay *(Fr) recréer:* 'to re-create, create again' : *récréer:* 'to entertain; to divert, amuse'; < *(L) recreare:* 'to make or create anew'; *alt. (Fr) (Theat.) comédie; (Fr) jeu de mots:* 'play on words', as in this passage; *(Fr) joue le role de:* 'personate'—personation.]**? I am not furnish'd** [*(Fr) meublé:* 'furnished'—playing on (E) movable—variable < *(L) commovere*] **like** [*(Fr) comme:* 'as, like, in the way of', *çomme?*] **a Beggar** [*(Fr) mendiant: wp* ~ de Vir-Maur ~ , ~ of man ant ~, *(Fr) gueux:* 'beggarly', *wp jeu?*]**, therefore** [*(Fr) par conséquent*] ~

~ Mer-Cier re-creation? ★ (4) I am not Meur'able like a Man-Ant, for t'heir ~
~ Cie-Mer re-creation? I am not movable like a Man-Ant, for t'heir ~

➤ Beautiful Varronian wordplay with "beggar" at its heart. *(Fr) mendiant, wordplay* (E) men-de-ant, ~ de Vir-Maur ~ , is reinforced by "furnish'd", as movable or variable—Mo(v)er-able and Vere-iable. ROSALIND protests that she is not 'movable', such that she may play two roles at once. To 'de Vere' will never succeed and become what she/he truly is—**the line of the rose**.

10 to beg will not become me. My way is to conjure

~ **to beg** [*(Fr) mendier:* 'to beg for, implore'; *wordplay men-de-er* > ~ de Vir'er ~] **will** [*(Fr) vouloir, ordonner, léguer:* 'to leave by will, to devise'] **not become** [*wp (Fr) devenir:* 'to begin to be' < *(Fr) venir:* 'to come, to be coming', *wp (L) vener-* < *Venus:* 'love', the goddess *Venus:* 'personified love'; *alt. (Fr) convenir:* 'to become, to be fit or proper', *wp çonvenir:* ~ to become the son ~ , *(Fr) observer la bienséance:* 'observe de[c]orum'; *(Fr) agrémenter:* 'to set off, to ornament, adorn'] **me** [ROSALIND / ROSALINE, ~ the line of the Rose ~]**. My way** [*(Fr) mœurs:* 'manners, morals', *wp, surname Mœur*—Maur, St Maur, Seymour.] **is to conjure** [*(Fr) conjurer:* 'to swear together' < *(L) conjuro: II* 'to form a conspiracy or plot, to conspire'; likely *wordplay (L) conjunctus:* 'to yoke together, unite, wed'] ~

~ to 'de Vere' will not 'de Venus' me. ★ (5) My Mœur is to conspire together *[with you] ~*

➤ To make a Vere of a Maur (ant / maur) will not ad'orn ROSALIND. What a 'to-do', what a 'to-do'. Henry VII had thought it best to yoke the distinct elements together. Why not marry the warring factions into a single harmonious family, and through each successive generation as well? As their interests inevitably diverge, we may marry them together, again and again. Let's conjure: swear to conjoin in some manipulation of the *(French) de:* 'of, out of, made of'—origin—and (E) day, *(Fr) jour.*

11 and I'll begin with the Women. I charge you (O women)

~ **and I'll begin** [*(Fr) commencer*—by transitive wordplay we understand the *(French) commencer:* 'to commence', '(in English) has more formal associations with law and procedure'; *(Fr) çommencer: wp* St Maun(s) ER, which agrees with (E) charge > *(Fr) sommer.*] **with** [*(Fr) par*, *possible wordplay, surname* (Katherine) Parr.] **the Women** [*(Fr) femmes, femme:* 'married women, wives'—meaning married women, *(Fr) dames,* of the motherly type.]**. I charge** [*(Fr) sommer:* 'to charge, burden', *(Fr) sommation:* 'a summons'; *(Fr) charger:* 'to charge, burden', to impute, to charge with', *(Fr) accuser:* 'to impute, to charge with'] **you** [*(Fr) tu, wp, timesis* Tu-, Tudor] **(O women)** [*wp (Fr) Ô!: interjection*, by synechdoche—*O(rbe), (Fr) orbe:* 'globe, sphere', *(L) orbis:* 'a ring, disc, orbit, circle'—visually as well as figuratively, *bis:* 'twice' + *orum:* 'gold', hence Two-d'Or, Tudor; *(L) orbi terrarum:* 'the circle or orb of the earth', also *(L) unionum:* 'to join together', *cf. margarita:* 'a pearl' + (E) woman, *(Fr) dame*, (E) dame: *(see l.3,* ROSALIND addresses Lords and Ladies—Lords and Dames, likely referring to Queen Elizabeth as the Mother of O(xford).] ~

~ and I'll commence with the Dames. ★ (6) I Summon you (O[rbe] Mothers) *~*

➤ The letter "O" is associated with Oxford, and I have long thought it was simply the first letter of his title, but on further reflection, it makes better sense that it should be *Orbis*—the orb of the earth—and therefore *Terra,* figured as his mother. This solves the riddle of the "Union" < *(L) unio:* 'oneness, the number One' of Tudor—"**The Canons** *(lex)* **to the Heavens, the Heaven to Earth**"—the pearl, that is the prize of the mortal match between HAMLET and LAERTES *(Hamlet V. 2 250-55).* As usual with 'Oxford', the apparent fiction of allegory transforms to fact.

➤ Oxford plays a little loose with the c cedilla (ç), the soft c (sounds like s) in several words, as do the French. The Latin derived *(Fr) commencer* yields to *çommencer* (~ sommensé ~) in an effort to produce wordplay on his proper surname. According to modern Latinists, the same freedoms were enjoyed by poets of the Roman Empire. Note the *(Fr) ~ commencer / çommence ~* ('begin') is approximated in *(Fr) sommez* ('charge'). Similar wordplay continues in (E) charge, *(Fr) sommer.*

(E) women may be understood as a 'mature woman', *(Fr) femme,* or *(Fr) dame:* '(married) lady, dame'—(E) dame: 'a female ruler', 'lady' as feminine of 'lord' *(OED I.1).*

12 for the love you bear to men, to like as much

~ **for** [*(Fr) par*] **the love** [*(Fr) amour: wp, surname* Maur] **you** [*(Fr) tu, timesis, surname* Tu-] **bear** [*(Fr) porter:* 'to bear', *wp (Fr) porte:* 'door', *(Fr) endurer:* 'to endure, to bear'—in both cases suggesting Tudor.] **to men** [*(Fr) virile* < *(L) virilis:* 'belonging to a man'—hence, ~ to Vere ~]**, to like** [*(French) aimer bien,* playing on both *(Fr) aimer:* 'to love, to like' + *(Fr) bien: n.1* 'good, that which is useful, advantageous, a gift, mercy', 'a good'—*(Latin) merces, merx; alt. (Fr) bien: n.2* 'well, rightly, completely'] **as much** [*(Fr) autant:* 'as much, so much', (English) much: *1.1* 'great, in amount or quantity', referring to *(L) amplus:* 'great', *(L) amplius:* 'more', also *(Welsh) mawr:* 'great'] ~

~ for the a' Maur Tu-d'Or to Vere, to amour so'More ~

~ for a' Maur you have borne to Vere, to a'mour so much ~

➤ The context is played as woman's attraction to man, but the Love/a'Maur that is "borne" is not a child of Man *(Vir* / Vere)—the child is of *Venus, amor/amour*—and such an *amour* must bear a'Maur. The bond between the Queen, the so-called 'Venus' of England, and Oxford, is figured by the Poet as that of Venus and Aeneas—mother and child—in the stories of the *Illiad* and *Aeneid*. Oxford's frequent references to Troy, its defeat at the hands of the Greeks, and the founding of Rome/More, is based on that allusion. Like *Yggdrasill* or 'Odin's Horse', the 'World Tree' bears rose-red fruit, and like a DOGBERRY, the truth teller is a Lancastrian Aeneas ("An Ass", a *Morio* /'fool'). Like the acerbic BENEDICK, a' Maur may be "evermore tattling" *(Much Ado About Nothing II. 1 9).*

13 of this Play, as please you: And I charge you (O men)

~ **of this Play** [*(Fr) récréation:* 'amusement, diversion; play' < *wordplay (Fr) recréer:* 'to re-create, create again' : *récréer:* 'to entertain; to divert, amuse'; < *(L) recreare:* 'to make or create anew']**, as please** [*(Fr) plaire:* 'to please'—*wp* (E) play / player; *(Fr) contenter:* 'to content, satisfy', *wp* (E) content / content—*(Fr) contentment:* 'satisfaction' / *(Fr) contenu:* '(what is) contained, comprised', 'contents'] **you** [*(Fr) tu*]**: And I charge** [*(Fr) sommer:* 'to charge, burden', *(Fr) sommation:* 'a summons'; *(Fr) charger:* 'to charge, burden', to impute, to charge with'*(Fr) charger, wordplay charge:* 'to charge, burden', to impute, to charge with', (E) *wp* burden: *'somme', wp, surname* Sommer, St Maur; *(Fr) accuser:* 'to impute, to charge with'] **you** [*(Fr) tu, wp, timesis* Tu-, Tudor] **(O men)** [*O(rbe), (Fr) orbe:* 'globe, sphere', *(L) orbis:* 'a ring, disc, orbit, circle'—visually as well as figuratively, *bis:* 'twice' + *orum:* 'gold', hence Two-d'Or, Tudor; *(L) orbi terrarum:* 'the circle or orb of the earth'—see note "O women", line 11.] ~

~ of the re-creation as content you: And I Summon you (O[xford] Veres) ~

~ of the re-creation as give content to you: And I Summon you (O[xford] Vires ~

➤ In a superficial reading, the "Play" is *(Fr) comédie,* a *récréation;* but we must allow the obvious twist on *(Fr) recréation:* 're-creation'. The Wit invested in Oxford's 'Shakespeare' is far greater than most in the audience could catch on hearing. As we have noted before, the contention of some that the plays were intended to be seen and not read, is a facile evasion. They are absolutely entertaining in the playhouse, but the unrivaled Art can only be experienced by reading again and again.

Here we find play on the notion of (E) content, as *(Fr) content:* 'content, satisfied, pleased' against *(Fr) contenir:* 'to contain, hold'.

14 for the love you bear to women (as I perceive by your

~ **for the love** [*(Fr) amour, wp, proper surname* a' Maur] **you** [*(Fr) tu*] **bear** [*(Fr) porter, endurer*—as in l.12] **to women** [*(Fr) femmes:* 'married women, wives', *(Fr) dames:* 'a female ruler', 'female head of house'] **(as** [*(Fr) comme, wp* Som-] **I perceive** [*(Fr) apercevoir:* 'to catch sight of; to understand, comprehend'—(E) apperceive < *(Fr) aperçu:* 'rapid view, (by) a glance', 'rough estimate, summary'—*wp (Latin) aper, verres:* 'a boar' + *sus:* 'swine, pig, boar'] **by** [*(Fr) par, wp, surname* Parr (?), coupled with

"your" suggests Parr-Seymour, which was the state of Thomas Seymour's (Oxford's father) married state.] **your** [*wp* (E) y-, *prefix*: 'the same' + our = Same-our the common syllable of Tudor and Seymour.] ~

~ for th' Maur Tu-dor to Dames (as I view Veres by Same-our ~

15 simpering, none of you hates them) that between you,

~ **simpering** [*(Fr) sourire niais:* 'simper', *wordplay (Fr) sourire:* 'to smile' : *souris:* 'mouse' + *(Fr) niais:* 'foolish'—*wp* ~ silly smile ~ , ~ mousey fools ~]**, none** [*(Fr) aucun:* 'none, no one, not one'—*wp (Fr) auçun (?),* ~ to the Son ~] **of you** [*(Fr) tu*] **hates** [*(Fr) haïr:* 'to hate, detest', *wp (Fr) héritier:* 'an heir'; *(Fr) avoir en horreur:* 'to have in horror'; *wp, forming verb O'dieux/O'dieus*—O'Tudor.] **them)** [*(Fr) les*] **that between** [*(Fr) entre*] **you** [*(Fr) tu,* perhaps combined, (E) between you, ~ between *Tu* ~: *(Fr)* '*entre les deux', 'entre tu deux'*]**,** ~

~ Mousy Foolishness, not One de'Tu Or'heirs them) that between Tu-deux, ~

~ Mousy silliness, not One of Tu'de O'dieuxs them) that between you, ~

➤ As the surname Seymour doubles Sea and *Môr,* Tudor doubles Two and *Deux.*

16 and the women, the play may please. If I were a Woman,

~ **and the women** [*(Fr) femmes, dame,* (E) dame: 'a female ruler, superior, or head', 'feminine of Lord (see l.3—Lords and Ladies are addressed.]**, the play** [*(Fr) récréation:* 'amusement, diversion; play' < wordplay *(Fr) recréer:* 'to re-create, create again', (E) re-creation: 'the action or process of creating again or in a new way' *(OED)*] **may please** [*(Fr) contenter:* 'to content, satisfy', *wp* (E) content : content—*(Fr) contentment:* 'satisfaction' : *(Fr) contenu:* '(what is) contained, comprised', 'contents']**. If** [*(Fr) si, quand*] **I were** [*wp* (E) were: 'man'—*(Fr) viril:* 'male', *wordplay* vVere (?)] **a Woman** [*(Fr) femme, dame*]**,** ~

~ and the Dames, the re-creation may (re-)content. ★ (7) If I VVere a Dame, ~

➤ There is "much **virtue** in ***if*** " (TOUCHSTONE *V. 4 101).* The strength of virtue is in 'the quality of the soul', encompassing *(Fr) valeur:* 'value, worth', as well as 'valor, bravery, courage'; virtue includes *(Fr) mérite:* 'merit, worth, attainments'. The Latins conceived virtue to be a manly quality derived from *(L) vir:* 'a male person', and *(L) virilis:* 'of or belonging to a man', 'strength, vigor', but in transferred senses it was extended to 'goodness and moral perfection' in all mankind. TOUCHSTONE considered the peacemaking force of "if" to temper the anger of quarrels; ROSALIND sees if's potential in the question of virtuous motherhood to calm contention for the Crown. If she vVere a 'Dame'—which she is not, or rather, she may 'become'—she might "Farewell"/*faire-bien* (Todo'r Mercier — 'To do Good').

17 I would kiss as many of you as had beards that

~ **I would** [*(Fr) vouloir: subjunctive veuille, wp veule:* 'soft', 'tender'; *i.e.* the first person declination will say something about the speaker; likewise other declined forms will describe others.] **kiss** [*(Fr) baiser,* sometimes played as *(Fr) baisser:* 'to lower'—such that the effect of the "kiss" is to diminish the 'beard'; *(French) embrasser:* 'to embrace, clasp; to kiss', *(figurative)* 'to encompass, to encircle, to avail oneself of'] **as many** [*(Fr) beaucoup, divers:* 'different'—*wp, surname* de Veres] **of you** [*(Fr) tu*] **as had** [*(Fr) porter:* 'to bear, to wear'—as a loan from *(Latin)* Vere; *alt. (Fr) avoir*] **beards** [*(Fr) barbe:* 'hair of the chin and cheeks', possibly playing on ~ heir of *(L) gena/genus* ~ (?)—family heir; *alt. (figurative)* 'mature' > *(Fr) mur, wp, surname* (Sey)Mour; *alt. (Mid. Fr) barbe:* '*masque imposé aux lépreux'*, ~ mask imposed on lepers ~ with *wp (Fr) lépreux:* 'leprous, lepers' and *lièvre:* 'hare'/heir] **that** ~

~ I would encompass as de'Veres of you as VVear masks that ~

➤ The "beard" is intended as 'mask' or disguised.

18 pleas'd me, complexions that lik'd me, and breaths that

~ **pleas'd** [*(Fr) content:* 'satisfied, pleased'; *(Fr) contenu:* '(what is) contained, comprised', 'contents'] **me, complexions** [*(Fr) complexion:* 'constitution; disposition, humour'] **that lik'd** [*(Fr) aimer:* 'to love, to be in love with, to like'] **me, and breaths** [*(Fr) (figurative) 'vie, existence', 'respiration'—wp, timesis re:* 'again, anew' + *esprit:* 'soul, vital breath, disposition, meaning' > *(Fr) disposition:* 'disposition, arrangement'] **that** ~

~ contented me, humours that I lik'd, and re-spirit'ions that ~

~ gave me proper content, temperaments that a'Maur'd me, and Vie(r)s that ~

19 I defi'd not : And I am sure, as many as have good

~ **I defi'd** [*(Fr) défier:* 'to defy, to challenge'; 'to set at defiance'; *(Fr) braver:* 'to brave, to dare'—to-dur, Tudor; *wp* (E) divide (?); *(Fr) somptueux—wp* Som-Tu (?)] **not** [*(Fr) non*] **: And I am sure** [*(Fr) sûr, ratiociner (< (L) ratio):* 'reckon, figure'], **as many** [*(Fr) beaucoup, divers:* 'different'—*wp, surname* de Veres] **as have** [*(Fr) avoir < (L) habere, wp* (English) harbor—*(Fr) porte:* 'door', Tu-d'Or.] **good** [*(Fr) biens:* 'good', *marchandise: 'commerce'—wp Sommers,* 'goods, commodities,'] ~

~ I D'ared not : And I Rey' son, as de'Vers as have com'Mer-Sea'all ~

~ I Tu'Dure not : And I Som'Mur as di'Veres as import Som'Mer-Sea' All ~

20 beards, or good faces, or sweet breaths, will for my kind

~ **beards** [*(Mid. Fr) barbe: 'masque imposé aux lépreux'*, ~ mask imposed on lepers ~ with *wp (Fr) lèpreux:* 'leprous, lepers' and *lièvre:* 'hare'/heir], **or** [*reverse (Fr) or:* 'gold'] **good** [*(Fr) biens:* 'goods', *(Fr) commerce*—Sommers, St Maur's; 'merchandise'—marketable; opposite "good beards" are 'bad beards', *(Fr) mauvais barbe—mal barbe, mâle:* 'male', *virile*] **faces** [*(Fr) visage:* 'countenance, look, air', *wp (Latin) vis:* 'force', *(Fr) vis:* 'worm, screw', + age: -age, *suffix:* 'forming nouns denoting something belonging..to what is denoted by the first element'—(E) worm, *(Fr) ver*], **or** [The active element in Tudor and Seymour.] **sweet** [*wp (Fr) suite:* '(the) rest, those that follow', 'succession'—succeeding; *(Fr) doux:* 'sweet, fragrant', 'charming, pleasant'—as the essence of Tudor, *(Fr) faire:* 'to do'] **breaths** [*(Fr) (figurative) 'vie, existence', 'respiration'—wp, timesis re:* 'again, anew' + *(Fr) esprit:* 'soul, vital breath, disposition, meaning' > *wp (Fr) [re] spiration:* ~ to re-spirit ~ , ~ to re-soul ~ ; *(Fr) disposition:* 'disposition, arrangement'], **will** [(E) good-will, *(Fr) bonne volonté:* 'to be willing'; *alt. wp (Fr) volontaire:* 'willingly, voluntarily, spontaneously'] **for** [*(Fr) par, de, à, vers, depuis, en faveur de'*] **my** [*(Fr) mon, wp, homophone (Fr) mont > sommet: wp* 'summit' *— St Maur*] **kind** [*(Fr) genre:* 'genus, species, sort', 'manner, airs, affectation'—*wp* (E) heirs] ~

~ Masks, Or Sea'Mer Vis'ages, Or succeeding 'Spirits Will' Vere my familial ~

➤ The "beard" refers to disguising the face, and particularly: 'hiding the offensive scars of leprosy', *(Fr) lèpra, (L) lepra.* It appears the Artist plays with the idea of masking the heir, hare—*(Fr) lièvre, (L) lepus, lepor, leporum*—and masking leprosy. The Line of the Rose—ROSALIND—weighs the need to mask the Heir, with the need to present an heir for the Line of the Rose. Another play may be found in that which she 'bears', *(Fr) porter,* or endures, *(Fr) endurer,* at the hands of Robert Dudley, Earl of Leicester, and his father, 'the Bear', the Duke of Northumberland. This is reinforced by contracting "cur'sie" (next line).

21 offer, when I make cur'sie, bid me farewell. Exit.

~ **offer** [*(Fr) tendre:* 'to offer one's cheek', *wp (Fr) mou, mol, molle:* 'soft, mellow'—(E) tender, *(Fr) mûr:* 'mature, mellow', *(Fr) front:* 'face, countenance'—'the look, or expression of a person's face'], **when** [*(Fr) alors:* 'then, at that time'; *(Fr) lorsque:* 'when', *(Fr) lors:* 'then'—*wp* All Or—*(Fr) tout d'Or; alt.*

'*(Fr) où/ou* = (E) 'where'/'or, else'] **I make** [*(Fr) faire:* 'to do, to make'] **cur'sie** [(English) cur: 'dog', *(Fr) chien bâtard, chien errant—(Latin) canis/canes—wp (Fr) gris: wp, surname* 'Grey' + sie—likely < *(Fr) seoir:* 'to suit, to become', *subj. il/elle siée:* 'would suit'; *alt. (Fr) révérence:* 'to bow'—*wordplay* re-Vere'ance of Oxford 'becomes' the *(Fr) gris* Suffolk-Greys.]**, bid** [*(Fr) enchère:* 'to bid', to become dearer'—de'Or-er] **me farewell** [*wp* (E) fare/*(Fr) faire:* 'to do' + (E) well, *(Fr) bien:* 'good'—*(Fr) mercier,* Cie-Mer]**.** ~

~ ***Mûr, when I faire Cur'sie, en-dear me Tudo'or-St Maur.*** ~ *Exit.*

~ Mûr, when I make Grey-ish, en-de'Or me Tudor-Mer'Sea-ish. ~

~ Mûr, when I faire re-Vere'ence, en-d'Or me Tudor-Mer'Sey-ish.~

➤ I think there is no doubt, Oxford wishes us to know that the re-Vere'd de Vere is a bastard—a false identity, and a bastard dog to boot—a *chien bâtard*. No disrespect is meant, I think, towards the renowned de Vere family; the Poet is neither a bastard nor a de Vere—he merely intends to expose criminal manipulations by the Queen's ministers as they concern himself and the Queen. The Cecils saw that peace and marriage between the Tudor families was good for the State; however, brokering that peace, yet also maintaining the struggle between them, could be more profitable.

Let's consider the pervasive use of words that hint at the Poet's names. Oxford tells us his work—every word almost—reveals his names, his birth, and the means by which his succession is lost. Showing the structure of wordplay certainly emphasizes his name, but produces a confusing mass of Vere-Tudor-Maur repetition. To help clear this mess, I'll include a hybrid interpretation that retains words that, though played, are necessary to find meaning beyond just his names. This second piece is evidently concerned with the substitution of **St Maur** with **de Vere**, and its affect on **Tudor**. Obviously the principal change is the Queen's status. Hence, we may see the courtship of ORLANDO and ROSALIND as a political courtship within a mis-aligned family — ORLANDO loves ROSALIND, but not in *'that way'*.

Once More: ***Epilogue***

color code: **Seymour / St Maur** **Tudor** **de Vere** **Play / Re-creation**

★ *(1)* ***~ It is not the Mœur to see the Dame the 'Say-More':***
But it is Sans Maur, deformed Tout d'Or, to See
the Lord the Pré-face. ★ *(2)* ***If it be Vere, that a Bovin ad-Vere's,***
without male son; 'tis Vere, that a Bovine re-creation needs not a St Maur'ie.
★ *(3)* ***All the Same, to Bovines they do use Mer'Ses-d'Ors sons: and Mer'Ses ~***
re-creations prove the male heir by the means of Mer'Ses St Maur'ies:
In which State am I All' Or, that am neither a Mer-Ses' St Maur'y,
n'Or cannot worm E.Vere Tu' de in the name of a
Mer-Cier re-creation? ★ *(4)* ***I am not Meur'able like a Man-Ant, for t'heir***
to 'de Vere' will not 'de Venus' me. ★ ***(5) My Mœur is to conspire together*** *[with you]*
and I'll commence with the Dames. ★ *(6)* ***I Summon you (O****[rbis]* ***Mothers)***
for the a' Maur Tu-d'Or to Vere, to amour so'More
of the re-creation as content you: And I Summon you (O*[rbis]* ***Veres)***
for th' Maur Tu-dor to Dames (as I view Veres by Same-our
Mousy Foolishness, not One de'Tu heirs them) that between Tu-deux
and the Dames, the re-creation may *(re-)****content.*** ★ *(7)* ***If I VVere a Dame,***
I would encompass as de'Veres of you as VVear masks that
contented me, humours that I lik'd, and dispositions that
I D'ared not : And I Rey' son, as de'Vers as have com'Mer-Sea'all

Masks, Or Sea'Mer Vis'ages, Or succeeding 'Spirits Will' Vere my familial Mûr, when I faire Cur'sie, en-dear me Tudo'or-St Maur. ~ Exit.

Once More: A partial regression of the ***Epilogue***

color code: **Seymour / St Maur Tudor de Vere Play / Re-creation**

★ *(1)* ~ ***It is not the Fashion to see the Queen a 'St Maur':***
But without Maur, it is deformed Tudor to See
the Lord the Pré-face. ★ *(2)* ***If it be a Verity, that a Bo'vin is adverse —***
without male son; 'tis Vere, that a Good re-creation needs not a Summary.
★ *(3)* ***All the Same, to Bo'vins they do use Good boy sons: and Good*** ~
re-creations prove the male heir by the means of Good Summaries:
In which State am I Tudor, that am neither a Good Summary,
n'Or cannot worm E.Vere to Tudor in the name of a
Good re-creation? ★ *(4)* ***I am not Maur'able like a Man-Ant, for t'heir***
to 'de Vere' will not faire me 'de Venus'. ★ ***(5) My Custom is to conspire together,***
and I'll commence with the Dames. ★ *(6)* ***I Summon you (O[rbis] Mothers)***
for the a'Maur You bear to Vere, to amour such Mores
of the re-creation as content you: And I Summon you (O[rbis] Veres)
for th' Maur You-bear to Dames (as I See-Veres by our Same-
Murs Foolishness, not One of You Or'heirs them) that between Tu-deux
and the Dames, the re-creation may *(re-)****content.*** ★ *(7)* ***If I VVere a Dame,***
I would encompass as di'Veres of you as VVear masks that
contented me, humors that I lik'd, and dispositions that
I D'ared not : And I Rey' son, as di'Vers as have Som'Mer Sea'all
Masks, Or Sea'Mer Vis'ages, Or succeeding 'Spirits More', Vere my familial
Mûr, when I faire Cur'sie, en-d'eor me Tudo'or-St Maur. ~ Exit.

As You Like It V. 3 15-32 "It was a lover and his lass"

Songs — With di'Verse meaning.

> "At the age of thirty-two **William Cecil** faced the greatest crisis of his short but sparkling political career. **In June and July 1553 he was caught up in the most spectacular *coup d'état* of the Tudor century.** He put his name to a plan to subvert the will of King Henry VIII by setting Lady Jane Grey on the English throne instead of Henry's eldest daughter, Mary. Everything Cecil had worked so hard to achieve for over half a decade rested on the fragile life of a dying boy-king and on the success of what, however it was dressed up, was pure treason. In the hard school of Tudor politics, this was the toughest lesson of all."
>
> (Alford, Stephen; *Burghley, William Cecil at the Court of Elizabeth I* … 2008, p.50)

Cecil had already been party to a spectacular political maneuver in the disappearance of a child whose place in history is only a rumor … except in the allegories of 'Shakespeare'. There, he is the *raison*

d'être — the grounds *for,* and central fact *of.* I speak of a son born to Princess Elizabeth Tudor and to her guardian, Admiral Thomas Seymour. This child did not so much 'disappear' as endure a *metamorphosis*. Today, Elizabeth's son is called Edward 'de Vere' *(1548-1604, 17th Earl of Oxford),* or perhaps you've heard of him under a *nom de plume* — 'Shakespeare'.

It appears that Cecil rendered face-saving, perhaps life-saving, service to young Elizabeth, that would bring the brilliant civil servant and his family perennial dividends. Others received large benefits too: the Dudley family, the Nicholas Bacon family, the Sydneys—the list is surprisingly long (Chamberlin, p.171-73). Yet a question remains: was this munificence an act of loyalty to old friends, or generosity by coercion. The latter seems more likely, since those who received were consistently among supporters of the Suffolk-Tudor family — those who had sided with John Dudley *(Duke of Northumberland),* in the struggle *(1553)* for accession following the death of Elizabeth's brother, King Edward VI. Was some great debt owed to Cecil *et alia?*

Who believes in Shakespeare's political innocence? 'Well, among our people, this is to be considered a chump. It's like losing your citizenship' (see the wisdom of SKY MASTERSON, *Guys and Dolls)*. Oxford was raised in the homes of Sir Thomas Smith and William Cecil *(for crying out loud)*—he is blind but to political significance; and so, songs that appear "simplistic and trivial" according to musicologists, will yet contain surprises. The Furness *Variorum* for *As You Like It,* Vol. VIII *(1891)* has early commenters Malone and Steevens disparaging *"It was a lover and his lass"*, and German translator Dorothea Tieck *(1799-1841)* called it an "utterly silly ditty" *(p.262).* In this essay we will see that some expositors have not fully appreciated the role of Wit in *'Shakespeare'*.

Because banishment, and the usurpation of inheritance and political power, are the key events of the play, perhaps we should expect that any songs will be tied to those themes. The Artist's 'Supra-text'—as we interpret it—the autobiographical level of composition (*Shakespeare's Damnation;* oxford-seymour.com), shows censorable political content waiting to be discovered. Let's see how silly this ditty is.

While ROSENCRANTZ & GUILDENSTERN—HAMLET surrogates—must appear to say *(II. 2 248)* "anything *but* to the purpose", the Poet, as HAMLET, will never allow them to do so. They will always tell ~ everything *to* the purpose ~ yet circumspectly. T'heir's the rub! For should they succeed in avoiding Oxford's subject, the "rub", *(Latin) delere:* 'to blot out, obliterate'—will delete the Heir of Tudor. Of course, despite Oxford's best efforts, this has happened. How can we reverse our misperception? We will try to discover the Artist's true name, origin, and purpose, from his ***'ev'ry Line, each Verse'***.

So let's look To't(or). Consider the '**hoarse**' singers who are, in faith, both in perfect tune, like '**two Gypsies on a horse**' *(V. 3 12);* this is wordplay: (E) **gypsy**: Egyptian = 'Moor', or 'Two t'Horse Moors' ~ 'Tu-d'hor-Maurs' ~ . TOUCHSTONE, who may sit between them, will be a *daimon* shared between the Tudor-Maurs. I suggest this jest has roots in the interrogation of Princess Elizabeth's role in the Seymour Affair of 1549. Investigator Sir Robert Tyrwhitt believed Elizabeth was guilty of some liaison with Admiral Thomas Seymour, and that her responses to questions had been coordinated with those of 'Kat' Ashley and Sir Thomas Parry … "**they all sing one song**" he said (Starkey, David; *Elizabeth, The Struggle for the Throne,* 2000, pp. 65-75). It was an evasive 'song'. Our concern now is a lyric from *As You Like It,* telling the truth of the same matter that troubled Sir Tyrwhitt in 1549.

By cautious wordplay, the intent of this song is to tie the execution of Admiral Thomas Seymour to an assault on the Tudor monarchy by Reformist ministers of state. Not much is known of Lord Thomas' faith, or if he was faithful at all. His efforts had been to ensure the continuity of the monarchy by the reconciliation in marriage of divided cadet lines of Tudor and Plantagenet descent, following a successful strategy established by King Henry VII. Thomas' elder brother, Lord Protector Edward, a loyal Reformist, believed the stability of the State would best be obtained by religious unity, and heavy handed Calvinism was his choice. Somerset, as Regent, urged his young nephew, King Edward, towards this more extreme

Protestant state religion, and by late 1548, popular Sir Thomas became an objectionable presence to the Regency. Somerset's little brother might derail his religious, and more importantly, financial ambitions. In 'defense' of Protector Seymour, he had engaged the English army in an occupation of southern Scotland including major battles in 1547-48 ('The War of Rough Wooing'), as well as suppressed popular uprisings against the new religion, particularly in Cornwall and Devon. Protector Somerset was overextended.

From Edward VI *(reigned 1547-53)*, and briefly in Jane I *(r. 1553)*, to Mary I *(r.1553-58)*, then to Elizabeth I *(r. 1558-1603)*, the Tudor Crown was held by women or children who proved to be manageable in the hands of 'regency men' determined to impose their will upon the populace. Young Edward VI had both Seymour and Dudley regents; Jane was a puppet in the hands of John Dudley; Mary Tudor was dominated by her husband Philip II of Spain; Elizabeth was manipulated (if we listen to Oxford) by Dudley and Cecil overlords. The inclination of Elizabeth had been to follow her father's 'Anglican-Catholicism'—the essential change being to make the king independent of Rome—and though a process of settlement *(1559)* between the Reformist and Catholic factions was attempted by Sir Nicholas Bacon and William Cecil, the solution would not satisfy everyone. (see Rex, Richard; *The Religion of Henry VIII,* 2014).

This song is a madrigal; the melody is thought to be by Thomas Morley *(1557-1602),* who composed a number of songs in the Italian madrigal style, but the lyrics are, without doubt, by Oxford's 'Shakespeare'. It associates **a'Maur**—the St Maur name—with the myth of Dionysus. Both the father, Thomas, and son, Edward, are figuratively '**lovers**' and '**liberators**' of one woman: Elizabeth Tudor — Thomas as husband to the princess, and Edward as her son. Both seek to free the English Monarch and people from oppression, especially the constraints placed upon them by the most powerful. Thomas Seymour bristled under his brother and master, Edward 'Somerset', but "what a falling-off was **there**", ~ ***t'heir*** ~ *(Hamlet I. 5 47)* when the headsman struck a second blow … His only son, Oxford, contrived a more cautious approach and kept his head by equivocation.

As with the many great set pieces, Oxford's songs are constructed of wordplay upon his names—'Vere', Tudor, and Maur. Despite the limitation, I think he succeeds fairly well; especially if we remember: ~ what E.Ver Tu Do(r), St Maur ~ , "**What ever you do, Buy.**" (see *First Folio,* Heminge & Condell). Particularly dizzying is wordplay on **spring**/**assault** — green, *vert, printemps*/salt, sault, assault/*sauter, assaut* — much of it merely implied in Varronian wordplay or by sleight of context. When reading, remind yourself that all 'Shakespeare' is constructed of subtle rhetorical ***noema:*** '**a figure of speech whereby something stated obscurely is nevertheless intended to be understood or worked out.**' *(OED)* Following the song TOUCHSTONE concludes there was "no great matter"/~ *no* ***Mawr*** *mater* ~ in it (with a little Welsh in *mawr)*, but discusses with the PAGES whether 'Time'—*(French)* *temps, heure/Or*—was lost … perhaps 'Time' (Cecil) has lost track of time, *(Fr)* *heure / heurt)*. There will be multiple meanings—Always.

For the sake of argument, assume Oxford is not mistaken — that by 1559 there were but two Crown Tudors, Elizabeth *Regina* and her son, Edward. There is a double nature in Edward's existence. By an arrangement in which he has no say, he is obliged to take the name 'Edward de Vere' and act as if his interests lie with the Suffolk-Tudor faction. Running through all 'Shakespeare' we find this Dionysian split, by which the parentage of a 'god' is divided among 'two-*Dieux'.*

The Rites of Spring and the rights of spring; commemorating a political murder.

"with windlasses and with assays of **bias**, by indirection find directions out …" *(Hamlet II. 1 64-65)*

The misconstruction of history is as easy as misconstruing words. Take the word 'bias' in the short passage *(above)* from *Hamlet*. It makes sense as the *3* 'tendency to favor or dislike a person or thing'; yet, it may also mean *1a* 'a slanting or sloping line'—the pitch of a roof, or a line of descent, for example. In French, the word 'bias' may be translated as *gré:* 'one's wish, pleasure, or inclination'. It is

pronounced much like the surname Grey—that of Lady Jane, England's 'nine-days queen'. 'Bias' may also suggest *(Latin) bi:* 'twice' + *as/assis:* 'portion' (of an inheritance), ~ double inheritance ~ .

➤ Below each line, see an examination of Oxford's wordplay. This is based on my understanding of a method of transposition, including translation, that varies the meaning of his work by double-entendre, and allows a 'supra-text' to reveal secret political matters. Each word is 'defined', showing standard literal or figurative uses that may change meaning entirely. I suggest Oxford 'roughed out' a passage in English, then explored polysemy in English and a reference language (here French). He used wordplay by synonymy, homonymy, and a broad range of rhetorical figures to speak a double language. The result is often obscure and poetic. Poetry dominates 'Shakespeare', I think, because prose would make his irregular meaning plain, or at least, more easily discovered. This would bring censorship, or worse. See discussion of Roger Ascham's method of translation on p. 69.

As You Like It V. 3 15-32 (Adapted from *First Folio* printing)

PAGE 1 & PAGE 2, TOUCHSTONE (sing)

color code: **Seymour / St Maur** **Tudor** **de Vere** **Suffolk-Grey Re-creation**

1 **Original from *First Folio*** It was a Lover and his lass,

Examination of wordplay ~ **It was** [*(French) c'était: wordplay (Fr) c'été:* 'summer'] **a Lover** [*(Fr) amant, amoureux:* 'a lover, sweetheart'; the capitalization often signals a proper name, but not always.] **and his lass** [*(Fr) jeune fille, (MFr) jone < (L) jovenis: (Fr) jupiter, dieu,* sometimes played as the 'Do' in Two-do, Tu-dieu, Tudor + *nis, nièce:* 'niece'—*(Fr) jouve'nièce (?),* Jove's niece, Tudor niece; *alt. wordplay* (English) loss, pert: 'loss, that which is lost' < *(Fr) perte < (MFr) perde < (L) perdita; alt.* (E) pert, *variant of* (E) purty: 'pretty' < *(Dutch) prettig:* 'pleasant, nice, agreeable'], ~

Transposition ~ ***It was a' Maur'eux* and his *loss*,** ~

~ *[Summer] a St Maur, and his niece,* ~

Discussion ➤ A plausible reading indicates a loving man and his young lady are the subject. The time of year is near the spring equinox and Easter, and with rites of spring on their minds, they wander the fields. The scene is positively Pastoral. However, a different understanding might catch the conscience of Oxford's Queen. The first stanza sets the stage, with Zeus-the-Father/Thomas Seymour soaring above the land. According to myth, Zeus saw Semele, a mortal woman, sacrificing a bull and later bathing to wash the blood from her body. We are reminded of the 20th of March, 1549, the day Admiral Thomas Seymour, was beheaded for his role in the Seymour Affair. That signal event involved a struggle for regency powers conferred upon the uncles of King Edward VI *(reigned 1547-53),* by the will of Henry VIII (Maclean, John, *The Life of Sir Thomas Seymour*, 1869). Note: Edward Seymour *(Protector Somerset),* frequently signed his letters spelling his surname Semel.

The "lass"/loss of five lives, literally or figuratively, are entailed in this story. Katherine Parr, the last wife of Henry VIII, died but lately *(5 Sept. 1548)* of puerperal fever: "a uterine infection developing from childbirth." Her child, Mary Seymour, was placed in the care of Katherine Brandon *(1519-80),* dowager Duchess of Suffolk. Mary disappeared from history in 1550, shortly after the Duchess had written to complain of the expense of maintaining the child, and it seems likely she was transferred, perhaps in name only, to the family of John de Vere, 16th Earl of Oxford. Mary, became Mary de Vere, and married Peregrine Bertie, *Baron Willoughby de Eresby*, son of the very same Duchess of Suffolk (!).

'Lord Seymour of Sudeley', who our Poet, Oxford/'Shakespeare', clearly believes is his father, was commanded to surrender himself to answer 33 charges by the Privy Council, issued the 17th January 1549. The heaviest article against Thomas was repeated attempts to marry young Princess Elizabeth. His brother, Edward Seymour, Lord Protector of the Realm, became his principal opponent

— Thomas was a goner. However, Protector Seymour/'Somerset' was so reviled for the 'murder' of his popular brother that he was easily toppled from the Regency, and beheaded in 1552 (Maclean).

Princess Elizabeth went on to become one of the more beloved monarchs of England, and so few knew of her secret, she was thought to be in full control of Elizabethan polity. Yet former principal secretary to Edward VI, Sir Thomas Smith, maintained that she made few decisions herself; she submitted most substantial matters to her powerful counsellors R. Dudley and W. Cecil.

The life of her unacknowledged son is the subject of 'Shakespeare', these essays, and this song. For a more direct figuring of the material, see *Titus Andronicus*. AARON THE MOOR shares important facets with Admiral Thomas Seymour; and his "**coal-black-calf**" by TAMORA *(< Latin: ~ Same-Or ~)* — that calf is Oxford — a "graven", "molten calf" fashioned from *tout d'Or* ~ heir-Rings ~ *(Exodus 32)*.

➤ Easter is celebrated on the Sunday following the first full moon on or after the spring equinox; it fell on 27 March in 1549. The *coup* against Thomas Seymour may recall his execution as a sacrifice for the life of another—Princess Elizabeth Tudor—while alluding to the sacrifice of Christ.

➤ In *Sonnet 76,* the Poet tells us "**every word doth almost tell my name,** / Showing **their** birth, and where **they** did proceed …". There are infrequent uses of anything resembling Shakespeare, Derby/Stanley, or Marlowe; but if we consider the English language—together with French and Latin as sources of appropriations—all 'Shakespeare' is literally built of variations on St Maur, Tudor, and Vere.

2 With a hey, and a ho, and a hey nonino,

~ **With** [*(French) avec, de,* ***par*** (by means of); *wp, surname* Parr, Katherine Parr wife of Oxford's father, Thomas Seymour—*see As You Like It IV. 1 145* "Parrat" (Parrot), as Parr + Rat = Same-*Mur(is); alt. (E)* par: 'a set of two things of the same kind', ~ the same ~ , *wp, timesis, surname* Seym-(mour)] **a hey** [*interjection (Fr) hé!* 'hoy, for calling, warning', 'why! **well**! I **say**!'—*wp* (E) well, *(Fr) biens, marchandise:* '**goods**',-*(L)* ***merces***—epithet for Seymour; *alt. (Fr) hai!: interj.* '**well**!'; *alt. (Fr) hein!: interj.* 'hey, what'; (E) hey: *1a* 'a call to attract attention; an exclamation expressing exultation, incitement'], **and a ho** [*(Fr)* ***haut:*** 'high, elevated, chief, principal'—*(L)* O, as a abbreviation stands for *omnis:* 'all', or *optimus:* 'highest'; *(Middle English)* variant of 'one'; *alt.* variant of (E) o: '**ever**, always, throughout eternity'], **and a hey** [*above*] **nonino** [(E) nonny-no: *1* 'refrain, especially one with no definite meaning', *2* 'something unimportant; a mere trifle'—nonetheless, Oxford does have a definite meaning in mind, probably accessible by the reference language; it is surely something important'—likely derived from *(Fr)* ***non être:*** 'non-entity, non existence', hence *(French) ~ non est, non ~* > (English) ~ not non-existence ~ , or perhaps *(L) nemo:* 'no one, no man' > *(L) nemo non:* 'everyone, all'], ~

*~ **Parr** a **Maur**, and a **d'Or**, and a **Nothing**-**Maur**, **No**, ~*
~ A Same-Maur, an' Tud'Or, and Maur-Nothing No, ~
~ With a Well!, and High!, and a Why! Nothing, No, ~
~ Par *an* hé, *and an* haut, *and a* hé non est, non, ~

➤ ***'Shakespeare' puzzles his Queen.*** I firmly believe there is no true 'nonsense' in 'Shakespeare'; we are expected to discover well-defined or coherent solutions to his ***noema***. The madder the words, the deeper the secret significance. Where can one find defined solutions? In your dictionary.

➤ All the principal players in the historical drama are listed here: Parr, a Maur (x2), Tudor, Oxford. How shall I distribute the colors of 'de Nothing'? If we think "too precisely" (in the Puritan way), we arrive at "**one part wisdom** / And **ever three parts coward**—"; but by now, I think we are wise to the Poet; I suggest he is ~ **one part coward** / and **three parts wisdom** ~ *(Hamlet IV. 4 42)*. The extra-legal Bill of Attainder—attainder without trial—against Thomas Seymour had strange consequences

for his family. Was this retaliation by Parr? Did she or her faction annihilate the child of the Princess and her illicit **a'Maur** to punish Thomas Seymour? to advance her religion? or to protect Elizabeth?

Any representation of Katherine Parr as an agency of the Suffolk-Tudors likely includes Queen Katherine's reform-minded friends at the court of Henry VIII, an influence that continued in the reign of Edward VI. These ladies include the Katherine Willoughby *(1519-80, Duchess of Suffolk),* Joan Champernowne *(~ 1512-53, Lady Anthony Denny),* Anne Seymour *(1512-87, née Stanhope, Duchess of Somerset),* and Jane Dudley *(1508-55, née Guildford, Duchess of Northumberland)*. They wished to go further than the mandates of Henry VIII, and to approach those of John Calvin.

➤ On the 10th March, 1549, the Privy Council passed a Bill of Attainder against the Admiral, and on the 15th, Hugh Latimer, Bishop of Ely, visited him in the Tower to advise and comfort the condemned. There, Seymour requested the presence of Hugh Latimer, Protestant Bishop of Worcester, to attend him on the scaffold for his execution; this may have been intended to soften the resolve of Protector Edward Seymour, against his brother; or it may indicate a preference for the reformed church.

3 That o'er the green cornfield did pass,

~ **That o'er** [(English) over: *3a* 'indicating the object of attention'] **the green** [*(French)* ***vert***, *wordplay, surname* Vere or Green.] **cornfield** [*(Fr) champs de blé:* 'bearded wheat', *(L) campi frumenti:* 'cornfield' < *frumenta: II Transf.* 'small seeds, grain' (harvested)—'fruit', *(L) semen:* 'seed', *II Transf.* 'graft, scion, slip', *II. 2* 'stock, race'; *(Fr) campagne, champ de bataille: Military* 'field of battle'] **did** [*(Fr)* ***faire****: past part.* 'todo(r)' —*past part.* 'did'] **pass** [*(Fr)* ***traverser****:* 'to pass over'; Zeus in the form of an eagle, passed over the land, spied Semele, and was quickly enamored; *(L)* ***transire***, *transeo:* 'to cross over', (E) traverse: *Law 1a* 'to dispute or challenge a claim'—*wordplay* ~ crossing sire ~ , 'to pass over or through'], ~

~ That Or the Parr Estate tran-sired, ~

~ That Or the ***Vere*** *campaign did* ***tra'Veres****, ~*

➤ Additional support comes in this line from "Green", if we allow that Katherine Parr's mother, Maud Green *(~1490-1531),* was mistress of Rye House and Estate, Hoddesdon, Hertfordshire, from 1517 until her death. Maud was a Lady-in-waiting for Queen Katherine of Aragon, first wife of Henry VIII. Hence, we can add weight to a casual historical coincidence by triangulating between both "acres of the Rye" in line 7, and "green cornfield" here, to infer some significance to the property of Rye House, and perhaps greater significance in tripping the conscience of Queen Elizabeth Tudor.

Regarding my coloring of "pass", either ~ ***tran-sired*** ~ , or ~ ***tra'Veres*** ~ will be appropriate as paternity passed from **Seymour** to **Vere**.

➤ This line may allude to de Vere *(vert)* Earls of Oxford, and the impregnation of Semele by Zeus. Semele's child grew to become Bacchus/Dionysus, god of wine, fruit, fertility, ritual madness, etc. The return of **Semele** from Hades appears to be conflated with the myth of **Persephone** and Spring *(see more at l. 21),* **Semele** plays on the '**Semel**' form of the name **St Maur** and **Seymour**. Dionysus' miraculous birth is an exaggeration of Oxford's little miracle; other than an ascribed 'de Vere' name, there's little to embellish.

4 In spring time, the onely pretty ring time,

~ **In spring** [*(French) printemps:* 'Spring (season)' < *prins-temps* < *(Latin) primum tempus, i.e.* 'the first season'] **time** [*(Fr) temps* < *(L) tempus: I* 'a portion or period of time', *IB 1b Transf.* 'the time, the fitting or appointed time, the right season, proper period'; *(Fr) saison, époque;* (E) time, 'Time', an historic metonym/nickname for William Cecil; *(Fr) temps, saison;* ***heure****, wordplay (Fr) Or: 'gold'*], **the onely** [*(Fr) seul:* 'sole'; *(Fr) un: 'one, the first',* ~ Prince ~] **pretty** [*(Fr) joli,* ***gentil****,* (E) gentle, pretty, graceful; (E) gentle, *(L)* ***mollis****, (Fr) molle, mou*] **ring** [*First Folio* prints "rang" which is workable, (E)

rang/range, *(Fr) rang:* 'order, class rank', or *(L) captus:* 'a taking, seizing'—both are coherent with the subject of *(Fr) coup; alt.* Steevens *(Variorum p.264)* emended "rang" to 'ring'; *(Fr) anneau:* 'ring, link'; *(Fr) cercle, fig. (Fr)* ***orbe:*** 'globe, sphere'—*wp (L)* ***orbis:*** ~ two-d'or ~ , Tudor; *(MFr) 1 aveugle:* 'blind'—wearing blinders; *(MFr) sombre, obscur:* 'somber, dark', *(MFr) confus:* 'confused', *wp équivoque, douteux:* 'doubtful, uncertain, ambiguous, questionable'—*teux-dou* / Tudor.] **time** [], ~

~ In Prime hour, the Princely Tudor-Maur hour, ~
~ In Prime Time, the One-ly Tudor coup Time, ~

➤ Again, Spring identifies the spring equinox and the time each year when, according to myth, Demeter brings her daughter Persephone from the underworld; in a similar myth, Dionysus rescues his mother Semele from Hades. This association recalls Oxford's birth as a sort of 'twice-born' *Dionysus Eleutherius*—"The Liberator"—for the gift of wine and religious ecstasy. Our Poet descends into the cloudy underworld of Elizabethan politics to bring his mother back to life. Likewise, the execution of Thomas Seymour at the start of spring might be seen as a sacrifice to save Princess Elizabeth.

Oxford's finds his life's purpose in the resurrection of the wounded, attainted, St Maur surname. His immediate concern is not to hide that name, but to reveal it. Thus 'Semele', his mother and Queen, might free herself from the 'chain of iron about her neck'; so she remarked to Lord Admiral Charles Howard *(1536-1624) …* or perhaps die trying. If it cannot happen in his lifetime, at least the lineage is recorded for a future restoration. Spring Time is the time for action; opportunities lie in the assault and overthrow of tyrant Ministers who enslave the Monarchy and enforce religious conformity for all English and Welsh. Hence, this *'ding'* or *coup* is for the the liberation of all.

5 When Birds do sing, hey ding a ding, ding.

~ **When** [*(Fr) quand, alors que:* 'while'] **Birds** [*Historical* 'Birds' or 'Owls' were figurative terms for Catholic priests, trained on the Continent, who slipped into England to give mass to recusants: 'Roman Catholics who refuse to attend the services of the Church of England'—specifically, followers of Robert Persons.] **do** [*(Fr) faire: epithet, metonym* 'to do(r)' for Tudor.] **sing** [*(Fr) chanter*—(E) *v.* psalm: 'to sing psalms'], **hey** [(E) well, *(Fr) biens, marchandise:* 'goods'—epithet for Seymour, Tudor.] **ding** [*(Fr) dinguer:* 'to fall, strike'—*(Fr) coup, eg. coup d'état;* (E) ding: *1c* 'to assail or batter with artillery', *3a* 'to knock or drive (something) suddenly, forcefully'] **a ding, ding.** ~

~ All' Or-Owls psalm, Maur coup, a coup, a coup. ~
~ Fair Persons sing, hey coup, a coup, coup. ~

➤ These "Birds" likely represent the flocks of Catholic recusants who were thought faithless by the reformers of the Anglican Church under the administration of Privy Ministers. The Catholic Church on the Continent funded the activities of dissident priests who slipped into England to minister to the Old Faithful in violation of the New Faithful. To my ear, it appears the Old Faithful are being urged to stage a coup against the Cecil and Dudley counsellors—allegorically, the advisors of DUKE FREDERICK:

> "In 1580 the first mission to England was organized, with Jesuits Robert Persons and Edmund Campion as the leaders. After Persons had been in England a few months, he anonymously published *A Brief Discours contayninge certayne Reasons Why Catholiques refuse to goe to Church (1580)*, a book which declared that Catholics stayed away from Anglican Churches because of religious conviction, not because of treasonous motives. This book has an introductory epistle dedicated to Queen Elizabeth, signed by 'I. Howlet'. The word 'howlet', meaning owl, was immediately seized upon by controversialists who answered Persons."

(South, Malcolm H.; *The "Vuncleane Birds, in Seuenty-Seuen": The Alchemist".* Studies in English Literature 1500-1900, Vol. 13, no. 2; Elizabethan and Jacobean Drama, Spring 1973, pp. 331-43)

➤ Here's a long shot, but in the spirit of a *Variorum,* it's worth remembering playful possibilities. Lord Chancellor/Baron Rich of Leeze—the infamous Richard Rich *(1496-1567),* who persecuted Sir Thomas More *(1478-1535)*—was called upon for his talents in the prosecution of Admiral Thomas Seymour. Along with members of the 'Greek Club' (Th. Smith, R. Ascham, J. Cheke, Wm. Cecil, et al), Rich helped bring Seymour's neck to the block. It is thought Rich's mother's maiden name was **Dingley**, which would add meaning to already clever transitive wordplay for "a-ding a-ding a-ding".

There are similarities between the cases of Sir Thomas More and Thomas St Maur, not least of which is the defendants names. Both these prosecutions were instrumental in the movement of England's Christian church towards Reformation. The question of the legitimacy of King Henry VIII's marriage to Catherine of Aragon, and the supremacy of King in the English Church, were principal issues in the case of Thomas More. For Thomas St Maur, the direction of the Church of England—especially the zealousness of the Reformation under Edward VI and his Regency Advisors—were important considerations. The Poet's father, Admiral Thomas, was resentful that his eldest brother, Edward, Lord Somerset—in his role as *paterfamilias* of the young Tudor king—had not only total Regency power in England, but also 'possession', or governance, of the King's person. These two separate duties had never before been in the control of one person. Thomas wanted a larger share in the power and prestige of the Regency. It has been noted that John Dudley, then Earl of Warwick, and recognized leader of the **Suffolk-Grey Tudors**, inflamed the relationship between the Seymour/St Maur brothers.

6 Sweet Lovers love the spring.

~ **Sweet** [*(Fr)* ***suite:*** 'those that follow'—successors] **Lovers** [*(Fr) amants,* ***amoureux:*** St Maurs, Seymours; "Sweet lovers"—*(Fr) Les amoureux doux,* serves both surnames ~ Lovers-Sweet ~] **love** [*(Fr) aimer; ador/adorent*] **the spring** [*(Fr) printemps: 'prins (premier), et temps, le début de l'été;* 'spring'; *alt.* (E) assault, *var.* salt < *(OFr)* ***asaut*** < *(L) saltus—dare saltus:* 'to give a leap, bound, spring', probable wordplay adore/*a'dare*]**.** ~

~ Tud'Or-Maurs give the 'sault. ~
~ Tud'Or-Mours adore the Vere. ~
~ Tudor-Maurs a'Mour the Prince-time. ~

➤ In the context of a Tudor-St Maur life, 'spring' succeeds on multiple levels of meaning.

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7 Between the acres of the Rye,

~ **Between** [*(Fr) entre: wp* (E) enter: 'to infiltrate, invade', *7* 'to begin an attack upon..'] **the acres** [(E) *Rhetorically* 'lands, fields, estates'; *(Fr) acre, arpent:* 'a measure of land'] **of the Rye** [*(Fr) seigle, (L) secale:* 'rye, black spelt'—likely referring to the town of Rye, Sussex, and Rye House, Hertfordshire, ~ 4 miles north of Elizabeth's estate at Cheshunt.]**,** ~

~ Ent'ring the lands of the Rye, ~
~ Invading the lands of the Rye, ~

➤ Again, it is evident that all digression in Oxford's 'Shakespeare' assists the story's theme. Thus, ideas that at first seem unrelated—here, the joys of the Spring—are a ruse. Nonetheless, if carefully examined, they will be found to be related to the Poet's real matter. I suspect "Rye" refers to the Parr Estate, including Rye House, near Hoddesdon, Hertfordshire. This appears to have been held by the

Parr family, including Sir William Parr *(1484-1547), Baron Horton,* with whom young Katherine Parr *(1512-48)* lived after the death of her father in 1517. The estate remained with the Parr family until 1577. “Acres of the Rye” gives Oxford the precise information he needs to catch the conscience of his Queen — who would know but she, where Thomas Seymour made his coup. Imagine the power of a catchy song to place Elizabeth’s deepest secret on the lips of theater-goers across the land.

➤ The subject of invasion and *coup d’état* may suggest the town in East Sussex near the place William the Conqueror landed Norman forces for the invasion of England in 1066. Most of William’s ships landed at Pevensey Bay, 12 miles west of Hastings, while a small portion unloaded at Romney, about 12 miles east of Rye. The distance from Pevensey to Romney is about 35 miles, not counting excursions to Senlac Hill, now the town of Battle, approximate location of the Battle of Hastings. The “acres of the Rye” may also refer to the lands of East Sussex, and specifically to the decisive battle and death of English King Harold Godwinson *(1022-66)*. ‘Rye’, of course, allows double-entendre on discreet places for frolicsome manners.

This is it that grieves the Poet. The spirit of his Father, which I think is within him, begins to mutiny against servitude. He would no longer endure it *(l. 1 20-23),* though other than overthrow from beyond England’s shore, he knows no “wise remedy how to avoid” coercion of the Cecils upon the Queen.

8 With a hey, and a ho, and a hey nonino, *(see l.2)*

~ Parr a Maur, and a d’Or, and a Maur-Nothing, No, ~

9 The pretty Country folks would lie,

~ **The pretty** [*(Fr) joli, gentil,* (E) noble, gentle, graceful; (E) gentle, *(L) mollis—Simoll, Seymour, (Fr) molle, mou*] **Country** [*(Fr) pays, contrée; patrie:* ‘fatherland’] **folks** [*(Fr) compatriote:* ‘countryman fellows’] **would** [*(Fr) vouloir: past and conditional* (E) will, as metonym for the Mores—*(L) mores:* ‘the will’] **lie** [*(Fr) se coucher; reposer, rester:* ‘to remain’, *rester sur son lit de mort:* ‘to lie on his deathbed’; again with double-entendre—to lie in repose, in death, or in sexual intercourse.], ~

~ The Simoll patriots would die, ~

~ The St Maur country-men would die, ~

➤ We have shown that Oxford had an unusually broad knowledge of semantic variation, whether in English, Latin, or French. This is natural enough since his education under Sir Thomas Smith and William Cecil centered on two hours of Latin instruction, and two hours of French, each day.

(English) **lie**, here used ambiguously, may mean *verb 1 1d* ‘expressing the posture of a dead body’, *1f* ‘to have sexual intercourse’, or *verb 2* ‘to tell a lie, to speak falsely’. The difficulty in which many English found themselves was that they had been observant Christians, meaning Catholics, since childhood, as their parents had before them. The Reformation was not gentle with peoples faith. Radical Calvinists abhorred any deviance from the tenets of John Calvin. The people were supposed to turn on a dime with the reconsiderations of each passing Monarch—or Regent, or Minister. Many could not do it. Instead, they learned to equivocate so as to deceive State investigators. The crafty manipulation of words practiced by Oxford’s ‘Shakespeare’ is a result of that irrational State policy. A thoughtful administration would not create such a fiasco, yet William Cecil and others seemed sure that only religious uniformity could guaranty Englands future against Spain and France.

10-12 *(repetition of ll. 4-6)* In spring time, etc.

~ In Prime Hour, the Princely Tudor-Maur Hour,
Tout-d’ Or Birds psalm, Maur coup, a coup, a coup.
Tud’Or-Maurs give the ’sault. ~

13 This Carroll they began that hour,

~ **This Carroll** [*(OFr) carole:* 'round dance', *1a* 'a ring-dance with accompaniment of a song'; *3* 'a song, dance, of religious joy' , ~ *orbe danse* ~ , ~ two-d'Or dance ~ ;] **they began** [*(Fr) commencer: wp çommencer*—St Maur'say] **that hour** [*(Fr) heure:* 'hour'—the common and 'golden' syllable of Tudor and Seymour.]**,** ~

~ This de'Or 'sault they commenced that h'Ore, ~

~ This Tout-d'Or they St Maũ that 'aur, ~

➤ "This Carroll"—'round dance', ~ orbic dance ~ , Two-d'or Dance, Tudor Dance—began that hour. The word 'dance' does not appear in the verse, but is contained with a definition of "Carol". "Dost Understand the word?" *(Othello V. 2 154);* know it's definitions, etymons, and cognates, to keep pace with Oxford. As wordplay, consider *(Fr) carole—car + role—(Fr) car: conjunction* 'for, because' < *(L) quare: interrogative I* 'by what means', *II* 'from what cause, why' + *(Fr) rôle:* 'list, roster', *(Theat.)* 'part, character'. Hence, this "Carroll" may represent a song or hymn, or a causative agent—the individual who brings about events. When we consider that Oxford, like IAGO, had 'Great Ones of the city' liberally 'doffing' their heads for the possession of his person, he cannot have been unimportant.

14 With a hey, and a ho, and a hey nonino, *(see above, line.2)*

~ Parr a Maur, and a d'Or, and a Maur-Nothing, No, ~

15 How that a life was but a Flower,

~ **How** [*(French) comment, comme, surname* St Maur, Somme'(?)] **that a life** [*(Fr) vie, wp Vere*] **was but** [*(Fr) n'était, wp n'été que:* ~ not Summer'd ~] **a Flower** [*(Fr) fleur:* 'blossom, bloom', *Fig.* 'prime; best', 'the prime of life'; *(Latin) flos: II Trop.* 'the flower, crown, **ornamen(t)**'; (E) flower: *6a* 'an adornment or ornament, a jewel', *11b* 'the state of greatest eminence, fame', *11c* 'a bloom or beauty', *7* 'the choicest individual..among a number of persons..', *8* 'the best, most attractive, desirable part of anything'; *(Fr) ornement:* 'embellishment', *(L) ornamentum:* 'mark of honor, decoration, jewel, trinket]**,** ~

~ How that a Vere not Summ'd, but ornament, ~

~ How that a Vere not sum'd, but an honor, ~

~ How that a Vere was only an embellisment, ~

➤ A "flower" is an ornament, an addition to something, but not the thing itself. *(OED)* addition: 'something added to the name of a person..as an indication of rank, etc.; a title, a form of address.'

16-18 In spring time, etc.

~ In Prime Hour, the Princely Tudor-Maur Hour,
All 'Or-Birds psalm, Maur coup, a coup, a coup.
Tud'Or-Maurs adore the 'sault. ~

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19 And therefore take the present time,

~ **And therefore** [*(Fr) donc, par conséquent:* 'therefore, accordingly'] **take** [*(Fr) assumer:* 'to take upon oneself, assume', *(L) sumere:* 'to take, take up, lay hold, assume'] **the present** [*(Fr) présent, courant*] **time** [*(Fr) heure:* 'hour'—*a l'heure qu'il est, présent*]**,** ~

~ And for t'heir a'Summe' the current 'Our, ~

~ And a'Summe' for t'heir the current Or, ~

➤ "And therefore" concludes this 'silly ditty' that could be mistaken for a logical construction. Given the information already provided, one should act now … to do what? To choose the "Prime" *(l.23)*. This alone should suggest a reconsideration of the Writer's intent. Why would he frame the song in the form of a syllogism if he did not mean us to draw a conclusion?

➤ Oxford appears to be alluding to the Epicurean and Horatian theme of *'Carpe Diem'*—'to crop or gather' the **day** *(de/origo:* 'descent, lineage'), **in the flower of the age** — that would be the Poet; but it is as a Prince that he might establish a more liberal attitude towards religious freedom. While the Queen appears to have been favorably disposed to a lenient religious policy, she was dominated by more rigid reformers on the Privy Council. The bondage she endured to Dudley and Cecil overlords did not allow her to make major policy decisions herself. The very existence of a secret 'changeling' child by Thomas Seymour maintained their hold on the Queen. Thus, as we have pointed out, 'Great Oxford' (as King James I called him) became a crux of the Protestant Reformation.

Oxford made a side-trip in his European tour of 1575 to visit Jean Sturm, the great Humanist scholar who taught at the Gymnasium in Strasbourg. While Sturm was an eminent Latinist, and that alone would have been sufficient reason to make an extended detour, it is very probable that Sturm's 'Erasmian' (*i.e.* accommodating, non-polemical), views on the issue of Protestantism vs Catholicism, was the real draw.

20 With a hey, and a ho, and a hey nonino, *(see l.2)*

~ Parr a Maur, and a d'Or, and a Maur-Nothing, No, ~

21 For Love is crowned with the prime,

~ **For** [*(Fr) car < (L) quare:* 'for, because'; *pour, par*] **Love** [*(Fr) amour, wordplay a'Mour,* ~ a Maur ~] **is crowned** [*(Fr) couronner:* 'to crown, to crown monarch'] **with** [*(Fr) avec; de, par*] **the prime** [*(Fr) premier: 1a* 'first in importance', *2* 'first in time; earliest'; *(Fr) principal:* 'primary, original, first, chief, princely'—emphasizing 'the first'; Oxford has two identities: the first, Edward Tudor-Seymour, and second, Edward 'de Vere', born 20 months later; (English) prime > primogeniture: 'the fact or condition of being the first-born child', *primus + genitus*]**,** ~

~ For a Maur is Monarch with the First, ~

➤ The obvious association can be made between the Spring, Summer, and Winter seasons and the myth of Dionysus/Bacchus & Persephone. The connection runs through all of Oxford's 'Shakespeare', and other works by Oxford, including 'Thomas Nashe's' *(allonym) "Summer's Last Will and Testament"*. As we have noted elsewhere, Oxford's unique complaint is found so often among a number of 16th century writers, that we agree he is the likely Author under a broad range of allonyms (see Prechter).

The 3rd century AD philosopher Plotinus explored themes found in the myth of **Dionysus**, particularly his divided birth. A first iteration, called Zagreus, is explained in the Orphic Mysteries; he is the offspring of Zeus and **Persephone**, goddess of Earth fertility—of agriculture and harvests. There is an allegorical significance to these identities in 'Shakespeare', where they are conceived as members of the English/Welsh Tudor family. Thus, "prime" names the first born, Edward Tudor-Seymour, as *(Latin) aestas:* Summer/St Maur. Unfortunately, this first Dionysus was torn to pieces by the Titans in a fit of jealousy; all of his body except the heart was destroyed. Displeased, Zeus smote the Titans with a thunder-bolt, reducing them to ash. From the ash of the Titans is sprung mankind, *(Latin) genus humanum,* or simply *(L)* ***vir,*** *virum.* If readers wish to understand 'Shakespeare', they may suspect some meaningful allusion is intended here; it is, perhaps, the appearance of ***'Vere'*** from the remains of dismembered Dionysus/**Bacch**us—*(L) dorsum*—that should attract our attention.

With the surviving heart of the first Dionysus, Zeus impregnated the mortal princess **Semele**, and Dionysus II was conceived. Unfortunately, Zeus' jealous wife Hera encouraged Semele to request

Zeus to appear before her in his true heavenly form—a vision so brilliant only gods could witness it. Alas, Semele was instantly incinerated, but quick-thinking Zeus salvaged the undeveloped fetus from her and sewed it into his thigh; gestation was completed there.

Edward 'de Vere' represents the second form of Dionysus—*(L) ver:* Spring/Vere. Therefore, the reversal of Spring with Summer from their natural cycle, occurs in the reversal of St Maur and Vere — Summer should come first! not chronologically, but for his eminence. In fact, the Romans combined spring with summer; *(L) aestas* was the summer season — one season, March 22 to September 22. Therefore, like Dionysus, Oxford's divided life is represented as two phases of one being.

In his *'Enneads',* the philosopher Plotinus *(~ 204-70 AD)* considered the implications of Dionysus' divided identity as the young god saw himself in a mirror. The authentic soul of Dionysus finds only a reflection of itself there. A truer understanding of the soul can be found in the matter about him. Such is Oxford's experience: a true representation of himself is best seen in the 'Three great ones of the City' who lost their heads to possess him *(*as in *Othello)*. The Queen doted upon him as a mother dotes on her son. Lady Jane was beheaded, after making a mortal bid for the crown; Oxford's claim was far more subtle. English state religion varied with the placement of Crown Tudor *vs.* Suffolk-Tudor candidates. The Reformation took force from the squabble over a little Indian Boy—probable wordplay on *(Arabic)* *Muslim*—*(Latin) mus, muris*—as emblem of Simur/Seymour. Possible reference to Dionysus' conquest of India. The souls of others show their truest quality as they reflect upon himself.

It would be worthy of more research to find the depth of Oxford's knowledge of Plotinus. Did he have access to the Latin or Italian translations of his work by Marsilio Ficino *(1433-99)?* The parallels between the myths of Dionysus and Oxford's life would be immediately apparent to the Poet.

➤ Thus, *"There was a lover and his lass"* offers hope, if only on the stage. For the Catholics who were subjected to fines and punishments for their refusal to conform to a religion of the King's choice, the future accession of an elected King Edward VII (Oxford)—though he would be but the natural issue of the Queen's body—might give solace. If the words could be understood, the 'Shakespeare' Canon might spur the populace to take action against the 'robber ministers', servants of Elizabeth.
➤ It may appear I have sided with the Catholics in this discussion. This is not the case. I was raised in a home with a Church of England mother, and a Catholic father, but have followed neither.

22-24

In spring time, etc.
~ In Prime 'Our, the Princely Tudor-Maur 'Our,
All' Or-Owls psalm, Maur coup, a coup, a coup.
Tud'Or-Maurs give th'as 'sault. ~

As You Like It is a play about Order and Place. To properly delineate the problem created when his name was changed, Oxford has inverted the historical order of birth of his two principal identities—Tudor-Maur, and de Vere. The question is reduced to the semantic range of (English) **first**; who is 'first', the 'first born', *(French)* ***premier-né,*** or the 'higher', *(Fr) plus* ***haut****, plus* ***élevé****:* 'more elevated'. As you can see, when translated to French, the 'higher' plays towards Oxford: *~ plus O [xford]*, ~ or *~ plus est le Vé[r] ~* . But this is contrary to the true situation; Tudor-Maur is both the first-born—*31 July, 1548 vs. 12 April, 1550*—and also the higher, as Tudor-Maur places him as sole natural heir to the Queen, while 'de Vere' is but a lowly Earl. So, I imagine, rather than explain to the censors an inconsistency created by his rhetorical invention, Oxford allowed the character names to remain at odds with their historical analogues; and this makes sense because the elevation of the inferior identity places Earl above Prince. OLIVER assumes the role of 'first born' because of backing by coercive and grafting Ministers of State. Now it's clear?

21 For Love is crowned with the prime,
~ For a Maur is Monarch with the First, ~

If the First—"the prime"—is crowned, a 'Maur will have been crowned. How fortuitous that TOUCHSTONE should appear (with AUDREY), to sit between PAGES 1&2, and perform as the 'scale' by which to test the purity of gold. He will be able to tell for certain, whether 'the first', or which'ever, is *(Fr) tout d'Or:* 'All Gold'/ Tudor. Among the sons of Sir Rowland de Boys, which is superior OR-LAND-O/Two d'Or-Moor, or O-LE VER / O' de Vere. ORLANDO's superior nature is shown throughout the play. Likewise, DUKE SENIOR, with a prior claim to Or/Gold, should take precedence over his brother, DUKE FREDERICK/*Frein-de Riche,* who has taken it upon himself to bridle and check DUKE SENIOR.

Once More, there are a million words in Oxford's 'Shakespeare, which are devoted to telling his story. Oxfordian researchers have chosen obvious selections on which to pin the Author's identity; but this stops short; all of the Canon—'every word, almost'—is supportive of our position. All 'Shakespeare' tells the same story: he is not, and never was 'de Vere; he is Tudor-Maur. His father was Seymour, his mother a Tudor-St Maur, his children are … should be … known as St Maur. A series of *coups d'état* have altered the political and personal landscape of Elizabeth's England.

Once Maur:

~ It was a'Maur-eux and his loss,
2 ***Parr a Maur, and a d'Or, and a Nothing-Maur, No,***
That Or the Parr Estate tran-sired,
4 ***In Prime hour, the Princely Tudor-Maur hour,***
All' Or-Owls psalm: Maur coup, a coup, a coup.
6 ***Tud'Or-Maurs give the as'sault.***

Ent'ring the lands of the Rye,
8 ***Parr a Maur, and a d'Or, and a Maur-Nothing, No,***
The Simoll patriots would die,
10 ***In Prime hour, the Princely Tudor-Maur hour,***
Tud' Or Birds sing: Maur coup, a coup, a coup.
12 ***Tud'Or-Maurs adore the 'sault.***

This de'Or 'sault they that h'Ore commenc't,
14 ***Parr a Maur, and a d'Or, and a Nothing-Maur, No,***
That Vere not Summ'd — but ornament,
16 ***In Prime hour, the Princely Tudor-Maur hour,***
All' Or-Owls psalm: Maur coup, a coup, a coup.
18 ***Tud'Or-Maurs give the as'sault.***

And for t'heir 'Summe' the current Our,
20 ***Parr a Maur, and a d'Or, and a Maur-Nothing, No,***
For a Maur is Monarch with the First,
22 ***In Prime 'Our, the Princely Tudor-Maur 'Our,***
Tud' Or Birds sing: Maur coup, a coup, a coup.
24 ***Tud'Or-Maurs adore the 'sault. ~***

We can sing this song in two ways. It is our choice. Do we hear it as a censor does, finding nothing apparently offensive; or do we listen attentively through the ears of Queen Elizabeth, with each word catching our conscience? I'm sure she knew instantly who the Poet was, because she had told him everything — but likely no one else living in the year AD 1600 knew so much.

It appears this song is extraordinarily crammed with information; and yet, nowhere do we find the names Tudor or Seymour, Parr, or Vere. Nowhere is Dionysus mentioned, nor Semele … nothing about an assault, overthrow, or invasion. Rather, we find the matter "with windlasses and with assays of bias, by indirection find directions out …" *(Hamlet II. 1 64-65; POLONIUS)*. We are guided by the principle that the writer has something to say — that he speaks ***not*** of nothing. Recalling TOUCHSTONE from p.84: "there was no great matter in the ditty, yet the note was very untuneable." *(V. 3 33)*, we now say, 'Oh, but I think there was great matter!' The FIRST PAGE protests: "We kept time, we lost not our time." To which TOUHCSTONE responds: "By my troth, yes; I count it but time lost to hear such a foolish song." It is a song of *(Latin)* ***morio*** — the song of an 'arrant fool', **Maur E.O**.

Because this song seems incongruent with the serious political matters of the play, it will be useful to at least try the various strategies mentioned elsewhere in the Canon. First, I think, is HORATIO's sound suggestion: "Is't not possible to understand in another tongue?" *(Hamlet V. 2 110-11)*. Wordplay in *As You Like It* is generally, but not always, based on French; a brief 'assay' proves useful, and the results meet expectations. Repetition, as rhetorical *emphasis,* is another signal, and indicates words that should be considered more carefully. Surely "ding"—*(Fr)* *dinguer:* 'to fall, strike' —(E) ding: *1c* 'to assail or batter with artillery', *3a* 'to knock or drive (something) suddenly, forcefully'—a word so often repeated in this song, and more so in the sheet music, highlights the key idea of ~ a ***coup*** ~ , the overthrow of that which ails the State (see H. H. Furness, Variorum, *As You Like It,* 1890, p.262-63—books.googleusercontent). And to the clever fellow who once said: "Since when do Birds sing 'ding a ding a ding'?", we can suggest: 'Since Oxford taught them French'? Of course, *many* will say there is the Bare-throated Bellbird *(Procnias)* …

Roger Ascham's *Diversa,* the consideration of various terms for an idea, is another useful device; for example, in line 15 "**How that life is but a Flower**" … we ask, how is life but a Flower? Do you think the Poet would have you imagining how life, *(French)* *vie,* is only a Flower, or is it more efficient to consider the standard literal and figurative definitions available? Is each reader to exercise one's judgement, or is it safer to resort to established meaning? In English, Latin, and French, flower has become a trope for an embellishment or ornament: *II* 'the flower, crown, ornament of anything', or in transferred definitions: *IB 2b* 'the highest part, the top, head, crown, of anything'—*(L)* ***Summa:*** 'the top', the *St Maur*.

Allusion, as the symbolic reference to similar events or ideas, may help complete a thought. Here the fact of "spring time" naturally raises the religious and mythological significance of the spring season; it may even have strong personal meaning such that the mere mention of it catches one's conscience.

And the pun; God bless the pun that is so useful. This device allows Oxford to shake-off pursuers. If they follow him too closely, he slams on the brakes with a few transitive puns. Yes, he mars the purity of his all too erudite Invention, but meanwhile makes a quick escape—leaving the learned censors puzzling in this 'no man's land' of Wit. And this—what **E.Ver Tu'Dor** — **Maur** all that is **Sey**'d. Poetry is a distillation of ideas. Often, what emerges from the poetic process is something quite different from the elements poured into it.

These are basic elements of Oxford-Seymour Theory, which is the catalog of 'Hamlet's Method'—the "**method in his madness**". This process has virtually unstoppable powers of explanation. Most simple questions of authorial intent and emendation can be quickly resolved using his scheme. Alfred Roffe *(1803-71)* suggested a trio of singers would be an improvement in the performance of this song, and that's perfectly valid. At *AYLI V. 3 8-10,* TOUCHSTONE asks PAGES 1 & 2 to sing a song, and PAGE 2 responds

"**We are for you. Sit i' th' middle.**" Quite right! TOUCHSTONE, like the PAGES, is a variant of Oxford and the Queen, and all three speak for the Tudor-Seymours—he *should* join in. PAGE 1: "Shall we **clap** into't **roundly**"—translate (E) clap *= (Fr) coup,* and (E) roundly *= (Fr) en rond:* in the form of a 'ring, **orb**, circle, disc'—*wp (L)* ***orbis****: bis:* 'two' + *or:* 'gold'—**Tudor**. They will announce a Tudor coup/**ding**, against Tudor servant ministers. This is the reinforcement called Varronian Wordplay.

As we have mentioned repeatedly, Oxford sets down throughout his work certain pre-conditions that must be met if we are to understand his verses. Foremost is that "all alike my songs and praises be / **To one, of one, still such, and ever so.**" : ***~ To Prince, of Prince, More-kind, and E.Ver the Same. ~*** *(Sonnet 105. 3-4)*. This means we only need determine what Prince is praised, then apply the verse to that history. There is only one historical Prince who might be of the More/Maur-kind with any plausibility; that is Elizabeth Tudor, whose uncertain, yet certainly silenced, relationship with Admiral Thomas Seymour, makes sense of 'Shakespeare'. The Writer gives evidence of that history in '***ev'ry Line, each Verse***'—(L.Digges, Preface, *First Folio*). Oxford is in possession of all the facts. His telling may '**seem—nay, it is**'—tangled in "**windy suspirations of forced breath**" *(Hamlet I. 2 79)*, but State Authority has made it so. Nevertheless, as he informs us *(Sonnet 76. 7-8):*

*"… **every word doth almost tell my name / Showing their birth, and where they did proceed** …"*

The 'Shakespeare' Canon is "**a kind of history**"; it is allegory and a "**comontie**", a commonty—by no means a "Christmas gambold or a tumbling tricke" *(Taming of the Shrew Ind. 2 134)*, or only comedy—but a *(Latin) commentum:* '**an invention, a rhetorical figure'**, something concerning:

'the people of a country as a whole; a state, nation, or community.'

The fantastical history of Oxford turns out to be 'just the way things were' in Medieval and Renaissance England. Attempts to solve an inherent problem of monarchy—the division of families by their offspring, and the re-partitioning with each successive generation—caused war. Attempts to influence the prospects of one line of descent over another, might be treason. Oxford's father, Admiral Thomas Seymour, saw opportunities in the death of King Henry VIII, and impulsively tried to take advantage of the situation by arranging a marriage between Lady Jane Grey and King Edward VI; meanwhile he wooed Elizabeth, and petitioned the king's Privy Council to allow his marriage to her. Failing that, he married Queen Katherine Parr. He conspired with Edward VI's tutor, John Cheke, to urge the Privy Council to replace *Protector Somerset,* with himself, Admiral Thomas, during King Edward's minority. Thomas Seymour was busy. Whether by marriage or by war, a *coup* was a *coup* ; and not just one — but a *ding*, a *ding*, a *ding*.

➤ It should be noted that William Cecil's second wife, Mildred Cooke *(1526-76),* was daughter of Sir Anthony Cooke *(1501-76),* who was accused of treason for his support of John Dudley *(1504-53, 1st Duke of Northumberland),* and Lady/Queen Jane Grey; and that Mildred's brother William would eventually marry Frances Grey, Lady Jane's first cousin. Hence, there are family affiliations between the Greys and Cecils.

When I was in college, my Shakespeare prof dismissed lines of uncertain meaning as 'throwaway lines', as 'dialogue that suggests new plot lines but that mean little or nothing in the current context'; and there are other definitions too, but that's the way he used the phrase … often. At twenty or so, I didn't ask questions—nor did others—but we know now that someone should have. After forty years of studying this very problem, I can report that 'Shakespeare' is never off topic, ne-Ver truly digressive, ne'Vere without an urgent personal message.

As You Like It II. 5 1-51 "Under the greenwood tree" *(From First Folio printing)*

This is a song about the divided identity of the Poet—Vere or Maur. "Here shall he see no enemy / But *Hi'Vere* and *Or'age*—"Winter and rough weather":

AMIENS sings.

1 Under the green wood tree,
2 Who loves to lie with me,
3 And turn his merry note
4 Unto the sweet bird's throat,
5 Come hither, come hither, come hither.
6 Here shall he see no enemy
7 But Winter and rough weather.

AMIENS, JAQUES & OTHERS, all sing.

34 Who doth ambition shun
35 And loves to live i' th' Sun:
36 Seeking the food he eats,
37 And pleased with what he gets,
38 Come hither, come hither, come hither.
39 Here shall he see no enemy
40 But winter and rough weather

AMIENS sings a new verse just completed by LORD JAQUES. JAQUES is a political opponent of AMIENS.

45 If it do come to pass,
46 That any man turn Ass:
47 Leaving his wealth and ease,
48 His stubborn will to please,
49 *Ducdame, ducdame, ducdame.*
50 Here shall he see gross fools as he,
51 An if he will come to me.

As always, our interpretations are at the autobiographical level—3rd Level—in which a political 'supra-text' is revealed (see M. Stepniewski; *Shakespeare's Damnation,* p.11-12, oxford-seymour.com). "Greenwood", I suggest, is not a species of tree, but rather, "a forest in full leaf, as in **summer**" *(Wiki),* 'a wood or forest in leaf' *(OED),* with implied wordplay on *(French)* ***feuillé:*** 'leafy' > 'fool'. This likely plays on the political significance of 'Green'/Vere/ *Vert* as a political identity for Oxford. Because his birth name is Sey**mour**/St **Maur**, his nature may be figuratively called (E) **wode**, **wood**: 'mad, **foolish**', *(Latin)* ***morio:*** 'an arrant fool', and 'Summer' denotes his full identity, while 'Spring' is a state of becoming. A question remains as to the name by which this '**Son of Venus**'/**Venison** can accede to the Crown. His genealogical tree may be 'Green' or 'Wood'—*Vert* or *Moria,* Vere or Maur. It's a strange position in which to find oneself.

AMIENS

➤ AMIENS is a minor figure with only 37 lines. He is an ill-defined counterpoint to JAQUES. His voice is "**ragged**" *(l.13)*— "tongue-tied by Authority"—by the 'Bear and Ragged Staff' of Dudley.

A self-sufficient fellow, he would have only what properly belongs to him—**the Earldom of Oxford**? *Ducdame, ducdame, ducdame (?)* These are not the words of AMIENS; JAQUES has added this verse. *Ducdame* is a dialectal form, inflection, or some jesting malaprop of (E) ~ Give me Duke ~ . So it will follow that "'Tis a Greek invocation to call **fools** into a **circle**" *(53), i.e.* ~ 'Tis a barbarous invocation to call **Mores** into **Tudor** ~ ; hence Oxford plays with the *(Latin) barbarolexis:* 'the perversion of a word, especially the inflection of Greeks word according to Latin usage.' Clearly it resembles *(Spanish) Duque dame: ~ Duke give me ~* . Again, JAQUES, as a false Edward 'de Vere', wrote "Ducdame" in the last stanza. AMIENS, as one who respects the 'true' to the line of John de Vere, sings the stanza, but would be content to have only what is his right, without thieving Regents taking from him.

AMIENS is wordplay on *(Fr) à mien:* ~ what is mine ~ ; *(MFr) adj. 'Qui est à moi':* ~ that which is mine ~ . *(MFr) le mien, mes biens, mes marchandises:* ~ my goods, mine ~ . This places AMIENS as a true heir of Oxford. As I've noted elsewhere, the characters in *As You Like It* who do not appear in Lodge's (Oxford's) *Rosalynde* are of particular interest as they seem to show progressing melancholy as the Writer deepens the study of himself and his prospects (see *Sources, from Rosalynde,* p. 106).

JAQUES (LORD)

➤ JAQUES is easier defined by what he hasn't, than by what he has. He lacks More/**Maur**; and what he lacks has become a preoccupation with this 'de Vere' *alter ego,* the inverse of his true Tudor-Maur *ego*. This means he acts in the interests of the Suffolk-Grey Tudors—the Dudleys and Cecils—rather than the Crown Tudors; the name **JAQUES** denotes the '**Jackanapes**' antagonists of the Monarchy. This identification is secured at *AYLI II. 5 26*—"like th' encounter of two dog apes", *i.e. Cynocephalus,* with wordplay on *(Latin) canis/canus,* dog/Grey, and the historic nickname 'Jackanapes' for William de la Pole *(1396-1450, 1st Duke of Suffolk)*. **This song, by its authorship and presentation, is a riddle. Both AMIENS and JAQUES represent a de Vere, but AMIENS' Vere is true, JAQUES' is false.**

1 Under the green wood tree,

~ **Under** [*(Fr) sous; wp (L) sus,* (E) swine, pig] **the green** [*(Fr) vert, wp, surname* Vere] **wood** [*(Fr) bois, forêt* (French circumflex *ê* generally contracts (E) **es**)—(E) **wode**: 'madness', (E) moria < *(L) morio:* 'an arrant fool', *wp, surname* Maur] **tree** [*(Fr) arbre; arbre généalogique:* 'genealogical tree'], ~

~ Under the Sum-Mer tree, ~
~ Under the Vere-Maur tree, ~

➤ Again, the "green wood tree" does not indicate a species, but a state in the yearly cycle of trees. 'Green wood' means a tree in the full foliage of **summer**, *(French)* ***été***. Its opposite state is **winter**, *(Fr)* ***hiver***, *wp* E.Vere. Normally "green" would suggest *(Fr) vert*/Vere, but it seems we find an extra layer of ambiguity.

2 Who loves to lie with me,

~ **Who** [*(Fr) qui:* 'who, which, whomsoever, whoever', ***ceux***, *wp, timesis* Sey, St (Maur); (E) who: *I.1 2* 'In rhetorical questions, suggesting or implying an emphatic contrary assertion' *(OED),* hence ~ who would?, nobody, no one ~ , *(Fr) personne:* 'anyone, no one, nobody'] **loves** [*(Fr) amour, wp, surname* a'Maur —hence, *wp ceux a'maur* > Seymour] **to lie** [*(Fr)* ***rester****:* 'remain, **endure**', *wp en:* 'in, within' + ***dur****:* 'hard, tough', to dure > Tudor.] **with** [*(Fr) avec*] **me,** ~

~ St Maur to Dure with me, ~
~ Whomsoever a'Maur to' Dure with me (?) ~

➤ Who ~ a' Mours to lie with AMIENS? ~ , meaning (English) lie, *(Fr) consister:* 'to be composed of' ~ .

The false 'de Vere' identity of JAQUES, Edward Tudor-Seymour, lies with AMIENS.

3 And turn his merry Note,

~ **And turn** [*(Fr)* ***convertir****, wp, surname con* + Vere] **his** [*(Fr) son, sa, ses*] **merry** [*wp* **Maur-y**, Mer-y; *(Fr) joyeux:* 'joyful, merry'; *joyeuseté:* 'joke, jest'; *wordplay (Fr) content:* 'satisfied, pleased'/ *contenir:* 'to contain, to comprise', as with the semantical ambiguity in (E) content.] **Note** [*(Fr) note, marque; remarque,* ***marque*** (distinction, title)'—hence, (E) creation, a new honor.]**,** ~

~ ***And con'Vere't St'Merry Marque*****,** ~

4 Unto the **sweet Bird**'s throat :

~ **Unto** [*(Fr) à, de*] **the sweet** [*wp (Fr)* ***suite****:* 'rest; those that follow', '**sequel**, **succeeding**'] **Bird's** [*(Fr) oiseau: colloq.* 'fellow, chap'—*possible wordplay* (E) Was 'O' —*(Fr) était 'O', wp été 'O'*, which would invert "Green wood" in line 1; or *(Fr)* ***oison****:* 'gosling', *figuratively* 'simpleton'—fool, *(L) morio; metonym* (E) recusant: 'Catholic who refuses to attend services of the Church of England'; not much is known of Earl John de Vere's religious leaning.] **throat** [*(Fr) gorge, gosier, fig.* 'voice'] **:** ~

~ ***Unto the suite Was-O':*** ~

~ *To the suite Fool's voice :* ~

➤ *(Fr)* ***suite:*** '[the] rest, those that follow; sequel, succession', indicates the succeeding *(Fr) oiseau, wordplay* ~ Summer-'O' ~ , ~ *était/été* + 'O' ~ , ~ Was 'O' ~ . This signature continues a mixed identity—'this and that', 'Vere and Maur'; and restates the idea of "green wood"— Vere-Maur, 'green-mad', etc.

We must keep in mind the significance of the characters within this allegory, and their relationship to the Poet. The "sweet" singer is apparently AMIENS—a mask for one of Oxford's identities. He may occupy a promising spot held for him by his godfather, John de Vere'. John was a 'nest maker' for another's child, but this left him vulnerable to the politics played on the part of others. AMIENS/Oxford sings the "**merry notes**" of another—'all that is say'd is marred' *(Othello V. 2 358)*—and is thus *(French) oiseau moqueur:* 'a mocking-bird'. The question of Catholic recusancy is explanatory. Earl John, true to his family name, stood steadfast with the Crown Tudors as the *Duke of Northumberland,* attempted to place Jane Grey-Dudley on the throne *(1553).* John's prosecution of Protestants in Essex during the reign of Queen Mary I, suggests sympathy with the Catholic cause; and this conservatism in religion would explain his problems with arch-reformer Edward Seymour, *Duke of Somerset,* under Edward VI.

5 Come hither, come hither, come hither:

~ **Come** [*(Fr) acceder:* 'to arrive, reach', (E) accede: *4* 'to come to an office or dignity, especially a throne; to **assume** a position'—a Dukedom *(Ducdame)* for example.] **hither** [*(Fr) ici, voici;* (E) hither: *5* as in 'hither and thither': 'to this place and that; in this direction and in that; to and fro'—this would make sense of "green wood' / *vert moron, moron* < *(Latin) morio* < *(Greek) μωροσ (1),* ~ accede in one direction or the other' (it doesn't matter) ~]**, come hither, come hither** [(E) hither, *(Fr) ici,* perhaps as in 'hither and thither' = come here, or here, or here, *i.e.* choose by which means.] **:** ~

~ ***As'Summ'heir, Or here, Or there:*** ~

~ *As'Summa', As'Summa', As'Summa':* ~

~ Me voici, me voici, me voici: ~

~ *Accede by whatever means, this or that:* ~

➤ Compare this line with l.5 of the third verse. "Come hither" = *As'Summa*/as St Maur is varied to an appropriate title: *Ducdame*—'make me St Maur' … 'make me Duke'; AMIENS only wants what is his, and JAQUES wants 'Maur' that what is his under his false, Suffolk-Tudor given title.

From the Orphic Mysteries, Dionysius is god of epiphany: 'the god that comes' — "Come hither". Hence his arrival from the Underworld with his mother is anticipated in heaven as it is on earth. This call—"come hither"—is likely to allude to the coming immortal life of Semele, and the return to earth from Hades each year of Persephone, perhaps evoking the return of Elizabeth to her true 'Summer'/ St Maur status.

6 Here shall he see no enemy,

~ **Here** [*(Fr) ici, voici; wp* (E) heir, *(OFr) eir, heir*] **shall** [*(Fr) devoir, wp* de Vere] **he see** [*(Fr) **voir**:* 'to see', *(MFr) voir: n.* 'true', < *(L) verus et vera—la vrai, la verité:* 'the truth'] **no enemy** [*(Fr) ennemi, **adversaire**:* 'adversary, opponent', *(L) **adversus**:* 'against'—'turned against'], ~

~ Heir shall he Vere no ad'Vere-sary, ~

7 But Winter and rough Weather.

~ **But** [*(Fr) mais …, que …; sauf que; excepté*] **Winter** [*(Fr) **hiver**, wp* E.Vere] **and rough** [*(Fr) **raboteux**, wordplay* Robert'y, likely refers to Robert (robber) Dudley, Earl of Leicester—the Authority behind his Suffolk-Tudor nemesis, a 'knotty'/'bear & ragged staff'/Dudley, reverser of Oxford's fortune; *(Fr) orageux:* 'stormy; *(Fr) dur, dur traitement:* 'rough treatment'] **Weather** [*(Fr) temps:* 'time', historic metonym for William Cecil or Cecil family—the controlling agency of Cecils, *figurative tempête:* 'tempest', and *(Fr) orage:* 'storm, tempest, *figurative* tumult, disorder', *wp* 'Or age'; *alt. wordplay* (E) wether: 'a male sheep, a ram; a castrated ram']. ~

~ But E. Vere and Dure Tempest. ~

~ But E.Vere and Dure Or'age.

➤ Once More: the Suffolk-Plantagenets and Suffolk-Tudors were competing cadets of the Royal family. They were slowly dying out or being eliminated, before and during the reigns of the Crown Tudors. Accused of treason and beheaded were: William de la Pole *(d. 1450), Duke of Suffolk;* Edmund Dudley *(d. 1510), President of King's Council;* Margaret Plantagenet *(1541), Countess of Salisbury;* John Dudley *(d. 1553), Duke of Northumberland;* Jane Grey-Dudley *(d. 1554), Queen of England;* Robert Devereux *(d. 1601), Earl of Essex.* These accusations were often a mere convenience for the Crown, and not a response to a legitimate threat.

Following the first 'Stanzo', AMIENS and JAQUES discuss their differences. Once more, AMIENS' voice is "ragged" *(II. 5 13);* is it ragged because it is naturally hoarse ('**Two-d'orse**'/**2-d'horse**)? or else suffers the weight of an imposter, the '**de Vere**'/devil, on his tongue? (English) **ragged**: *1a* 'of the devil or a devil; rough or shaggy like an animal'. The Earldom of de Vere had given loyal support for the Tudors, but during the reign of Elizabeth, they found their estate tailed to the interests of the Suffolk-Grey-Dudleys and the Cecils as well. Oxford was pressured to act as a 'dog-faced Baboon' of the **Dudley type** *(II. 5 23).* This is sufficient to explain the twisted verses of a '**Vere**'/ ***Vir*** "tongue-tied by Authority". JAQUES desires "another **stanzo**" *(II. 5 15), (Italian) stanza:* 'room'; a (English) room is 'a small tract of moorland'; thus he repeats his request for "More". "Call you 'em **stanzos**?" *(II. 5 15),* ~ **Moors** / **Mores** ~ . "What you **will**, Monsieur Jaques." *(II. 5 17)*—and "**will**"/*(L)* ***mores*** is the Poet's true name. This is Varronian Wordplay, whereby words with complex relationships help explain themselves with the aid of rhetorical figures. "The Duke will **drink** under this **tree**;" he will (E) **drink**—*(Fr)* ***prendre une boisson:*** ~ **take a boy son** ~ under this **genealogical tree** *(II. 5 28).* The Play's the Thing! — In the [Word]'Play' is the Matter of importance. Compare *(Italian) "stanzo"*/'room'/moor with *(It) verso/(Fr) vers*/'verse' — the Poet's identities are poetic. **This is the Essential 'Shakespeare'. A divided Soul creating divided obligations. Nevertheless Oxford never fails to tell us where his heart belongs**

This set piece is partly conditional. What if E.Vere? "If ever" states an essential condition. Under the Poet's E. Vere identity—if or when E. Vere is **ever** E.Ver, *i.e.* Edward de Vere, an (Old English) efer, efor, eofor, eofur: 'a wild boar'—then he is not some other thing; and that other thing is '**More**'/**Maur**. Related is the adjective 'never', 'not E.Ver'. **Maur** is 'never'. While Oxford is a man of many masks, ever/Edward Oxenford is the name by which he was generally known. Would that 't **were Never So**, because **de Vere** dissociates him from his **Maur** soul, name, and family. **St Maur** may also be of great importance to the State because that **E.Ver-ything** alters his political identity. Officially it's a 'creation', engineered by the forces of **Suffolk-Dudley** to remove an heir apparent from the line of succession, and replace him with another conditionally opposed to the **Crown Tudors**, and under obligation to the **SuffolkTudors**. Thus, the 'tail', or conveyance of the **de Vere** estate changes its 'color', from **de Vere** to **de Vere**. The same guy—different boss. This dichotomy underlies each work by Oxford's 'Shakespeare'. Protagonists always represent the **Maur** name. Antagonists always represent the **de Vere**/**de Vere**. Together, they are "th' occurrents, **more** and **less**"—**Maur** and **Leices'**[ter] *(Hamlet V.2 340).*

All together here.

8 Who doth ambition shun

~ **Who** [*(Fr) qui, ceux*] **doth** [*wp* Th'do—Tudor] **ambition** [*(Fr)* ambition, (E) *1* 'strong desire for advancement'; aspiration, **desire**, striving, yearning' < *(MFr) ambition* < (E) ambient: *1a* 'that surrounds or encircles; that lies on all sides of something' + -ion, suffix: 'forming nouns of action from verbs', hence the idea of **all**/*tout*/*totus* are somewhat synonymous with ambition, and metonyms for *surname* Tudor.] **shun** [*(Fr) evité:* 'avoid, evade', **avert**: < *(F) virer:* 'to turn from', ~ to Vere from (*vert*/green)—*(Fr) aversion, wordplay ~ a Vere scion ~*] ~

~ Who Tu'do(r) de Sires from a Vere scion ~

~ That Tudor de sires from Vere ~

➤ What does Oxford/Tudor-Maur desire that he doesn't already have? that it be acknowledged! What does Oxford/de Vere desire? Like JAQUES, he wants "**More** … **More**".

9 And loves to live i' th' Sun:

~ **And loves** [*(Fr) aimer:* 'to love, to be fond of, to like', *(Fr) amour—wp* (E) aim] **to live** [*(Fr) vivre:* 'to live, behave, endure'] **i' th' Sun** [*wordplay (Fr) sol* — (E) Son, *(Fr) fils*]**:** ~

~ And a' Maurs to en-dur é th' Son: ~

~ And Vi(r)e a'Maur i' th' Son ~

10 Seeking the food he eats,

~ **Seeking** [*(Fr) chercher:* 'to look for', *wp (Fr) cher + cher:* 'dear' + dear = ~ Two-dear ~ , Tudor] **the food** [*(Fr) vivres:* 'living, board, food'] **he eats** [*(Fr) consommer:* 'to consume'—]**,** ~

~ Tu-dear'ing the Vi'res con'Sume'd, ~

11 And pleased with what he gets,

~ **And pleased** [*(Fr) être content:* 'to be pleased'] **with** [*(Fr) avec; de, par*] **what** [*(Fr) comment: wp çomment,* St Maur] **he gets** [*(Fr) remporter:* 'to carry or take back', *(Fr) re:* 'again' + *emporter:* 'to carry'—*wp Deux fois portée:* 'twice born' > ~ Tu-door ~]**,** ~mmm

~ And Content Parr what Maur he Two-d'Ors, ~

12 Come hither, come hither, come hither.

(see line 5)

13 Here shall he see no enemy

(see line 6)

14 But winter and rough weather.

(see line 7)

AMIENS

15 If it do come to pass,

~ **If** [*(Fr)* ***si****, wp, surname, timesis* **Sey(mour)**; *alt.* **Ce**'cil] **it** [*(Fr)* ***il*****—***wp* Si ce'+ **il—Cecil**] **do** [*(Fr)* ***faire:*** '**to do**', *wp* Tudor.] **come** [*(Fr)* ***accéder:*** 'to arrive, to accede', (E) **accede**: *4* 'to come to an office or dignity, especially a throne'] **to pass** [*(Fr) passer:* 'to die, to pass away', *wp* (E) pass: 'a person or thing which causes something to be passed along or transferred'—to convey.]**,** ~

~ If Tudor come to mort, ~

16 That any man turn Ass:

~ **That** [*(Fr) ce, cet—wp, timesis* Sey, St(Maur)] **any** [*(Fr) du, de la*] **man** [*(Fr) homme, (MFr) viril:* 'male'] **turn** [*(Fr) virer:* 'to turn, tack (a sailing vessel), veer', *(Fr) tourner; changer, transformer, convertir:* 'convert, transform'; *alt.* (E) any man: *'tout homme'*—'all men'] **Ass** [*(Fr) âne—wp ânon:* 'a young ass', (E) anon: 'right away', *wp (Fr) tout à l'heure/tout d'heure—Tout d'heure*, Tudor; *alt. (L)* ***morio:*** 'an arrant fool'—an ass.]**:** ~

~ Say de Vir(il) con-Vere't Maur: ~

➤ Simple word-wit on the Author's name, based on the *(Latin) morio: literal* 'a fool', *II Transf.* 'a monster, a deformed person', (English) moria: 'intellectual disability or dementia'. CALIBAN, in *The Tempest,* is such a monster, yet still a facet of PROSPERO. JAQUES wishes for some of whatever this 'More' is.

17 Leaving his wealth and ease,

~ **Leaving** [*(Fr) laisser:* 'to leave', *wp (Fr) cesser,* likely meant to suggest the agency of Cecil; (E) less: *v. 2a* 'to make less, diminish', wordplay Leices(ter).] **his** [*(Fr) son, sa, ses*] **wealth** [*(Fr) richesse, saveur:* 'savour, flavour'; *(Fr) abondance:* 'plenty, ample resources, opulence, affluence, richness', *wp (Fr) bondir, bondissant:* 'bounding, skipping'—(E) jump, *(Fr) sauter:* 'leap, jump'—(E) spring] **and ease** [*(Fr) aisance:* 'ease'; *(Fr) repos:* 'rest, repose'—*wp (Fr) reste:* 'remnants, leavings', *suite:* 'those that follow, continuation; series, succession']**,** ~

~ Leices'ing his Spring and Suite, ~

18 His stubborn will to please,

~ **His** [*(Fr) son, sa, ses, wp* 'Saint' in St Maur.] **stubborn** [*(Fr)* ***têtu:*** 'headstrong, obstinate'—derived form < *(Fr) tête:* 'head' < *(OFr) teste:* 'head', *wordplay têtu*/Tudor] **will** [*(Fr)* ***mœurs:*** 'morals, manners, ways', *(L)* ***mores:*** 'the will'] **to please** [*(Fr) contenter:* '**content**': ~ to have proper content ~ ; *plaire à,* 'to please', *faire plaisir à:* 'to do or make pleased']**,** ~

~ To content his Tudor-Maur, ~

19 *Ducdame, ducdame, ducdame.*

~ ***Ducdame*** [*wordplay (Sp) ~ Duque dame ~ , (Fr) ~ Duc donnez-moi ~*]**,** ***ducdame, ducdame.*** *~*
~ **Duke give me, duke give me, duke give me.** ~

➤ *Ducdame* is a dialectal form, inflection, or some jesting malaprop of (E) ~ Give me Duke ~ . A good deal of opinion has be spilled on the meaning of "Ducdame" (see *Variorum,* pp. 97-100; google.books). We are told in the *Dramatis Personae* that AMIENS and JAQUES are Lords attending on DUKE SENIOR. It is a straightforward request for Oxford to ask for the honor of a Dukedom as he claims to be the heir apparent. Note: reasons are never stated for the character of AMIENS to receive such a title. The line between allegory and history is not always obvious.

20 Here shall he see gross fools as he,

~ **Here** [*(Fr) ici, voici*] **shall** [*(Fr) devoir:* 'to be obliged to, to be bound to, must'] **he see** [*(Fr) voir, apercevoir:* 'to perceive, understand'—*wp, timesis, surname* Sey(maur)] **gross** [*(Fr) gros, masse:* 'mass, heap', *(L) mole:* 'a huge, massive structure, especially of stone; a dam, pier, mole'—playing on the surname Maur, More; HAMLET calls his father 'Old Mole' ('Old Maur'); possibly (E) great, *(Latin) amplius:* 'more'.] **fools** [*(Fr) sot, (L) morio:* 'an arrant fool' > *So(t) Morio* > *St Maur.*] **as** [] **he** []**,** ~
~ Here must he Sey great Maurs as he, ~

21 An if he will come to me.

~ **An** [(English) if, if but (Schmidt, *A-M, p.37)*] **if** [*(Fr) si, quand, quand même;* (E) an if, *(Fr) si même*] **he will** [*wordplay (Fr) mœur, (L) more:* 'the will'—*(Fr) n. volonté, gré:* 'will, liking, inclination'—*wp* Grey, the Suffolk-Grey-Dudley-Tudors.] **come** [*(Fr) accéder:* 'to arrive, to reach; to accede, to comply with somebody's wish'] **to me.** ~
~ If but Maur he accedes to me. ~

Once More: ***AYLI II. 5 1-51,*** song only. Lines are numbered for the complete text.

Enter AMIENS, JAQUES, & OTHERS

Song. *AMIENS*

~ Under the Sum-Mer tree,
2 ***St Maur to Dure with me,***
And con'Vere t' St'Merry Marque,
4 ***Unto the suite Was-'O':***
As'Summ'heir, As'Summ'heir, As'Summ'heir:
6 ***Heir shall de Vere no ad'Vere-sary,***
But E. Vere and Dure Tempest. ~

Song. *Altogether here.*

34 ***~ Who Tu'do(r) de Sires from a Vere scion***
And a' Maurs en-dur'é th' Son:
36 ***Tu-dear'ing the Vi'res con'Sume'd,***
And Content Parr what Maur Two-d'Ors,
38 ***As'Summ'heir, Or here, Or there:***
Heir shall de Vere no ad'Vere-sary,
40 ***But E. Vere and Dure Tempest. ~***

Song. *AMIENS*

~ If Tudor come to mort,
Say de Vir con-Vere t' Maur:
Leices'ing his Spring and Suite,
To content his Tudor-Maur,
Duke give me, duke give me, duke give me.
Here must he See great Maurs as he,
If but Maur he accedes to me. ~

AMIENS sings.
The Original once more:

Under the green wood tree,
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither.
Here shall he see no enemy
But Winter and rough weather.

AMIENS, JAQUES & OTHERS, all sing.

Who doth ambition shun
And loves to live i' th' Sun:
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither.
Here shall he see no enemy
But winter and rough weather

AMIENS sings a new verse just completed by LORD JAQUES. JAQUES is a political opponent of AMIENS.

If it do come to pass,
That any man turn Ass:
Leaving his wealth and ease,
His stubborn will to please,
Ducdame, ducdame, ducdame.
Here shall he see gross fools as he,
An if he will come to me.

All songs in *As You Like It* are 'foolish songs'—and songs of 'no great matter' *(*TOUCHSTONE *V. 3 34 & 39).* Hence we learn that TOUCHSTONE may be able to determine the quality of gold, but will he report honestly when he knows; because this matter is both *(Fr) gros:* 'great' and *(L) amplius:* 'more'.

As You Like It < Rosalynde; Similar Story, Same Story Teller

Metaphor — Location — 'The Mure' — In Bordeaux *(au bord de l'eau)*, then 'Ardennes'.

The Ardennes Forest represents a part of England . At the most autobiographical level, all of the literary works comprising Oxford's 'Shakespeare' are allegories describing the politics of English royal succession, and especially the curious state of the Poet's place in that line. Nonetheless, the setting has its role in reinforcing allegory. The story begins near the Royal Court (in France) and progresses to the Ardennes of south-eastern Belgium—in the 16th century a part of the Duchy of Valois-Burgundy—is significant in that it is in the area of the river Meuse, the city of Namur, and the region called Wallonia. Etymologically, Wallonia is a cognate of Wales and Cornwall *(Wiki),* but Oxford enjoys his own mural connection in *(Latin) murus, (French) muraille:* 'wall', as well as in *(Fr) bien,* (E) well, (OE) weal, wealh: *1a* 'wealth', *3a* 'the welfare of a country, the general good'. Two rivers of the Ardennes, the Somme < *(Celtic) Samara:* 'tranquil', and the Semois (River < *Sesmara*—2nd C. AD) add a rich linguistic line to *(Latin) mollis*/ *wp* Simur (Simoll), frequently used by Oxford to indicate 'gentle' within his tropical lexicon. The Province of Picardie, with the capitol at Amiens (LORD AMIENS), abuts the French Ardennes near the headwaters of the Somme, and in the time of Julius Caesar, the inhabitants of the Samara Valley were called the Morini —'Sea People'. Thus, the setting of the story is rooted in the subject, and sums the Poet. Alas, the Poet's apparent optimism was not fulfilled, and I suspect the Queen would associate poor outcomes to the happy prospects seen in the play — peaceful long-term marriages did not materialize.

Oxford finds himself descended, on his father's side, from King Edward III *(1312-77)* and Philippa of Hainaut *(~ 1315-69)* by way of Lionel, Duke of Clarence *(1338-68)*. Queen Philippa was the second daughter of ; iam I of Hainaut and Joan of Valois, sister of King Philip VI of France. She was born in the County of Hainaut, on the western edge of the Ardennes; hence, Oxford would be distantly related to Counts of Hainaut, which may explain his interest in the Ardennes Forest. In Lodge's *Rosalynde* the divided identity of the Poet accedes to his dignity in two ways: the Dukedom of *Nameur* / Namur is granted to Saladine (OLIVER), while Rosader (ORLANDO) becomes heir apparent to the Kingdom of France. Either way, it ought to be a level greater than an Earldom. Montanus > Lord of Forest of Ardennes.

One of the greatest obstacles to understanding Oxford's 'Shakespeare' is the inclination of readers to interpret as simple metaphor. For example, many commenters have noted an idyllic setting in the Forest of Arden. Marjorie Garber comments on Arcadian and Eden-like associations to be made with the forest—that the banishment of DUKE SENIOR and his Court, followed by ROSALIND's banishment, is a blessing. They lose enticements of Court, but are compensated by the honest atmosphere 'out of doors; but what will happen when the simple habitations of the forest, equable in *(Fr) été:* 'Summer', turn harsh in *(Fr) hyver:* 'Winter'—when *~ St Maur turns to E.Vere ~*? They happily plan a return to court when DUKE FREDERICK decides to abdicate. Oxford takes this concept a step further, and by transitive wordplay, ties separation from Court to the loss of something '**golden**'—*Tout d'**Or,*** Tudor. I suspect (E) **ardor**—**R-d'Or**—*(Fr)* ***ardent,*** *(OFr) ardant:* '**fiery**, burning; reddish (of hair)', associating *(L)* ***fieri,*** *fio:* 'to become, to be made'.

The conceit of the 'Pastoral' setting is apparently a ruse; injustice, social unrest, and usurpation are large scale political issues. I think we are not to conclude that the Bucolic Life is best — the country holds the same problems as the Court. Corydon asks pointedly from the Suffolk-Grey Tudor perspective: *(p.53):* "why do you wander alone "in so dangerous a forest". It is a place deceptively rustic similar to Sir Philip Sidney's second *Arcadia*.

Sidney was closely allied to the aggressive 'War Party' of the Grey-Dudley faction in Elizabethan politics, and sought to support and influence Constitutional Monarchies in England and on the Continent. *Arcadia,* his most famous work, depicts armed struggle against tyrants. He opposed England's 'Peace Party', under the cautious leadership of William Cecil. Oxford, though often at odds with Cecil on certain family matters, appears to have supported his father-in-law's approach. In *As You Like It,* the usurping of the Dukedom of Ardennes / Namur(?) and the violation of ORLANDO's inheritance are resolved in changes

of heart in their ambitious siblings—DUKE FREDERICK and OLIVER—rather than war. Conversely, in the source 'Romance' *Rosalynde,* the banished Duke and the brothers de Boys, fight decisively to defeat Duke Torismond at the close of the story *(p.129)*.

Symbolic Language — Usurping **Tudor** goes '**Out of doors**': *(French)* ***dehors***

Oxford's 'Shakespeare' is not written in the 16th century English vernacular. It is an artificial literary idiom of its own, with a diverse semantic range drawn from Latin and French as much as English, demonstrating nearly the entire field of rhetorical figures, and holding a deep memory of Classical, British, and Christian myth. The Author had read widely and the plays typically mine sources popular during the reign of Elizabeth I *(1558-1603)*. The principal source for *As You Like It* is Thomas Lodge's *Rosalynde,* superficially an idyllic 'pastoral romance', with some reference to the *Arcadias* by Polybius, Sannazaro, and Sir Philip Sidney, all of which intend to comment on government and civilized society (see *'The Two Arcadias of Sidney's Two Arcadias'*, by V. L. Forsyth, 2009).

When ORLANDO returns from wrestling with CHARLES, he finds faithful servant distraught:

ADAM "Oh unhappy youth,
Come not **within these doors** : within this roof — (E) **in doors**, *(Fr) au dedans*
The enemy of all your **graces** lives — (E) **grace**, *wp (Fr) grâce:* 'mercy', *honorific for* Duke.
Your brother, **no**, **no brother**, yet the son — (E) **no brother**, but *'alter ego'*.
(**Yet not the son**, **I will not call him son**) — (E) **not the son**, *i.e.* foster-son, step-son
(AYLI II. 3 16-20)

➤ ADAM is a different sort of 'FOOL'—instead of enigmatic utterances, his 'doubtful' *Aporia* warns the reader of troubling matters and deeper significance. He is reluctant to reveal what may cause his own death; yet his knowledge of Oxford's/Rosader's affairs is complete. OLIVER/'O le' Vere' is not a brother to ORLANDO/Tudor-Maur, but a false identity imposed on the Poet.

If we do not understand the words, and if we do not participate in the Writer's rhetorical games, we cannot complete Oxford's thoughts; all memory of his true existence will die. 'Interactivity', or the participation of the reader, completes thoughts implied, but not fully stated, by the writer:

"**Within these doors**"; mark it, readers! Oxford plays with *(French) d'Or:* '**of gold**', and *(Fr) dehors:* '**out of doors**; outside; abroad', as an epithet for Tudors in the condition of being 'without'. This is the estate of the *(Latin) foras, foris:* '**out of doors**, abroad', with additional play on *(L) fores:* 'the two leaves of a door' — Two-doors > Tudors. Hence, the Forest of Arden is a not really a pastoral paradise, so much as a "desert" *(II. 6 16)*, a "desert place" *(II. 6 70),* a "desert city" *(II. 1 23)*—it is a place *almost* deserted, conveniently without the sort of social structure to which the Poet is accustomed. It is *(Fr) féroce, sauvage:* 'savage', 'ferocious', an element of Tudor *(Fr) faire,* yet *ferox*—it is a 'wild place'. (OpenSource*Shakespeare)*. It may be pleasant and congenial, but I suspect Oxford found the Arcadia of previous 'Pastoralists' to be just such an allegorical 'waste' or blank canvas. On that canvas he will allegorize the state of his beloved Tudor family, now and **for-e.ver** deposed. DUKE FREDERICK warns OLIVER.

DUKE FREDERICK Well, push him **out of doores**, — (E) **out of doors**, *(Fr) dehors*
And let my officers of such a nature
Make an **extent** upon his house and **Lands**: — (E) **extent**: 'seizure in satisfaction of debt'
Do this **expediently**, and **turn** him going. — (E) **turn** him going: *wp* 'divide him (as you go)'
(AYLI III. 1 15-18)

"**Turn him going**"—not 'depart', but "**divide** him inventorially", as HAMLET would say *(V. 2 99)*. DUKE FREDERICK would have OLIVER turn the identity of ORLANDO to some other name … 'de Vere', perhaps;

anything but Tudor-Seymour. If Edward Oxenford should succeed, or become 'electable', the power and wealth of Protector Somerset would be sharply limited. You will probably remember: Edward Seymour, 'Somerset', was the elder uncle of King Edward VI and Edward Tudor-Seymour (the Author). Take Robert Dudley to be a later successor to Somerset's Regency, and it follows that the words of *Hamlet's* uncle CLAUDIUS must hold for all such usurpers *(Ham. IV. 7 14-16)*:

> "[The **Queen**] is so conjunctive to my life and soul (E) **star**, *(L) astrum*, *anagram* St Maur
> That, as the **star** moves not but in his **sphere**, (E) **sphere**, *(L) orbis:* 'twice + *Or'*—Two-d'*Or*
> I could not but by her." > *~ I could [do] nothing except by way of her. ~*
> > *~ I could [do] nothing except [buy*/sumere*] her. ~* (pun)

Forgive him; he can't help himself. At any rate, I suggest, our ambition should be to match wits with Oxford, and follow his imagination. What does he mean to say, not simply as plausible metaphor, but defined within a word's semantic range?

What can we infer about the Arcadian view of the Forest of Arden? Is it a misperception? All is not wine and roses in 'Arden'. The conceit of Pastoralism—withdrawal from the ambition of Royal Court—is opposite the reality of banishment, unprotected vagrancy, lawlessness, and the danger of wild beasts. They are not beyond the reach of DUKE FREDERICK; both of ORLANDO's brothers, OLIVER and JAQUES, appear to have no trouble finding the Silvan Court of DUKE SENIOR. The structure of government, as it stood under DUKE SENIOR, holds in the forest/*foras: ~ out of d'Ors ~* . Perhaps the category of Pastoral Romance is entirely misapplied.

Yes, we have marriages, and things seem right with ROSALIND and ORLANDO for the time being. Alas, when viewed as allegory of Tudor, the Rose Crown ended with Elizabeth. SILVIUS/Admiral Seymour —MONTANUS in Lodge's *Rosalynde*—will be executed when his son was not yet one year of age. His head will fall, *"cap-a-pé" (Hamlet I. 2 200)*. PHŒBE/Elizabeth will reign long but fruitlessly despite Oxford's plea for recognition. Melancholy JAQUES will never find the "More" he yearns for. TOUCHSTONE/Oxford and AUDREY/Anne Cecil will have a dreadful marriage; no one can envy Cecil for his daughter's unhappy state, any more than we can envy Oxford for his father-in-law. On the other hand, Oxford's wife Anne knows; she likes him *as he is not,* not as he is … "what features"/what fetus?

TOUCHSTONE *(AYLI III. 3 2-4)*
2 And how, Audrey, am I the **man** yet, (E) **man**, *(MFr) viril*, *(L) vir*/*Vere*
Doth my **simple feature** content you? (E) **simple**, *(Fr)* ***franc***, *(L)* ***merus***

AUDREY (E) **feature**, feture: 'fetus', 'offspring' < *(L)* ***fetura***
4 Your **features**, Lord warrant us! What **features**?

Do you see the significance of this exchange? AUDREY is confused—simple girl—she acknowledges only 'de Vere', not St Maur.

> ***~ … am I the Vere yet?***
> ***Doth my Vere or Seymour offspring*** *[reflect upon]* ***your content? ~***

Despite obvious repetition, few commenters have thought to consider what's up. "Feature" as 'the form, fashion, shape', 'creation', or 'the parts of the face', all work well; but there is poison in a false '**feture**'. Without offspring, Queen Elizabeth was only a figurehead beneath Dudley and Cecil 'Cloud Cap'tors'.

Sources — Thomas Lodge's *Rosalynde*

In *Shakespeare's Will (2018)* we demonstrate that intricate wordplay, both of subject and scheme, almost immediately prove the author by the presence of constructions that tell the Poet's name, details of his life, and family history. We posit that Oxford created or appropriated apt stories, then added fictitious but allegorical dialogue and wordplay as a series of set pieces. For its complexity, it would appear nearly

impossible to compose 'Shakespeare' directly or extemporaneously. Since *Rosalynde* and *As You Like It* differ markedly in style, and yet the matter of each is closely correspondent, it seems probable they are two versions of the Writer's oft repeated complaint—Tudor overthrow. They show the development of his Art from about 1590 to 1598. There are occasional examples of Oxford's rhetorical Invention in the prose text of *Rosalynde,* but we can be more certain they are by the same author with clearer evidence of HAMLET's Method.

Rosalynde was first published in 1590, with the secondary title ***Or Euphues' Golden Legacie***. The name ties the book to the *Euphues* novels of John Lyly(?); and Euphues/Oxford is the 'apt student'—'graceful and witty'—of Roger Ascham's *Schoolmaster*. Perhaps you wonder: should *"Or"* be printed in lower case letters? I suggest the word represents *(French) Or:* 'gold', seconding the "Golden" word that follows "Euphues"—hence Two-*d'Or*. Is the particular student, full of grace and wit, also full of *Mer-Sey?*

There is little to confirm Oxford's hand in *Rosalynde* until his unmistakable Method explodes into the narrative in Rosader's (ORLANDO) first poem to Rosalynde; it is solid gold *Tout-d'Or* and *Mêm'Or—Seym'Our (Rosalynde, p. 25)*. Verily, he is a true Arcadian, trained from youth in the music and poetry of the highest *(Summus)* pastoral Idylls.

The body of the story is written in open prose. If parts of the composition are of a delicate nature, Oxford strikes indirectly—with poetry. TOUCHSTONE will tell us "**the truest poetry is the most feigning**" *(III. 3 17-18);* indeed, we find an abrupt change of style with Rosader's verse, as we expect, but verse that is absolutely enigmatic which is, I think, inexplicable. They are "**lines confused**", that tell of his "luckless harme" *(line 9)—i.e.* ~ damnation by ad-Vere's Fortuna ~ . This poem is a sort of advertisement, in which Rosader, in return for a jewel neckless given to him by Rosalynde, identifies himself as a figurative *(French) pierre précieuse:* 'jewel, gem'—gold, pearl, and marble—showing his worthiness of her, and reveals their shared circumstances. If anyone can appreciate Rosader's Delphic utterances, it would be Rosalynde.

In the final couplet of this '**Sonnet**' *(Rosalynde, p.25),* the Poet will admit his lines are confused. Yet, in that confusion, does Rosader speak of himself primarily, or do Rosader and Rosalynde share a mutual fate? Are the "lines"/verses alone confused, or are bloodlines confused? Let's take a look:

Two Sunnes at once from one faire heaven there shinde,
Ten braunches from two boughes tipt, all with roses,
Pure Lockes mor golden than is gold refinde,
Two pearl rowes that natures pride encloses;

Two mounts faire marble white, downe-soft and daintie,
A snow died orbe, where love increast by pleasure
Full woefull makes my heart, and body faintie :
Hir faire (my woe) exceeds all thought and measure,

In **lines confused**, my luckless harm appeareth,
Whom sorrow cloudes, whom pleasant smiling cleareth.

---

1 Two suns at once from one faire heaven there shined,

~ **Two** [*(Latin) duo:* 'two', *bis:* 'twice, in two ways'; *(Fr) deux:* 'two, both, second'; *wp, timesis* Tu < Tudor] **suns** [*wp* (E) sons] **at once** [*wp (L) semel, simul, surname forms* Semel, Seymour, St Maur] **from** [*(L) de*] **one** [*(L) unus, primus:* 'the first'] **fair** [*wp (L) facere, (It) fare, (Fr) faire:* 'to do(r)'] **heaven** [*wp (L) caelum, (Fr) ciel:* ~ Sea-mul ~ , Semel, Seymour, St Maur] **there** [*wp* (E) t'heir] **shined** [*(L) effulgere:* 'to shine or gleam forth']**,** ~

~ Two Semel sons from Princely Tudor and Seymour, gleamed forth t'heir, ~

➤ "Two sons at once", *(Latin) semel,* alludes to 'twice born' Dionysus/Bacchus, son of Semele, who was impregnated by Zeus/Jupiter. Oxford is a later manifestation of that god of festivity, madness, and theater—characteristics that recur in the roles of HAMLET and others masking for Oxenford. I understand the Writer to have two birthdays: that of JULIET—July 31, *(1548)* (*Romeo and Juliet I. 3 16-48)*—for the true Edward Tudor-Seymour, and the one recorded by William Cecil—April, 12, 1550—for his son-in-law, Edward 'de Vere'. As before—they are but two names for one person. I surmise the Tudor-Seymour birth year as 1548 from the available historic record.

Will. Cecil *(1520-98)* appears to be the engineer of this change of lineage, by families and dates, that shielded Princess Elizabeth Tudor from the stain of association with Admiral Thomas Seymour. Protector Somerset (Edward Seymour, Thomas' elder brother), was petitioned by Elizabeth in a series of extant letters and urged to end public discussion or rumors of her pregnancy. It is likely that Queen Katherine Parr and Somerset had discussed changing the identity of Thomas Seymour's children before she died *(5 Sept, 1548),* as we've noted elsewhere in our essays.

Rosader is placed as a younger brother *(p.30),* without the advantage of Saladyne's seniority; yet his father senses his greater potential and wills to him a greater portion of farmland, and his father's horse and armaments. He predicts Rosader "will exceed you all in bounty and honour." (4). Oxford's true case is just the opposite, he is the true and elder 'brother'; yet, because of a manipulated history, his deserved inheritance is eliminated along with his identity. With his name goes his soul.

2 Ten branches from two boughs tipp'd, all with roses,

~ **Ten** [*(Latin) decem:* 'ten'; *II metonym* 'an indefinite round number'—*(Fr) une dizaine:* ~ ten, *(Fr) une douzaine:* ~ 12, an approximate number.] **branches** [*(L) ramus: II* 'a branch of consanguinity'—divisions of family, 'cadets'.] **from** [*(L) de*] **two** [*(L) duo, wp, timesis Tu-duo, Tu-deux,* Tudor] **boughs** [*(L) ramus, (Fr) rameau;* in Latin and French their does not appear to be a poetic form for branch; however, (English) bough occurs in a legal proverb denoting a limb used to hang an attainted felon *(OED)*, which might reflect King Torismond's distrust of Sir John of Bordeaux.] **tipp'd** [*wp (L) praefigere:* 'to head', ~ place a head or tip on a weapon ~ , with wordplay on the 'heading' (beheading) of political opponents under extra-legal process of attainder; *Horticulture* ~ In pruning plants: to remove the terminal bud, and thus encourage growth below. ~ ; *alt. (L) invertere:* 'to overturn', hence 'overthrow'.]**, all** [*(L) totus:* 'all'] **with** [*(L) cum*] **roses** [Emblem of Tudor Family in several branches, and may include offshoots back through generations from the Beaufort House of Lancaster, beginning around 1400 AD.]**,** ~

~ Ten lineages from two bloodlines headed, Tudor-Sum' Roses, ~

➤ I suspect King Gerismond < *(Latin) gero:* 'to bear, carry, wear' + *(L) mundus, terra:* 'earth', *(French) terre, monde:* 'earth', and is likely a metonym for Tudor. Torismond suggests *(L) torsio:* 'to wring', and *torqueo:* 'to twist or turn about', nearly synonymous with *(Latin) verso:* 'to turn, wind, twist', *i.e.* de Vere. Within this allegory, the Dukes referred to are the Seymour brothers, Edward *(1500-1552)* and Thomas *(1508-49);* but I believe Oxford lives an existence that parallels the previous generation Seymours in his true identity, Edward Tudor-Seymour, and a false creation, Ed. de Vere. Again, this split identity divides his loyalty between Crown Tudor (< Henry VIII), and Suffolk-Grey-Dudley 'Tudors' (< Henry Grey *(1517-54),* 1st Duke of Suffolk, and his marriage to Lady Frances Brandon *(1517-59),* mother of Lady Jane Grey & sisters, Katherine and Mary).

3 Pure locks more golden than is gold refined,

~ **Pure** [*(Latin) merus:* 'pure, unmixed, unadulterated', (E) mere: 'the sea' (now obsolete)] **locks** [*(L) comae, comarum, wordplay, surname* St Maur,] **more** [*(L) plus, amplius:* 'more'] **golden** [*(L) aureus:*

'golden', *(Fr) d'or, wp, surname* Tu-d'Or] **than** [*(L) quam: II* 'In comparisons, *as, than*', *wp (L) Q, q:* 'contraction of C and V (*pr.* W) = 'qw-'] **is gold** [*(L) aurum, orum, (Fr) or*] **refined** [*(L) politus, expolitus:* 'polished, smooth, refined, polite'—(English) politic: 'judicious, expedient; skilfully contrived']**,** ~

~ ***Mere St Maur More*-Aureus *than is politic* Or,** ~

4 Two pearl rows that natures pride encloses;

~ **Two** [*(Latin) duo:* 'two', *(L) bis:* 'twice, in two ways'; *(Fr) deux:* 'two, both, second'; *wordplay, timesis* Tu < Tudor] **pearl** [*(L) margarita:* 'pearl', ~ sea-stone ~ , ~ gleaming stone ~ ; *wp* (E) mere: 'sea' + (OE) gréot: 'pebble'(?), suggesting *(L) marmor:* 'marble', 'gleaming stone', *II E* 'the bright, level surface of the sea, the sea in general';; see John Milton's humorous play on "marble" in his *Second Folio* epitaph on Shakespeare *(l.14)*.] **rows** [*(L) ordo: wp, surname, timesis* d'Or, or Do—*(Fr) faire:* 'to do' > Tudor; *(L) versus:* 'rows, lines'] **that nature's** [*(L) natura, rerum natura:* 'the nature of a person', *(L) innatus:* 'inborn'—(E) innate] **pride** [*(Latin) decus, decoris:* 'moral dignity, virtue, honor'; (English) pride: *10a* 'a group of lions forming a social unit'; *etym.* 'Possibly as an emblem of the sin of pride in Middle Ages.' *(OED);* chosen by Henry VIII as emblem of Tudors.] **encloses** [*(L) continere:* 'to contain', *(Latin) ordinare: III* 'to order, set in order, arrange',]**;** ~

~ Tu-d'or Mar-stones that innate honor comprise; ~

5 Two mounts faire marble white, downy-soft and dainty.

~ **Two** [*(Latin) duo:* 'two', *(L) bis:* 'twice, in two ways'; *(Fr) deux:* 'two, both, second'; *wordplay, timesis* Tu < Tudor] **mounts** [(E) horses, *wordplay,* forms from 16th century: heors *(plural)*, horsse, **ors**, horce, horss—Two-d'**ors**; *(L) equus*] **faire** [*wp (L) facere, (Italian) fare, (Fr) faire:* To do(r)] **marble** [*(L) marmor*] **white** [*(Latin) Albus, (Gaelic) Alba, (L) Albion:* 'ancient Roman name for Britain'—notice that the poem points to Britain and the Tudors, rather than France.]**, downy** [*(L) plumeus, pluma:* 'fine, soft feathers', likely referring to the symbol 'Vole, Vol, or Two Wings in Lure' upon the coat of arms of Seymour.]**-soft** [*(L) mollis:* 'easily moved, pliant, supple', 'soft, gentle, tender'—an epithet of Simoll/*Mollis*/Seymour,] **and dainty** [*(L) venustas:* 'elegance, grace'; (E) dainty: *4* 'of delicate or tender beauty or grace' *(OED)*—(E) venust: *adj.* 'handsome, beautiful; graceful, elegant']**.** ~

~ Tu-d'Ors Fair Mar-mor pure, St Maur gentle and venus't. ~

6 A snow died orbe, where love increas'd by pleasure

~ **A snow** [*(Latin) nix, nives (pl.): II Transf.* 'White color, whiteness'] **died** [*(L) inficio (in-facio):* 'to stain, dye, color'; *(L) colorare:* 'to color, esp. red or brown'] **orbe** [*(L) orbis:* 'the world', 'a ring, round surface, orb, a circle'—*wp bis:* 'twice' + *or, (L) aurum, orum:* 'gold' = Two-d'Or; *(L) unionum:* "an union" ('pearl' *Hamlet V. 2 250)*;]**, where** [*(L) ubi*] **love** [*(L) amor, amare: wp* a Maur, St Maur] **increas'd** [*(L) amplio, amplificare:* 'to enlarge, increase', *multiplicare:* 'to increase (in number)'—*(L) amplius:* 'more'] **by** [*(L) per, (Fr) par:* 'of means or manner'—possible *wp, surname* Parr.] **pleasure** [*(L) volo, velle: I. B2* 'I want, it is my will'—*(L) mos, moris, more*] ~

~ A White dyed Tudor, where a'Maur made more by Maur ~

7 Full woe-full makes my heart and body fainty :

~ **Full** [*(Latin) plenus, refertus:* '] **woe-full** [*(L) dolore, maerore:* 'sorrowful' ; *(L) malorum: ; (L) res adversae:* —as we find in *Romeo and Juliet,* "woe" may be repeated several times for the several possible plays on Tu-d'Or, St Maur, de Vere.] [] **makes** [] **my heart** [*(L) cor*] **and body** [*(L) corpus*] **fainty** [(E) faint, *(L) marcor: II* 'faintness, languor, indolence', *(L) marcidus:* 'withered, decayed, rotten'—maybe

I've acquired an unreasonable fondness for wordplay, but "dainty" to "fainty", combined with *mollis* / "soft", is awfully satisfying.] **:** ~

~ Re-Tudors Maur-Or Tu-do fairs my cor and corpus Marci'd : ~

8 Her faire (my woe) exceeds all thought and measure.

~ **Her fair** [*(L) venustas:* 'loveliness, charm, grace, beauty'; *(L) facere:* 'to do'] **(my woe)** [*(L) maerore:* 'sorrow'; *wp anagram* (E) moe: 'a greater number'—more.] **exceeds** [*(L) excedere: I B* 'to go beyond'] **all** [*(L) totus: wp* Tudors] **thought** [*(L) mens*—(E) men, man: *wp 'virilis, vir'—surname* Vere.] **and measure** [*(L) mensura < mos, moris, mores*—'a guiding rule of life', *III Transf. A* 'nature, manner, mode, fashion', *B* 'precept, rule']**.** ~

~ Her Tudor (my Maur-Or) surmounts Tudor-Vere and Maur. ~

~ Her beauty (my Maur-Or) outdoes outshines Veres and Sea-mure. ~

9 In lines confused, my luckless harm appeareth,

~ **In lines** [*(L) versus: I* 'a furrow'—a line of ploughed ground; *II* 'a **verse'**; *III* 'measure of land'—this appears in the inheritance of "ploughlands" *(p.3)* per Sir Johns will.] **confused** [*(L) confusus:* 'to mix or mingle together', 'brought into disorder'; *(L) perplexus: II Trop.* 'dark, ambiguous, obscure, inscrutable: *sermones*'], **my luckless** [(E) bad luck, *(L) adversa fortuna, res adversae*] **harm** [*(L) damnum:* Harm, injury, loss', *(L) detrimentum: II Transf.* 'the well known formula, by which unlimited power was entrusted in the Consuls'—the highest elected public official of the Roman Republic *(509-27 BC)*, hence Ministerial tyranny, *wordplay (L) detri—deterere:* 'to wear away, impair' + *mentum:* 'the chin with the hair that grows upon it', 'the beard'—hence to 'wear away' by 'disguise'; *(L) malam:* 'misfortune', *wp (L) virilis:* 'male'] **appeareth** [*(L) apparere:* 'to become evident'], ~

~ In Veres dis-ord'Ored, my damnation in ad-Veres Fortune is evident, ~

~ In Veres dis-ord'Ored, my ad-Vere's beard becomes evident, ~

10 Whom sorrow clouds, whom pleasant smiling cleareth.

~ **Whom** [*2 (L) qui: adverb interrogative* 'wherewith, whereby'] **sorrow** [*(L) maerore:* 'sadness, grief, mourning'] **clouds** [*(L) obscurare:* 'to render dark, obscure'], **whom** [*2 (L) qui: adv. interrogative* 'wherewith, whereby'] **pleasant** [*(L) dulcis, (Fr) doux:* '] **smiling** [(E) smile, *(L) risus, (Fr) souris > wp (Fr) souris:* 'mouse'—*(L) mus, muris:* 'mouse', emblem of St Maur, the Maurs.] **cleareth** [*(L) amovere:* 'to remove from, take away'—*(pron.)* a-Mour.]**.** ~

~ Whom Mour'ning obscures, whom Doux Muris re'Maurs. ~

Wordplay Once More:

~ Two Semel sons from Princely Tudor and Seymour, gleamed forth t'heir,
Ten lineages from two bloodlines headed, Tudor-Sum' Roses
Mere St Maur, More-*Aureus *than is politic* Or*,
Tu-d'or Mar-mor that innate honor comprises;

Tu-d'Ors Fair, Mar-mor pure, St Maur gentle and venus't.
A White dyed Tudor, where a'Maur made more by Maur
Re-Tudors Maur-Or, Tu-do fairs my cor and cor'pus Marci'd :
Her Tudor (my Maur-Or) surmounts Tudor-Vere and Maur.

In dis-ord'Ored Verses, my damnation ad-Verse Fortune is evident,
Whom Mour'ning obscures, whom Doux Muris re'Maurs. ~

It is impossible to cut 'wordplay' to a level acceptable to skeptics. To pull back from 100% is not reasonable. Oxford wants his verse to be understood and partial transposition leaves the text incomplete. It's all or nothing. Now, it can't be nothing because ***Sonnet 105*** tells us of consistency—"since all alike my songs and praises be …"

Sonnet 105
Let not my love be called idolatry,
Nor my belovèd as an idol show,
Since all alike my songs and praises be
To one, of one, still such, and ever so. *(see p. 131)*

There has been speculation that Fisher's Folly—the 'Silexedra' of *Rosalynde*'s title page—was Oxford's Art Colony in late 16th century London. Various artists lived there under Oxford's largesse, and he was apparently an "infinite Macaenas" (Th. Nashe), perhaps directing writers in literature of a particular character, into which he might insert "some dozen or sixteen lines" *(Hamlet II.2 480)* here or there, with the express intent to "catch the conscience of the Queen." *(Ibid. 540)*. Is *Rosalynde* an example of such work? This is not to say that Oxford must be an annotator of other's work—he may have edited or even re-written their works so as to tell his name and lineage in *"ev'ry Line, each Verse" (L. Digges)*. For all we know, Oxford may have composed such works entirely by himself. As we read Rosalynde, one senses the poetry is Oxford's; but the prose, too, which is fairly conventional at the start, becomes increasingly laden with the sort of coded, 'Shakespearian' language, that tells subtle elements of Oxford's life.

Oxford is characterized by all the sons of Sir Rowland de Boys—'Vers-Moor' of the Forest/*foras (~ Vere-Moor de la Forêt ~ , wp (Fr) < dehors < hors < fors < (L) foras)*. He represents Edward 'de Vere' the overlord of his 'brothers'. By Cecil's scheme he may be younger in age, yet with proper tutelage and direction from Cecil, he will not "lack advancement" *(see Hamlet III.2 333)*. He was the scholar of Cecil House on the Strand in London—Edward 'de Vere' and Edward Tudor-Seymour, he prefers the latter—son of the Queen of England.

I'll now propose a 'key' to *Rosalynde,* aligning its characters to those of *As You Like It,* and to their historical analogues—the friends and family of the Artist (page and line numbers from *Rosalynde,* by Thomas Lodge, E. C. Baldwin, 1910, reprint of 1590 first edition):

< Rosalynde / < As You Like It — Historical Figure

Saladyne/OLIVER — Edward 'de Vere' (false name)

The eldest son of Sir Rowland du Boys the order of primogeniture is reversed. **Saladyne**, Rosader's brother, is named for the Kurdish-Muslim archetype of the worthy opponent, Salah ad-Din *(1137-93)*. King Richard I, 'Lion-Heart', found him an inspirational figure, and praised him as "the greatest and most powerful leader in the Muslim World" (Lyons & Jackson, *Saladin …,* 1982). The Poet nods to his magnanimous 'de Vere' *alter ego* as a foe of Tudah/Judah and Christendom—a Salah ad-Din—and like the type, at heart a decent bloke. Oxford is not always so generous.

Saladyne characterizes the same deleterious agency as SHYLOCK, IAGO, LAERTES, etc., until *(p.50.20),* when he begins to regret his mistreatment of Rosader. Saladyne finds his great revenue as lord of a double inheritance—the portions of both the eldest and youngest sons of Sir Rowland—has attracted the envy of the usurping Duke Torismond. He is thrown in prison and has the opportunity to reflect on his iniquities which parallel the escheats of the estates from the Earldom of Oxford by Somerset *(1548),* and more generally, of contentions for power among the Seymour brothers *(1548),* and branches of the Royal

lines descending from the sons of Edward III *(1385-1603)*. This long conflict took various forms from the deposition of Richard II *(1399)* until the death of Richard III *(1485)*. Taking into account the histories of 'Shakespeare', the Wars of the Roses continued as coercive practices, extra-legalisms and falsifications, through the Tudor reigns; the changeling life of Edward Tudor-Seymour as 'de Vere' is such a falsification. The 'miraculous' conversion of OLIVER in *As You Like It* is not as satisfying as that shown of Saladyne. *Rosalynde* has the elder Saladyne becoming the Duke of Namur (No-Maur) in the Ardennes; and Rosader will become heir apparent to the King of France.

Rosader/**ORLANDO — Edward Tudor-Seymour — The Royal Line** (Male) —
The youngest son of Sir Rowland

Rosader, the youngest son of Sir Rowland (Ver-Moor), likely indicates ~ *he who must fulfill the Rose* ~ , *Rosa* + -er, *suffix:* 'a man who has to do (the thing denoted by primary noun)'. The changes made to *Rosalynde* in adapting the Romance for the stage, produce another of Oxford's great comedies; the names and plot of Lodge's piece tell the Writer's story just as precisely, but rounds out. Perhaps *Rosalynde* is more hopeful, but I suggest Oxford is the author of both; but the Poet's autobiography appears distinctly only in Rosader's poetry.

Because the quarrel between the Tudor lineages provides the basis for much of *As You Like It/ Rosalynde,* we can conclude what is added or missing from either, and make a guess as to why.

Rosalynde *(Ganymede)*/**ROSALIND** *(Ganymede)* **— The Royal Line** (Female)

Rosalynde is feminized as an abstract concept, which is typical in Latin. She is the *daemon* or spirit of Tudor-St Maur, and evidently Queen Elizabeth I, not as the object of ORLANDO's romantic love, but love of family **Or**igin. Assuming his true name was 'once More', means he 'Marries' into Rosalynde's *(would be)* married name, and may be recognized by her; this restores her place and his—mother and son.

Alinda *(Aliena)*/**CELIA** *(Aliena)* **— Anne Cecil**

Alinda is a complacent companion to Rosalynde, who doesn't see the depth of her cousin's problem; she believes she can give to Rosalynde what she is missing—what has been taken from her—but we perceive that only Rosader can.

Montanus/SILVIUS — Thomas Seymour

Montanus, a shepherd and swain, is struck by Amor's arrow. He has unalterable affection for Phœbe. His name suggests *(Latin) summa:* 'summit' and *wp* St Maur. Oxford varied this direct character name, to Silvius: 'wood', playing on (E) wood: *n.2 2a* 'going beyond all reasonable bounds; rash, reckless, wild', *2b* 'used to render *(L) furialis:* 'causing madness'—*(L) morio:* 'an errant fool', (E) moria.

Montanus is a country swain: *5* 'a country gallant, or lover; a wooer, sweetheart', *6* 'a freeholder within the forest'; the Seymour family of Wulfhall, having become the Bruce family, Earls of Cardigan, have been hereditary Wardens of Savernake Forest for 32 generations and 1000 years. Montanus is *(119. 3)* "appareled all in tawny, to signify that he was forsaken" (de Vere livery), but clothes do not make the man. He understands ~ his eyes are **like** *bees,* that take their full of ***fair beauty,*** but carry home, for each drop of ***pure dew,*** a ton of deadly ***Aconitum*** ~ : "Wolf's bane", *(L) Lycoctonum*, a poison mortal to the *(L) Lycaon:* 'an animal of wolf kind'. He is **like** *(120.3)* "the patient which, stung with the **Tarantula** loathes **music**, and yet the disease incurable but by melody." This Arachnid—*Lycosa tarantula,* the Tarantula Wolf Spider—is among the suicide poisons to the Seymour Werewolves—St Maur *Lycanthropes*.

Phœbe/PHŒBE — Princess Elizabeth Tudor

Phœbe, Luna, Dictynna, Diana, all indicate the Moon—an historic metonym for Queen Elizabeth (see *Love's Labour's Lost IV. 2 34-47; Shakespeare's Damnation,* Michael Stepniewski, at our website: oxford-seymour.com .

Corydon/CORIN —

Corydon represents the forces of Suffolk-Tudor, especially of the Dudley family. As 'de Vere', the Writer becomes a mole-like underminer. He is subtle indeed, appearing to reason dispassionately against Love, but hopes to take possession of the remains and ruins of Love, and pay for it with Love's money!

Gerismond / DUKE SENIOR — Line of the Crown Tudors; Géris < *(Fr) gérer:* 'to administer, manage' < *(L) gerere,* likely denoting the seniority and superior capacities of the Crown Tudors.

Torismond — DUKE FREDERICK — Line of the Suffolk Tudors; *Toris* < *(Fr) tors, torse:* 'twisted' < *(L) torquere, verso:* 'twist', 'to turn oneself often, revolve' + *mond, monde:* 'world', *terre, wp* Two-d'RR.

Adam Spencer / ADAM — John de Vere (?) *surname Spenser, de Spenser* < *(L) dividere, diversum:* 'turned different ways'. John, 16th Earl of Oxford, and the Poet's godfather, was a strong, loyal supporter of Tudor; he fits Adam well. As *Rosalynde* closes, he is made Captain of the King's Guard *(130.1)*.

Fernandyne/JAQUES — The intellectual and unaspiring middle son of Sir Rowland.

The middle son of Sir Rowland, whether JAQUES or Fernandyne, is a third facet of Oxford; he is content to read his Aristotle and Galen. Early, we hear "goldenly of his profit", and understand that he—by his "report"—bears much news. His name may signify 'adventurous', 'a marvel', *Fer-andros,* or some such. At the end of Rosalynde, he is made Principal Secretary to Duke/King Gerismond, the rightful ruler of France. Meaning of Fernando: Fair: + andros?

Sir Rowland of Bordeaux / SIR ROWLAND DE BOYS — Wisdom of Age. Sir Rowland dies on p.5 after giving his sons sage advice against ambition.

Oxford added important commenters to *As You Like It,* who appear to originate in occasional comments from the principal characters above.

TOUCHSTONE — JAQUES — AMIENS — LE BEAU

Roger Ascham's Method — Why Oxford-Seymour Ideas Suit Oxfordian Theory

The central purpose of Oxford's work is to memorialize his existence as the sole heir to the throne of the Crown Tudor family. He claims to be the product of Tudor-Seymour—of Princess Elizabeth Tudor and her guardian, Admiral Thomas Seymour, uncle to King Edward VI. Competing claims descend through cadet branches of the Tudors, from two sisters of King Henry VIII: the lines of the Tudor-Brandon (Suffolk-Greys), and the Tudor-Stuarts of Scotland. Generally, all claims apart from his own are viewed by the Poet as inimical or injurious to the State. Other claimants are *Pseud'Or:* 'False Gold', Fool's Gold.

Oxford was conceived out of wedlock, as his father was married to Queen Katherine Parr, but he hints that legitimacy may be conferred, either because his parents married after the death of Parr *(5 Sept. 1548),* or because a *de facto* state of marriage existed between Elizabeth and Seymour after Parr's death. It is certain that at least two of three 'banns of marriage' were read, and a request to marry was submitted to the Privy Council. It appears Oxford did not accept the power of the Council to deny the marriage since a child already existed (himself), as allowed under Catholic Canon Law.

HAMLET "I say we will have no **more** marriages. Those that are married **already**—**all but one**—shall live. The **rest** shall keep as they are. To a **nun**nery, go."

more, *wp, surname* Maur, St Maur

(E) **already**, *wp (L) iam*—I am.

(English) **nun**, *wordplay (Latin) monacha, nonna*

"More marriages" include that of the Poet's parents. All of Oxford's 'Shakespeare' adheres to a scheme of witty double-entendre, clearly intended to "catch the conscience of the" Queen. "All but One" —that one exception would be the Lord Admiral Seymour, beheaded 20 March, 1549. Transitive, or cross-language, wordplay tells the real story—the *(L) monacha* points towards (E) monarchy. What seems to be fiction is phrased so as to tell autobiographical truths if considered in the proper light.

The Queen, of all people, would be prepared to understand this scheme. Her tutor from early 1548 to 1550 was Roger Ascham, a close associate of William Cecil, John Cheke, and Thomas Smith. His specialty was Latin instruction, and the method he used is the necessary groundwork for Oxford's "Invention". Here is his outline for the double translation of Latin texts in the manner of Erasmus:

Proprium: ('not common with others, one's own, particular').

Rex sepultum est magnifecè : ~ The king was buried magnificently. ~

Translatum: (particle—***Transfero:*** 'to convey or transport', 'to translate into another language').

Cum illo principe, sepultum est et gloria, et salus republicae :

~ With that Prince, buried were the Glory and Safety of the Republic. ~

Synonymia: ('a sameness of meaning in words, synonymy')

Ensis, gladius; laudare, praedicare :

Ensis: 'weapon, brand' — *fig.* 'War'; ***gladius:*** 'sword', *fig*. 'murder, death';
laudare: 'praise'; ***praedicare:*** 'to proclaim'

Diversa: ('in different directions', 'differently' — variations of meaning — sense of opposition)

Diligere, amare. Calere, exardescere. Inimicus, hostis :

Diligere: 'to value or esteem highly, to love' — ***amare:*** 'to love', to be in love'.
Calere: 'to be warm or hot' — ***exardescere:*** 'to kindle', 'kindled, inflamed'.
Inimicus: 'unfriendly, hostile', 'hurtful, injurious' — ***hostis:*** 'a stranger, foreigner'.

Contraria: ('opposite', 'contrary, reverse' — *antithesis:* 'the placing of one letter for another', or *antitheton:* 'opposition or antithesis').

Acerbum et luctuosum bellum. Dulcis et laeta pax.

~ Bitter and mournful war. Sweet and happy peace ~

Phrases: ('diction' — *elocutio)*.

Dare verbum. Abjicere obedientiam.

~ To give a word. To cast off obedience. ~

(Ascham, Roger; *The Schoolmaster,* 1563-68; printed 1909, Cassell & Co., pp.17-18)

If I were to guess, it seems that Oxford's Invention is designed for Elizabeth R; and this would resolve the statement by HAMLET, that he will "catch the conscience of the King", or Queen, as the case may be. It is his mother, the overwhelmed Queen, who GERTRUDE-like, answers to a *'Mus-ic'/Muris* surname. *Synonymia:* 'having the same name', is primarily a device of clarification, defining the subtle shades of meaning available in words that are not precisely synonymous but sufficiently so as to illustrate a narrow range of meaning to be considered. Here Ascham gives figurative definitions in which words would not be apt or suitable replacements for one another, though they may suggest similarities. *Diversa:* 'turning in different directions', describes words that vary meaning to a greater degree—beginning from a similar place, but diverging. *Contraria:* 'opposite, conflicting', presents ideas that are the reverse of each other and thus antithetical. *Phrases:* last of all is speech and elocution.

As you can see, Ascham's education plan is one of rhetorical elaboration, mostly substitution, restatement, variation, and antithesis. It proves to be the essential framework of the 'Invention', as demonstrated at our website: oxford-seymour.com. The Poet's innovation is to bend 'every word' to accommodate his story. *Translatum* carries the idea of transport or transfer, and transference is at the heart of Tropic definitions; he would catch a mouse—*muris*/simur—'How? Tropically. *(Hamlet III.2 233)*.

Obviously I have tried to use a similar scheme to fathom Oxford's 'Shakespeare', all of which is based on comments concerning rhetoric by obscure speakers within the plays and poems. For almost two decades now, it has been an enjoyable game for me (like solitaire), and a means to learn semantics of English, Latin, French, Italian, and even a little Welsh.

Ascham took his plan from the Ancients. Oxford assumed the essentials and added wordplay that, when understood, removed the need for explanatory notes. T. S. Eliot added endnotes to his poem *"The Waste Land",* helping readers with his many allusions. To some they appear as impurities in the poetic process — is there not a way to incorporate the source of derived meaning? Oxford, with a more urgent need for obscurity and secrecy, ties or lumps words together that make meaningful associations. Such reinforcing and etymologizing wordplay had been used by the greatest Latin writers including Vergil, Ovid, and the 'Alexandrian Poets'. As I've noted elsewhere, Oxford works extensively with word and sound play in the make-up of his own lineage *(Sonnets)*, with identical associations applied almost epithetically to characters masking for himself in the plays (*eg.* HAMLET). As if signaling readers of his process, he draws upon many of the same Latin roots exampled by Varro in his *De Lingua Latina*.

The reinforcement of obscure language by Varronian wordplay is, of course, artificial, as we rarely emphasize particular meaning in each case of semantical ambiguity; but a special quality of this scheme is elimination of the individual 'will'. This means the reader need not, and must not, introduce one's own novel transferred definitions (metaphor). Words must be supported in historical use by noted writers from antiquity, and have been adopted into general use. This suggests the reader will not need to be a seer into the minds of Poets, but a student of orthography. I wish I could leave it at that; however—and for the better, I think—the Artist is bound to amuse himself with clever twists of words and enigmas, so we will prepare ourselves for the inevitable Wit so often associated with 'Shakespeare'.

By this means the Writer evidently confounded State Censors, and he has confounded art critics as well. Oxford-Seymour Theory would not exist if we had come to an understanding of just what the Poet was trying to say. We need to know that Oxford's 'Shakespeare' is allegory—"a kind of history" *(Taming-Shrew Induction 2 138)*. His Invention created beautifully cohesive poetry, but was also a call to wage war against coercive ministerial corruption — *and,* says John Milton, it is a Monument to the Poet's life:

> ***Deare Sonne** of **Memory**, **great Heire** of* **Fame**,
> *What needst thou such **dull** witnesse of thy **name**?*
> ***Thou** in **our wonder** and **astonish**ment*
> *Hast built thy selfe a **livelong Monument**:* (E) **livelong**, *(L) totus*
>
> (John Milton, *Second Folio*, 1630)

Ben Jonson says Oxford's Art is "for all time", suggesting a quality Dante was working towards in his *De Vulgari Eloquentia (1302-05)*—that the Romance vernacular, descended from Vulgar Latin, might become more formal like Classical Latin, and thereby less 'corruptible'. Likewise, the English Language was an unregulated idiom that some felt might benefit from a formal grammar, and particularly a broader semantic base:

> "English prose might be written with the same scholarly care that would be required for the choice and ordering of words if one wrote Latin."
>
> (Ascham, Roger, *The Schoolmaster,* Introduction, p.8; Cassell & Co., 1909)

Further, Oxford lived his childhood years in the home of Sir Thomas Smith, a close friend of Ascham, and another proponent of an English orthography. So Oxford was ideally placed and suited to help the advancement of English as a literary vernacular.

REPETITION — *"What needs this iterance?"* *(note: first use from Othello, 1616—OED)*

John Heminge and Henry Condell had already introduced the theme of Oxford/'Shakespeare' as Oxford-Seymour in the first paragraph of their letter: *"TO THE MOST NOBLE..BRETHREN"* — in which "trifles" is mentioned thrice. Repetition is always a mark of high importance (I quote):

> "When we value the places your Highnesses sustaine, we cannot but know their dignity greater, then to descend to the reading of these **trifles** : and, while we name them **trifles**,

> we have deprived ourselves of the defense of our Dedication. But since your Lordships have been pleased to think these **trifles** some-thing, heeretofore; and have engaged both them, and their Authour living, with so much favour : we hope … you will use the like indulgence toward them …"
>
> *"trifles something, heertofore"*
> *~ Memorandoram Seymours, previously …~*
> ***~ St Maur'ies Heir to fore … ~***

See the *First Folio* dedication:

> TO THE MOST NOBLE AND INCOMPARABLE PAIRE OF BRETHREN
> WILLIAM, Earl of Pembroke and PHILIP, Earl of Montgomery

What "trifles"—"trifles"—"trifles"? *(L) minutas—(L) memorandoram—*(E) **summaries**.

Got it? —St Maur'ys—St Maur-and-d'Or-am. Understand, these "trifles" are not 'less important matters', but 'minutes' in the sense of post classical Latin *< scriptura minuta:* 'a record or brief summary of events'. Now consider the historical place of the dedicatees, William and Philip Herbert, as noted on the last page of this essay; both had affectionate ties to Oxford's daughters. William Cecil, Oxford's father-in-law, had negotiated with William Herbert for the hand of Bridget de Vere in 1597; his offer fell short. Susan de Vere, Oxford's youngest, CORDELIA-like daughter, married Philip Herbert in 1606. However, as an aside, I can report that Oxford himself, Edward Tudor-Seymour, is evidently the prime inspiration for CORDELIA. We will see later, both William and Philip were prepared to withhold support for the Accession of King James VI of Scotland, as James I of England, in respect of Oxford's primacy and the Crown Tudors.

Who can overlook HAMLET's counsel as to the name of his 'play within a play'? *"The Mousetrap."* It evidently represents the autobiographical 'wordplay within the play', in each play by 'Shakespeare'. The writer's mother *is* GERTRUDE, the "mouse" *(Hamlet III. 4 183),* otherwise England's Elizabeth *Regina. She is a (L) muris / anagram simur—Seymour.* By the way "Marry" is a contraction of ~ Mary, mother of God ~ , hence alluding to the Blessed Virgin — *Mar'y çomme,* or ~ Som-mer'y? ~ . He slipped it under our noses.

> "The Mousetrap." **Marry, how? Tropically**." *(Hamlet III. 2 233)*

It must have been recognized what a difficult task it was to run two stories concurrently with a degree of success. Some Tolstoy, of course, has cried foul, thinking 'Shakespeare' is merely playing with words. His ~ Slow en-de Vere'ing Art … Dost make us *Mare-Maur,* with 'Tu' much conceiving, ~ (Milton, *Second Folio).*

Fallacious Reasoning, Errors Rhetorical

To the great Variety of Readers.

Buying a copy of the *First Folio* was an expensive proposition. The prefatory counsel by John Heminge and Henry Condell admonishes readers, not playgoers, to read and censure (judge) the works of 'Shakespeare'; but before doing so, they should "**buy it first … but, what ever you do, Buy.**"

Say you were a teacher, making £12 per year in 1623, could you afford £1 for an inexpensively bound collection of the plays? How would you persuade your spouse? So, *buying* the *First Folio* new was for the prosperous. Perhaps, though, you might borrow your neighbors copy; that, to me, seems the right course for the average reader. Unless you made a high professional income, such a "buy" *(coemere /* Seymour) was out of the question. But of course, Heminge and Condell speak indirectly; they are playing at translations—what they really tell us is:

~ Sume(re) it princeps … Anything what E.Ver Tu-do, Sume(re). ~

~ St Maur it Princely … Anything that is E.Vere is Tudor-Seymour. ~

Note: *This is wordplay and needs a very rough literal translation with English and Latin combined, more a riddle than translation — but the truth is hidden within.* In the passage below, these "friends", Heminge and Condell, give More critical counsel:

> "And there we hope, to your divers capacities, you will find enough, both to draw and hold you : **for his wit can no more lie hid, then it may be lost**. Read him, therefore; and **again** and **again** : And if you do not like him, surely you are in **some manifest danger**, not to understand him. *(*Heminge & Condell, *First Folio)*

Here, the idea is not obviously logical: ~ **if you don't like him, surely you are in clear danger to misunderstand him** ~ . We pause to mull how it might be so. The reasoning is odd—***surely*** there is nothing ***sure*** about the statement; it is *non sequitur:* 'it does not follow'. So, listen for curious reasoning. We're also going to consider a few words for their 'transit', or passing, into another state, and back again. Generally, 'Shakespeare' defines English words by their analogues in Latin. This is because there is a much greater breadth of established meaning, especially tropical meaning, in the Latin Lexicon. We may add: at that time, there did not yet exist a comprehensive English Language Dictionary. 'Shakespeare' adopts the semantical range of Latin analogues into English. This process reveals itself in 'Varronian Wordplay'—the emphasis of one particular definition for a word with multiple meanings. This entails the reinforcement of one definition among several, by surrounding the word with supporting meaning, but without explicitly defining the term.

Historiography

Eyewitnesses to, or participants in, historic events may record their observations. They become historians. There are degrees of accuracy in the record, where primary documents may be quite objective at one extreme, or worthless lies at the other, with many shades of subjectivity in between. We may certify the reliability of some observers, and suspect the unreliability of others, without true knowledge of the accuracy of either. Thus, history is often an uncertain art; methodology must always be regarded as suspect—if not that of the observers themselves, then of the historian. This is the difficulty with Alan Nelson's *Monstrous Adversary*. He has chosen sides and twisted the narrative to reflect his taste. Unlike poetry, in which the truest may be the , in history: *is not the truth the truth? (1 H IV II. 4 220)*.

In Induction 2 *(127-38)* of *The Taming of the Shrew* Oxford says his work is "a kind of history". Because he has been "tongue-tied by Authority", allegorical histories may have been one of the few avenues by which to tell his story. Certainly it was the path to a wide audience, and he becomes the star of his own autobiography. He would not be an objective historian, yet we know the first printed record of the reign of Elizabeth was commissioned by the Cecils—William Camden's *Annales, 'The History of Elizabeth, Queen of England' (published 1615-25)*—and reflects the 'Cecilian' view. Who can you trust, the Cecils who were the greatest estate builders of their age, or Oxford who gave away almost all he had? William Cecil convinced the Queen, and together they chided Oxford for his reckless, spendthrift, and headstrong, ways. He in turn accuses them of 'bloody deeds'—"**as kill a king, and marry his brother**" *(Hamlet III. 4 29)*—referring, I suppose, to the murder of Edward VI, of Admiral Thomas Seymour, and then allying with the Suffolk-Dudley conspirators. Do we recognize true history when we see it?

Monstrous Adversary — History of a Monstrous kind

Professor Alan H. Nelson wrote a biography of Oxford—*Monstrous Adversary*—published in 2005. In respect of itself, Nelson has produced a work that includes many period documents and letters that might form the basis of a 'scholarly' history; but in respect that he has missed the critical element of his subjects life, it is rendered Leices' or Naught (of Leicester or *Nemo)*. Without admitting the subject's

lengthy testimony, most of the story is missing. Oxford as 'Shakespeare' tells us his soulful identity has been stolen; his *Corpus* is a testament of great State importance—and exceeds a million words in length.

The accession of James I of England was not universally approved. On the morning of Queen Elizabeth's death, 24 March, 1603, something remarkable was out of order; here's a quote from Nelson:

> "No successor having been appointed, the choice of the new monarch was ratified by a 'Great Council' comprised of the Lord Mayor of London, Privy Council members from the previous reign, and non-member peers and bishops. When the Council convened at Whitehall about nine o'clock in the morning [Robert] Cecil appeared with a draft proclamation, which 34 worthies signed on the bottom half of the second page. **Oxford was not one of the signatories.**" (Nelson, Alan H.; *Monstrous Adversary,* 2005; p. 409, my emphasis.)

Three of the 34 worthies whose names appeared on the the draft Proclamation, seemed reluctant to sign for James on the official document issued a few hours later; Nelson continues:

> "From Sheriff Pemberton's house in Milk Street, the Council dispatched a "true copy" of the proclamation—again in manuscript—to Sir John Peyton, Lieutenant of the Tower, with instructions for a public reading at Tower Hill. Thirty-one of the Milk Street signatures are identical to those on the proclamation. Of the three 'missing' signatories, the Earl of Pembroke (William Herbert) and the mortally ill Baron Hunsdon (George Carey) seem to have left the procession before it reached Milk Street, while the Earl of Derby, William Stanley (Oxford's son-in-law) apparently missed both venues, but squeezed his signature onto the proclamation, perhaps during the afternoon." (*ibid*. p. 410)
>
> **"Oxford's name did not appear on the printed broadsheet."** (*ibid*. p. 410, my emphasis)

Let's emphasize, here and below, who the 'Tardious'/Tudor'ous, individuals were:

— Earl of Pembroke is William Herbert; 3rd Earl of Pembroke (*1580-1630).* William Cecil, in 1597, sought to affiance Bridget de Vere, Oxford's second daughter (*b.1584-1631)* to William Herbert. William's brother, Philip Herbert *(1584-1650),* Earl of Montgomery, would marry Susan de Vere, Oxford's youngest, in 1606).

— Baron Hunsdon, is George Carey, 2nd Baron Hunsdon (*1547-1603),* grandson of Mary Boleyn, hence cousin to Queen Elizabeth I; he was knighted by Thomas Radcliffe, 3rd Earl of Sussex, on the field, during the Northern Rebellion of 1569; Oxford served there at that time, under Sussex, who is often called Oxford's 'mentor'.

— Earl of Derby, is William Stanley *(1561-1642)*, Oxford's son-in-law; married to Oxford's eldest daughter, Elizabeth Vere *(1575-1627)*.

We are struck by the omission of Oxford's signature, since this document affirmed allegiance to the incoming King James. Either Robert Cecil sought to raise doubts against these 'should be' signers by keeping them unaware of proceedings, or the signers were themselves ill-disposed.

> "When a second impression was run off at the same press, three names were added, 'E. Oxford' - [instead of his usual 'E. Oxenford'], 'Scrope', and 'Norreys' …" (*ibid*. p. 410)
>
> "If Oxford had merely been late for the nine o'clock meeting at Whitehall, his signature could have been squeezed on to the proclamation like that of 'Wil. Derby'. From the complete absence of his name we may infer that he remained in Hackney as the new king was proclaimed. Indeed, subsequent testimony by Henry, Earl of Lincoln and Sir John Peyton suggests that **Oxford had been deliberately shut out of the Great Council for** [construed] **conspiracy**."

To clarify the second group of missing signatories:

— "E. Oxford" *(1548-1604)* is Edward Tudor-Seymour—'Shakespeare'.

— "Scrope" is Thomas Scrope *(1567-1609)*, 10th Baron Scrope of Bolton, the son of Henry Scrope, 9th Baron Scrope of Bolton, and Margaret Howard, daughter of Henry Howard, Earl of Surrey, and Frances de Vere, sister of John de Vere (Oxford's 'god-father').

— "Norreys" is Francis Norris *(1579-1622),* 1st Earl of Berkshire, married to Bridget de Vere.

So I think a stronger point can be made. All of the delayed signatories were members of the Queen's closest family. Her surviving cousins, her unacknowledged son, and her grand-daughter's noble husbands—the true natural successors to her throne—were apparently hesitant. Nelson opines: the cause is sedition by Oxford; but I suggest the Queen's family were desperately attempting release themselves from Cecil coercion that had placed "a chain of iron" about the late Queen's neck throughout her life (Whittemore, Hank; *The Monument,* 2005, 558). This was the moment of opportunity to out-flank the usurping force of Cecil [and Dudley] family conspirators; particularly the Queen's 'Pygmy', Robert Cecil, was a formidable enemy.

But why, you ask, should they delay? Nelson says flatly: "**Since Oxford had scarcely a drop of royal blood in his veins, he was not a contender for the throne.**" (*ibid*. p. 412) Nonetheless, the evidence suggests Oxford *believed* he did have royal blood, and should have been a strong claimant. Oxford had likely been promised accession earlier in life, but the Queen had not been able to convince the Cecil "king-makers" to allow it. The Cecils enforced the ecclesiastical rules of recognized marriage according to their will, and thereby bound the Tudor Monarchy to their service. Likewise shunted aside were Oxford's cousin Edward Seymour *(1539-1621),* Earl of Hertford, widower of Katherine (née Grey, sister of Queen Jane Grey-Dudley) Seymour. These are the "whips and scorns of Time" (Time: historic metonym for William Cecil) and "law's delay" that vexed HAMLET/ Oxford *(Hamlet III. 1 70-73):*

historic metonym **Time**—William Cecil

HAMLET The whips and scorns of **Time**,
Th' oppressors wrong, the proud man's contumely,
The pangs of despis'd **love**, the law's **delay**,
The **insolence** of office, …

(E) **proud**, *(L) arrogantis:* 'arrogant'
(E) contumely: 'contemptuous language'
metonym **Love**—a'Maur, St Maur
wp (E) **insolence**, ~ without 'the son'

And in related news:

On the 14th July, 2023, the British Library announced early findings by researchers into the many censored pages from the original manuscript of William Camden's *Annals,* (1615), the first published record of the reign of Elizabeth I. Here are excerpts from an article by Dalye Alberge in the Guardian. Ms. Alberge interviews Dr. Alexandra Gajda of Oxford University, and Julian Harrison, 'lead currator of medieval historical and literary manuscripts' at the British Library, about ongoing studies by doctoral candidate Helena Rutkowska for Oxford University, the British Library, and Open University.

> "We have 10 volumes of the handwritten manuscripts … [of which] literally several hundred pages … [have] passages which had been covered up."
>
> "Modern historians have commonly relied on Camden's Annals as an impartial and supposedly accurate record. This new research reveals that key sections were rewritten to present a version of Elizabeth's reign that was more favorable to her successor."
>
> "He noted for example, its claim that Elizabeth I had named James VI of Scotland as her successor on her deathbed: "Elizabeth never married and she died childless in 1603, to be succeeded on the English throne by Mary's son, James VI of Scotland. Analysis of the

> manuscript drafts shows that the deathbed scene was a fabricated addition that Camden did not intend originally to put in his history."
>
> "He presumably included it to appease James, so that his succession looked more predetermined than it had actually been. Elizabeth was too ill to speak in her final hours and no other historical evidence points to this deathbed scene being true."

This suggests that an assessment of Shakespeare's Work, as a surreptitious, autobiographical account, of Oxford's place in the Elizabethan era, is consistent with the best 'historical' records we have. Certainly Oxford-Seymour Theory should not be an unexpected outcome for a unified theory of Shakespeare's use of the Language Arts.

My opinion: I think there is no more reliable recorder than Oxford. Though the most truthful poetry is 'feigning', some of it feigns to avoid punishments due to 'truth-tellers', and yet still comes closer to the truth than slant history. Oxford is One such truth-teller:

AUDREY — [AuDray, *(Fr) au livreur (de le Vreur),* 'de Vere', in Truth, and a 'Liar'.]

> I do not know what poetical is. Is it honest (E) **honest**, **true**: *(Fr) la vérité, de vrai — wp* de Vere
> in deed and word? Is it a true thing? (E) **deed and word** — *(Fr) ~ en fait et mot ~* , To-do and Moe

TOUCHSTONE — [Edward Tudor-Seymour, the Queen's son and a 'Fool'.]

> No, truly; for the truest poetry is the most feigning, (E) **feigning**, *(Fr) simulé: surname* Seymuré
> and lovers are given to poetry, and what they swear in poetry,
> it may be said, as lovers, they do feign. (E) **lover**, *(Fr) amant, amoureux, prétandant — wp* a'Maur

Oxford's Invention is not for the faint of heart, nor is it for one who has strong political predispositions. I think many readers will blench, perhaps veer, when they ought to demur. For centuries in England, it would have been almost unthinkable to ascribe Catholic affinities to Shakespeare, at least with regard to religious Canon Law; but it is generally believed today that he was most likely of a "truant disposition" "in faith" *(Hamlet I. 2 164-69),* and not firmly committed to a particular theological movement. That is about as specific as he is willing to be. Certainly he had a strong reason to respect the faith of King Henry VIII, as it would have permitted the legitimacy of a child (*i.e.* himself) whose parents had, for some difficulty, been unable to complete all formalities of marriage. It was particularly galling to him that the true stumbling block for his parents union was not a compunction of devout Protestants, but of opportunistic lawyers in the Privy Council working at securing maximum power and wealth to themselves. It was they who might have devised a new Act of Succession to sidestep impediments introduced by Henry VIII and Edward VI.

(E) **blench**: *2a* 'to start aside, so as to elude; to swerve, 'shy', to give way'.

(E) **veer**: *1b* 'to turn round, revolve', forms: vere, vear (1600s).

(E) **demur**: *1a* 'to linger, tarry' < *(L) demorare, de-, prefix 1c* + *morari:* 'delay'.

Oxford-Seymour Theory — History

Oxfordian Theory finds parallels between the characters of 'Shakespeare' and the life of the man who calls himself Edward Oxenford. This path has been followed by many researchers since J. Thomas Looney published *Shakespeare Identified* in 1920.

Oxford-Seymour Theory approaches the problem with a two-fold plan: first, it follows the same biographical convergences of Shakespeare's stories with Oxford's life—as in orthodox Oxfordian Theory; but we also posit the Writer used rhetorical devices to align his biography with the literary accounts of

characters found in the 'Shakespeare' Canon. A veil of standard tropical language and wordplay both conceals and confirms the connection between the two. This is the Method in HAMLET's madness.

Once again, not only do the stories of 'Shakespeare' preserve Oxford's history, but words with multiple meanings have been manipulated to reveal biographical details including names, relationships, and actions, that will not diverge from the historical record. We Ox-Seymour'ans offer an extended version of Oxfordian arguments that correct misconceptions concerning the Poet's parentage and his place in Elizabethan polity. The Poet tells his story a little differently than do Oxfordians.

We find that Oxford was intent on establishing his '**good**' *(Mercatura)* name from childhood. At the 'tender' *(Mollis)* age of fifteen, he addressed a letter to Sir William Cecil, Kt., Queen Elizabeth's Principal Secretary, already discovering his life's preoccupation (*see* Chiljan, Katherine, *Letters and Poems,* 1998):

> August 19, 1563
> "My very honorable Sir. I have received your letters, full of humanity and courtesy, and strongly resembling your great love and singular affection towards me, like **true** children **duly** procreated of **such** a mother, for whom I find myself from day to day more bound to your Honor. Your good admonishments for the observance of good order according to your appointed rules, I am resolved (God aiding) to keep with all diligence as a thing that I may know and consider to tend especially to my own good and profit … as long as I govern myself as you have ordered and commanded."

"**like true children duly procreated of such a mother,**" *(Edward Oxinford)*
~ like legitimate children, properly procreated of a legitimate mother, ~

Let's be specific about some definitions, to be certain that my reading is within the semantic range of the words 'Oxinford' has chosen:

(English) **true**: *adv. 5* 'In accordance with or sanctioned by law; valid; rightful; legitimate.'
(E) **duly**: *adj. 1* 'In a manner agreeable to obligation and propriety; as is due; rightly, properly, fitly.'
(E) **such**: *adj. 1* 'Of the character, degree, or extent described..implied in what has been said.' —
such: *adj. 3* 'Of the same kind or class as something mentioned.'

As you can see, the obvious reading is as I have marked above in bold print. It requires considerable freedom to understand the words to mean ***~ as if he had been a proper child of Cecil's own labour ~*** , or some such interpretation.

Take it *as you like it,* but I say this letter raises the question of legitimacy for both mother and child. Katherine (de Vere), Baroness Windsor, the daughter of John de Vere, 16th Earl of Oxford and his wife Dorothy (née Neville), brought suit against the marriage of Earl John and his second wife, Margery (née Golding), claiming the Earl had been married to another woman at the time of his second marriage, thus invalidating his union with Margery. *Perhaps;* but the immediate question is whether Edward 'Oxenford' was a blood relation of John de Vere at all — whether the Lady Katherine was aware of the importance of maintaining secrecy regarding the circumstances of Oxford's birth, and sought to leverage that knowledge towards a larger estate. Queen Elizabeth stayed at Bradenham, with Edward and Katherine Windsor, in 1566. This would have occurred as Oxenford approached his majority *(1569)*, and some negotiation may have been necessary to mollify Katherine's position against her supposed brother's heritability.

Margo Anderson does not comment on the potential for such a reading in her *Shakespeare By Another Name*—only that Oxford "diplomatically urged his foster father to mind his own business" *(p.25)*. Bernard M. Ward's *The Seventeenth Earl Of Oxford (1928)* does not mention the letter, but asserts the failure of the Baroness Windsor's case proves the legitimacy of Oxford. Bastard or not, the letter clearly indicates Oxford is under the direction of Cecil, and that *his* course of action was intended to be to young Oxford's benefit and advantage in the future. That hope was never fulfilled, and the Cecil family were the big winners in a high-stakes political game.

It is difficult to forbear comparing young Oxford, as we understand him from this letter, with MOTH/ MOTE, the youthful prodigy of *Love's Labour's Lost*, whose depth of meaning exceeds the expectations of his conversers. The discreet subjects of the letter—of his legitimacy, and the 'appointed rules', the 'orders and commands' of William Cecil—appear much as MOTH would raise them.

I suggest Oxford argues a more interesting point in *King Lear*. There he sets the record straight by assigning his true *ego* to the character of EDGAR; his diabolical and false *alter ego* goes to EDMUND, thus presenting the Queen a choice between a legitimate Maur son—faithful, obedient, and forthright—or a villainous, slavish, and Leices'r subject of the 'de Vere' kind, who belies his name in duplicity against the Crown and even his brother.

John Milton's Epitaph to 'VV. SHAKESPEARE' in the *Second Folio* tells us that the 'Dramaticke Poet' had built himself "a livelong Monument". That Monument is the 'Shakespeare Canon', and his memorial scheme is dedicated to naming himself: **Tudor-Seymour—not de Vere**. Again and again, he is as emphatic as he can be within his tropical and covert scheme.

Early poems attest Oxford's inclination towards transitive wordplay. Play between (E) true and *(L) verus:* 'true', and also the surname Vere, supports a pattern that will pervade the Canon of Oxford/ 'Shakespeare'. The following excerpt dates from his tour of Europe *(1575-76)*, wherein he addresses his wife Anne, Countess of Oxford, as 'True'. Those who know of the marital troubles that ensued, and of Oxford's suspicion that daughter Elizabeth Vere was not his, will find the verse painful:

Salisbury MS (Manuscript) 140.124 (*see* Chiljan, Katherine, *Letters and Poems,* 1998, p.161)

TRUTHS/VERES teach the TRUE/VERE woman:
Falsehoods are incompatible with the TRUTH/VERE
And only TRUE/VERE things last:
Other things fly away futile.

Therefore since thou, a TRUE/VERE woman,
Art both the spouse of a TRUE/VERE man,
And the parent of a TRUE/VERE daughter,
And art in good hope of being about to prepare
For a TRUE/VERE son … *(1576?)*

Truth, which is generally a 'good', may be easily feigned; so the assertion or appearance of Truth must be put to some test. TRUE/VERE claims cannot be taken as valid without further evidence. A commonplace of 'Shakespeare' is that characters that are repeatedly described as True/Vere are the biggest liars about, and will be proven so.

The Attainder of Oxford's father in 1549 was the cause of 'Vere-iation' in Oxford's Good/***Merces*** name. 'Vere' effaced the true **Seymour** identity of young Edward which, of his griefs, is the "ground" — *(Latin)* ***causa, ratio,*** *i.e.* "the loss of his good name." (see: Katherine Chiljan, *Letters and Poems of Edward, Earl of Oxford; (1998), p.162 — "His good name being blemished, he bewaileth"*, from *The Paradise of Dainty Devices. 1576*):

Fram'd in the front of forlorn hope, past all recovery
I stayless stand, to abide the shock of shame and infamy.
My life, though ling'ring long, is lodg'd in lair of loathsome ways,
My death delay'd to keep from life the harm of hapless days:
My sprites, my heart, my wit and force in deep distress are drown'd,
The only loss of my good name, is of these griefs the ground.
(signed: E.O.)

➤ Note the 'ugly fourteener' verse—iambic heptameter—the same as used by Arthur Golding (Oxford?) in the first English translation of Ovid's *Metamorphoses*. Additional demerit owes to obvious alliteration, where 'Shakespeare' ne.ver e.ver shows such youthful in disgrace'ion.

Attainder: *n. I.a* 'The action or process of attainting; the legal consequences of judgement of death or outlawry, in respect of treason or felony, viz. forfeiture of estate real and personal, corruption of blood, so that the condemned could neither inherit or transmit by descent..the extinction of all civil rights and capacities. *(OED)*

Attainder is the most positive means by which Oxford might lose his 'good' name. One may lose their reputation—lose the association between 'good' and one's surname—by many acts of ill-repute. But without doubt, none is so direct as the Process of Attainder. Throughout the Canon good is associated with a *name* that is, in itself, 'good'. This is simply because (English) good, is translated as *(Latin) merces*, or *merx:* 'a good, merchandise', and Oxford consistently links that name to himself. *(L) Merces,* (E) good, is an epithet and anagram for Ces-Mer, Seymour, St Maur. Not only is this wordplay, it is literally true; as the Queen's unacknowledged son, he is a most marketable commodity, and key members of the Privy Council knew how to prosper by manipulation of his identity.

'EDWARD DE VERE'

from ***The Mirror of Mutability***, by Anthony Munday, 1579

➤ Anthony Munday *(1560-1633)* is the reputed writer, but this dedication is very likely to have been penned by Munday's longtime employer Edward 'de Vere'—the subject of this poem.

The solutions I offer are natural to Shakespeare's language. If he did not have available to him every English definition shown here, he might find them in French and Latin Dictionaries. You may find alternatives to my interpretations, but you'll have a difficult time finding others that are tied to his theme, and meet the conditions the Poet has set:

"**Every word doth almost tell my name.**"

E xcept I should in friendship seem ingrate,
D enying duty, whereto I am bound ;
W ith letting slip your Honour's worthy state,
A t all assays, which I have noble found.
R ight well I might refrain to handle pen :
D enouncing aye the company of men.

D own, dire, despair, let courage come in place,
E xalt his fame whom Honour doth embrace.

V irtue hath aye adorn'd your valiant heart,
E xampl'd by your deeds of lasting fame :
R egarding such as take God Mars his part,
E ach where by proof, in honour and in name.

A key tenet of Oxford-Seymour Theory is that the Poet uses wordplay, plus unexpected definitions within the semantical range of words, to "feign" intent and deceive readers. This is his means of speaking a "double-tongue"—fiction by one understanding, history by the other. A poet and patron, Edward 'de Vere' is praised by his long-time secretary, Anthony Munday; but I perceive there is another purpose—to reveal that the obvious **Edward de Vere** shown in acrostics on the left margin—would prefer to be know as the child of Tudor and St Maur.

1 **E** xcept I should in friendship seem ingrate,

~ **Except** [*(L) praeter:* 'excepting, save'] **I should** [In Latin, usually rendered with subjunctive, but possible wordplay *(Latin)* ***debere***/de Vere.] **in friendship** [*(L) amicitia:* 'friendship' < *amicus*, ***amor:*** 'to be obliged to someone for something', *amans: A* 'feeling kindly to', *B* 'friendly, affectionate'], **seem** [*(L) videri: B7* 'to seem, **appear**'—*wp (L)* ***aper:*** 'a wild boar'] **ingrate** [*(Latin) ingratus: II* 'ungrateful', *(L) ingrate:* 'unpleasant, disagreeable', *(L) beneficii immemor:* 'forgetful of kindness', 'negligent', *wp* ~ un-Seym'our ~ , *wp* un-great, *non amplus; alt.* ~ *ingreat* ~ , (E) in-, *prefix 3:* 'in, into, towards' + (E) great, *(L) amplus: II Figurative* 'of internal force, great, strong, impetuous', '**more**'—*(Welsh) môr:* 'great'], ~

~ Save for deVere in amor, Aper in Maur, ~

~ Save I should in loving friendship seem negligent,

2 **D** enying duty, whereto I am bound ;

~ **Denying** [*(L) negare, infitias:* 'to contradict, **disown**', (E) deny: *II 4a* 'to refuse to recognize or acknowledge (a person) as having a certain character or claims'—renounce.] **duty** [*(L) officium, munus, debeo: wp* de Vere; *anagram* Ty-do', **Tudor.**], **whereto** [*wordplay ad* Vere, V *pron. as* W] **I am** [*(L)* ***sum***] **bound** [*(L) modus:* 'a proper measure, due measure', *II A Transf.* 'a measure not to be exceeded, bound, limit', *II B* 'a way, manner, method', *(L) mos,* ***more***—*anagram* Seamure, St Maur]**;** ~

~ Denying Ty-Do(r), to vVere Sum More, ~

3 **W** ith letting slip your Honour's worthy state,

~ **With** [*(Latin) cum; wordplay sum + amittere = (L)* ***summitto****, submitto:* 'to set under or below'] **letting slip** [*(L) omittere:* '**to let fall**, omit'; *(L) amittere:* 'to let slip', (E) **slip**: *II iii 25* 'to pass or escape inadvertently from (the pen, tongue)'—forming verb from noun (E) slip:, *n. 2 I. 1c* 'a scion or descendant' < *(Mid. Dutch) slippe*] **your** [*wp* y-, *prefix:* 'of the same' + our', ~ **same-our** ~] **Honour's** [*(L) dignitas:* 'official distinction'; *(OED)—1c* 'great respect, **esteem**, or reverence received, gained, or enjoyed by a person; glory, renown, fame; good name'; *3a* 'exalted status or position; dignity, distinction'; *5a* 'exalted status or position; an office, rank, title'; *(L) honos: B1* 'public honor, official dignity, office, post'; *(L) fama:* 'the common talk, report, rumor', *(L) sermo:* 'talk'—hence *(L) auditio:* 'hearsay', *(L) opinio:* 'opinion'] **worthy** [*(L) dignus:* 'suitable, fitting, **proper**'] **state** [*(L) status, condicio, fortuna, regnum* ('kingdom')], ~

~ Submitting St Maur esteem's proper estate, ~

~ With letting heir your E. St' Maur's proper estate, ~

Rhetoric ➤ "Honour" is the central theme of this poem (appearing in each stanza), yet is ambiguous because it fits so well as an epithet of *a)* **St Maur/More** ***(aestimare)****, b)* **Tudor** (Report)—*wordplay* ~ Two-door ~ , *(L) fama:* 'report, rumor', *B. Personified* 'daughter of *Terra'* (Tudor), *c)* and Vere/True, *wordplay* (E) worthy—vVere-thy. "Honour's worthy state" appears to qualify 'honour' as 'proper name'. But wait! Its use is largely confined to St Maur—*i.e.* some character that represents Oxford as an element of the Crown Tudors, not as a Suffolk-Grey-Dudley Tudor.

Most words that assist in the determination of a character's historical identity—either 'Vere' Tudor, or 'More'—define themselves as favoring one or another. There will be some similarity or an etymological coincidence linking the character to the historical name. For example "worthy" — reviewing the opensourceShakespeare.com for prominent uses of the word, we see that HAMLET refers to his (Seymour / St Maur) father as:

"A worthy pioneer! Once more remove, good friends." *(Hamlet 1. 5 165).*

~ An E. St-Mare underminer! Once Maur re-Mo[w]ere, Merces Amares. ~

It's a good bet that "worthy" is a reliable epithet for Seymour, St Maur, Moor, etc. Any use of the word will correspond to a 'Maur-like' character—a 'proper' character. It is used epithetically with OTHELLO THE MOOR ("Save you, **worthy** General", *IV. 1 212* – LODOVICO), with CASSIO ("CASSIO's my **worthy** friend", *III. 3 223* — IAGO), with MONTANO ("**Worthy** MONTANO", *II.3 179* — OTHELLO), and censoriously against OTHELLO as he has acted under the influence of IAGO ("This is no more **worthy** heaven / Than thou wast **worthy** her.", *V. 2 161* — ÆMILIA).

As in Classical Mythology, epithets alone can align most of the complex characterizations in 'Shakespeare' with proper names. For a partial list of words used epithetically in 'Shakespeare', see *"Shakespeare's Will",* GLOSSARY *(pp. 351-406),* at our website: oxford-seymour.com

4 **A** t all assays, which I have noble found.

~ **At all** [*(Latin) omnis, totus:* 'all, the whole, total', *wordplay* ~ To-da(h)s ~, *metonym* 'Tudors'] **assays** [*(Latin) examen, exigere:* 'to examine, try, measure'; *(OED)* assay: 'a trial, specifically of metals, to determine the quantity of metal in an ore or alloy'—(E) essay: 'similar meaning, except when determining metals; also aphetic (E) say; *(L) primordium, primoris: II A* 'the foremost part, first in rank'; likely wordplay *(L) as, **asse**, in asse,* or *ex asse:* 'in all, entirely, completely' regarding portion of inheritance—hence *(L) **haeres ex asse**:* '**sole heir**'], **which** [*(L) quis, uter:* 'which of two', *wp* Tuter; *wp (L) quisnam:* ' who, which', ~ whose name ~] **I have** [*(L) habere: wp habere,* ha(r)bere—(E) port] **noble** [*(L) nobilis:* 'high-born, of noble birth', 'well-known, **famous**, celebrated'; *III* 'noble, excellent, superior'; *(L) superus, superior: II B3* 'more distinguished, greater, superior'] **found** [*(L) invenire:* 'to learn, ascertain']**.** ~

~ Tud'Or's sole heir, which I have Fame discovered. ~

~ To-t'ore alloy, which I have determined noble. ~

5 **R** ight well I might refrain to handle pen :

~ **Right well** [*(L) jus bene:* 'just good', 'rightful law, justice'; *wordplay* (E) well, *(L) **vel**:* 'or', the common particle of Tudor and Seymour.] **I might** [*(L) fortasse:* 'perhaps, probably, possibly', *wp (L) **fortis**:* 'strong'—strongly.] **refrain** [*(Latin) retinere:* 'to hold in check', *(L) supprimere:* 'suppress' *(L) temperare:* 'to qualify, temper', 'to observe proper measure, to forbear, abstain'—*wp* **forbear**, forebear] **to handle** [*(L) tractare: II* 'to touch, take in hand, **wield**'] **pen** [*(L) calamus, stilus:* 'a stake, pale', *Agriculture* 'a pointed stake for freeing plants from worms', 'a style used by Romans for writing on waxen tablets'] **:** ~

~ Justly Or, I strongly forbear to wield stylus : ~

~ Justly Or, I strongly hesitate to wield pen : ~

6 **D** enouncing aye the company of men.

~ **Denouncing** [*(L) nomen **deferre**: Legal* 'to indict, impeach, accuse'] **aye** [(E) **ever**, *wp* E. Vere] **the company** [*(L) grex: II.* 'a company, number of persons, society', *I.* 'a herd, drove, swarm'] **of** [*(L) de*] **men** [*(L) virum, wp vermis*]**.** ~

~ De-fair'ing E.Vere—the Greek's de Vir. ~
~ Impeaching E.Ver the Greeks of Ver'mis. ~

History ➤ "Company", *(Latin)* ***grex,*** is a transitive pun on Oxford's Cecil 'in-laws', who were among the most determined to suppress the identity of 'Shakespeare'. The name *Grex,* refers to the cadre of Greek Language scholars ("Cheke, Redman, and Ascham", and Sir Thomas Smith & Wm. Cecil, as well) and Protestant partisans who were placed by Katherine Parr in the household of young Edward Seymour-Tudor (becoming Edward VI). Should Oxford accept the surname 'de Vere', he would in effect acquiesce to an identity that suffocates his true lineage, thereby availing himself to the schemes of Leicester/Suffolk Tudors and their Bacon/Cecil ministers who defraud the State by subduing a Crown Tudor heir.

Oxford consistently sympathizes with the Trojan defenders against Greek aggressors in references to the Trojan War. His support includes the identification of the Crown Tudors with mythological goddesses and gods who aided the Trojans: *Artemis/Diana* = goddess of the Hunt, of the wilderness and wild animals, goddess of chastity—*(L) Ferus, terra*—Queen Elizabeth I; *Apollo/Phoebus* = god of Light, prophecy, poetry—*(Latin) Sol*—Oxford/Edward Tudor-Seymour; *Ares/Mars* = god of War, agriculture—*(Latin) Caelum, bellum, bellus, (bonus)*—Thomas Seymour; *Aphrodite/Venus* = goddess of Love, beauty, desire—*(L) Amor, venustas, desiderum*—Elizabeth R.

Elizabeth R might properly be characterized as both chaste *Diana* and loving *Venus.* She is figured so in *Titus Andronicus* in which she is both chaste LAVINIA, and wicked, faithless TAMORA.

7 **D** own, dire, despair, let courage come in place,

~ **Down** [(E) downwards, *(L) desuper:* 'from above'; *(L)* ***deorsum:*** 'to indicate motion downwards', *wordplay d'Or + Sum—metonym* Tudor-St Maur]**, dire** [*(L) dirus:* 'fearful'—full of fear: *(L) terror, (L) vereor:* 'to fear', 'to revere']**, despair** [*(L) desperare:* 'to be hopeless, despair'; *(L) spem abicere:* 'to cast off hope'; wordplay des, variant of (E) de-, *prefix: + par:* 'of horses or oxen, *jugum:* 'a yoke, pair, team', 'a pair of horses'—hence, ~ down from Two-d'Ors ~]**, let** [*(L) sinere, sino:* 'permit, give leave to'] **courage** [*(L)* ***fortitudo:*** 'firmness, manliness', 'resolution, bravery'— < *surnames* Beau**fort**-**Tudo**r; *(L) virtus:* 'manliness', *II B* 'moral perfection', *II C* 'military talents, valor, bravery'] **come** [*(Latin) accedere: II B5* 'to enter upon the service of the state'—(E) accede] **in place** [*(L) alio:* 'to a place, elsewhere, to another place, person or thing'—(E) instead; *(L) alia:* 'in a different manner', *(L) officium:* 'a voluntary service']**,** ~

~ Tude'or-Sum'or, re-Vere'd, des-Parr, let Fort & Tudor accede otherwise, ~
~ Downward, re-Vere, unyoke—let Beaufort and Tudor accede else, ~

8 **E** xalt his fame whom Honour doth embrace.

~ **Exalt** [*(L) augere:* 'increase, **advance**, augment, strengthen that which already exists'; *(L) evehere: II B Trop.* 'raise up, elevate', *wp* E.Vere; *(L) effere: II Trop.* 'spread abroad, utter, publish, proclaim'] **his fame** [*(L) fama:* 'the common talk, **report**, rumor', *II B* 'fair fame, reputation, renown'] **whom** [*wp (L) uter*—Tuter, Tudor] **Honour** [*(L) dignitas:* 'official distinction'; *(OED)—1c* 'great respect, esteem, or reverence received, gained, or enjoyed by a person; glory, **renown**, **fame**; good name'—*wp (L)* ***estimare:*** ~ E.St Maur ~ ; *3a* 'exalted status or position; dignity, distinction'; *5a* 'exalted status or position; an office, rank, title'] **doth** [*wp* th'do, Tudor] **embrace** [*(L) amplecti,* ***comprehendere:*** *IB5* 'to contain, comprise']**.** ~

~ Advance his renown whose E. St'Maur-Tudor contains. ~
~ Raise up his re-Port whose Distinction Does contain. ~

9 **V** irtue hath aye adorn'd your valiant heart,

~ **Virtue** [*(L) virtus [vir]:* '**manliness**, manhood', 'The sum of all the corporeal and mental excellences of man: strength, vigor; bravery, courage; aptness, capacity; worth, excellence, virtue, etc'] **hath** [*(L) habere, wp* (E) harbor, port—door, d'Or.] **aye** [*(L) semper,* (E) ever, always, *wordplay* **E.Vere**] **adorn'd** [*(L) (ex)ornare:* 'to embellish', 'fitted out', *(L) decorare:* 'decorate, grace, beautify'—*wordplay* (E) dis + *(L) cor:* 'heart'…] **your** [*wordplay* y-, *prefix:* 'of the same (kind)' + our: the common morpheme to Tudor and Seymour—*(L) orum, (Fr) or:* 'gold'] **valiant** [*(L)* ***fortis****:* 'strong, powerful'] **heart** [*(L) cor:* 'the innermost part', 'the seat of feeling, emotion; heart, soul']**,** ~

~ Vere hath E.Ver dis-Heart'end Same-Our's Fortis soul, ~

10 **E** xampl'd by your deeds of lasting fame :

~ **Exampl'd** [*(L) exemplum:* 'sample'; *II Transf.* 'an imitation, image', *II 2* 'equal, parallel', *II C* 'a way, manner, kind, nature'; *(L)* ***simulo****, simulare: II* 'to represent a thing as being which has no existence, to feign a thing to be what it is not'] **by** [*wordplay (L) bi-, bis:* 'twice, in two ways'] **your** [*wordplay* y-, *prefix:* 'of the same (kind)' + our: the common morpheme to Tudor and Seymour—*(L) orum, (Fr) or:* 'gold'] **deeds** [*(L) factum:* 'a deed, act, exploit'] **of lasting** [*(L) perennis: II Transf.* 'more lasting, more **enduring**'] **fame** [*(L) fama:* 'fair fame, reputation, renown'; *(L)* ***fama****: personified* 'a goddess daughter of *Terra*'—Oxford characterizes his parents as *Caelum et Terra: 'Heaven and Earth'*, ~ Sea-mur and Tud'RR ~] **:** ~

~ Simulated by Two-d'Or Acts of en-Dur'ing Re-Port : ~

11 **R** egarding such as take God Mars his part,

~ **Regarding** [*(L)* ***intueor****: wp* ~ in Tu-d'eor ~ , 'to look upon', 'to regard, consider'] **such** [*(L) talis:* 'of such a kind, nature, or quality'] **as** [(E) such as, *(L) talis:* 'of such a kind, nature, or quality'] **take** [*(L) sumere, wp* St Maur, Sommer] **God** [*(L) deus, wp* Do's, Dews—the active particle of Tu-do(r).] **Mars** [In Roman Myth, identified with the god *Ares*, god of War—lover of *Venus (Aphrodite)* and father of *Cupid (Amor);* Oxford figures himself as **a'Maur**, the child of Venus by **Mars**] **his part** [*(L) pars:* 'a part of a thing', 'the middle, lowest, highest part of a thing is rendered a *medias, infimus,* ***summus****, etc.*—*wordplay (?)* Parr, Parrs, *(L) partes, persona:* 'a role in a play']**,** ~

~ In Tude'Or such a kind as'Sumes D'eus-Mars his Summus (Parrs) ~

~ Considering those who assume the god Maurs his (highest) Parr't, ~

12 **E** ach where by proof, in honour and in name.

~ **Each** [*(L) inter se:* 'among, amid'] **where** [*(L) ubi; wordplay* vVere] **by** [*(L) per:* 'by means or manner'] **proof** [*(L) demonstratio: II Transf.* 'to designate, indicate, by speech or writing'; *wordplay (L) de:* 'down from' + *(L) monstrum:* 'of the Sea', *II B* 'a wonder; prodigy, **marvel**'—*wordplay (L) mare:* 'the sea' + *(L) vel:* 'or', the 'golden particle' of Seym**our** and Tud**or** + *(L) -osus, suffix* > (E) -ous, *suffix:* 'abounding in'; *(L) monstruose:* 'strange, unnatural']**, in honour** [*(L) dignitas:* 'official distinction'; *(OED)—1c* 'great respect, **esteem**, or reverence received, gained, or enjoyed by a person; glory, **renown**, **fame**; good name'—*wp (L) estimare:* ~ E.St Maur ~] **and in name** [*(L) nomen:* 'name, **fame**, renown', (E) renown: 'to name again, repeatedly; *alt. (L) nomen, wordplay* (E) No Man, No Men—beautiful, but less likely.]**.** ~

~ Every vVere twice Mar-Vel'ous, in E. St Maur and Tudor. ~

~ Every vVere designated, in dignity and report. ~

~ Every vVere as Marvel, in E. St Mare and Two-d'or. ~

This is evidently an acrostic dedication, but not truly an encomium. It strives to correct an error. The name of the dedicatee is clearly spelled out, however the text suggests qualities that vary from the 'Vere-y' name. The mad method of wordplay used by HAMLET is found in almost every word; the message is consistently his personal message: **'I am not what I am — I am what I am'.** Other writers seem to have acquired Shakespeare's skills, the finest example being the enigmatic eulogy by John Milton included in the *Second Folio (1632)*. Though the present poem is attributed to Anthony Munday, it is quite possible it was penned by Oxford himself.

Once More:

~ Save deVere in a'Mor, Aper in Môr,
Denying Ty-Do(r), Tu VVere Sum Mour,
Submitting St Maur's proper estate (E) submit: *(OED) II.5*
Tud'Or's sole heir, which I have Fame discovered.
Justly Or, I might forbear to wield stylus :
De-fairing E.Vere—the Greek's de Vir.

Tude'or-Sum'or, re-Vere'd, des-Parr, let Fort & Tudor accede otherwise,
Advance his renown whose E. St'Maur-Tudor contains.

Vere hath E.Ver dis-heart'end Same-Our's Fortis soul,
Simulated by Two-d'Or Acts of en-Dur'ing Re-Port :
In Tude'Or such a kind as'Sumes D'eus-Mars his Summus (Parrs)
Every VVere twice Mar-Vel'ous, in E. St'Maur and Tu-dor. ~

And Once More:

~ Excepting de Vere in a'Maur, A Boar in Maur,
Renouncing Tudor, to Vere I am bound,
Submitting St Maur's proper estate
To Tudor heirs, whose name I have ascertained — More.
Just Or, I might Temper to wield pen :
Driving down E.Vere—the Greek's 'de Vere'.

Downward, re-Vere'd, des-Parr; let Fort & Tudor accede otherwise,
Advance his renown whose E. St'Maur-Tudor contains.

Vere hath E.Ver dis-heart'end Same-Our's Fortis soul,
Simulated by Two-d'Or Acts of en-Dur'ing Re-Port :
In Tude'Or such a kind as'Sumes D'eus-Mars his Summus (Parrs)
Every VVere twice Mar-Vel'ous, in E. St'Maur and No Man. ~

Original:

E xcept I should in friendship seem ingrate,

D enying duty, whereto I am bound ;

W ith letting slip your Honour's worthy state,

A t all assays, which I have noble found.
R ight well I might refrain to handle pen :
D enouncing aye the company of men.

D own, dire, despair, let courage come in place,
E xalt his fame whom Honour doth embrace.

V irtue hath aye adorn'd your valiant heart,
E xampl'd by your deeds of lasting fame :
R egarding such as take God Mars his part,
E ach where by proof, in honour and in name.

The Signature Sonnets — *Sonnet 105*

Below is another example of transitive wordplay involving puns *(paronomasia)* on etymologies. Without obvious reference to an historical surname, Oxford reinforces his concealed name by congeries—by 'heaping up' homonyms, synonyms, and variants, "that almost tell his names" *(Sonnet 76)*. When dealing with sensitive identities, he will mystify a name using epithets and metonyms based in the Latin or French languages, thereby creating allegories or *Romans à Clef.* The reader must solve for identities. As always, it takes very little imagination to find the tmetic/syllabic connection between Tudor-Seymour and the words of 'Shakespeare'.

The rhetorical Invention, thoroughly "spent" in this Sonnet, is a natural argument from authority. The Poet will repeat his name; if it were not for his dogged determination to vary his names in a thousand witty ways, his "argument" would indeed be ended.

Sonnet 105

1 Let not my love be called Idolatry,

~ Let [*(Latin) concedere: IB 3* 'to grant, concede, allow', 'vouchsafe, confirm'] not my love [*(L) amor, surname* Maur, St Maur, Seymour.] be called [*(L) summonere:* 'to call upon a person (legal process)'; *(L) vocare:* 'to name, denominate', 'to be called', *alt. dicere, nominare, appellare*] Idolatry [*(L) deorum fictorum:* 'a fictive or fictitious god', *(L) deorum* is an obvious development of wordplay on *(L) facere:* 'to do' or *(Latin) do, dare:* 'to give'—the root of Tudor; hence ~ a fictitious Deer, (English) deor, De'Or ~], ~

~ Let not my a'Maur be summon'd fictitious De'Or, ~

➤ Sonnet 105 defines certain words in the 'Shakespeare Lexicon'—and defines them specifically. This Sonnet is structured as a tautology in which the Artist establishes functions that are the rules of his language, and provide necessary propositions that cannot be denied without logical inconsistency. This is Oxford's game and his rules.

"Let not", he begins: ~ it is a necessary condition ~ ; we must not take love, *(Latin) amor, amos* (old form), for the worship of 'an image or similitude of a thing adored with supreme devotion.' Rather, this *Amor* is a real thing, perhaps *the* Real Thing—*Res Regalis*—the Royal Matter.

Given the conditions regarding the nature of his 'love' provided by the Poet, we may conclude as he has noted beginning line 9. The writer begins line 7 with "Therefore", however a digression in lines 7 and 8 delays *(mora)* his conclusion.

2 Nor my belovèd as an Idol show,

~ Nor [*(Latin) nec, neque*] my belovèd [*(L) amatus:* 'one who is loved'—likely timesis be, *(L) sum: wordplay* St + lovèd: *(L) amare: wp* a'Maur] as [*(L) velut:* 'as if, as though', *wp tu-vel,* Tud'or.] **an Idol** [*(L) idolum, idolon:* 'image of a deity', a frequent conceit in 'Shakespeare' for the Two-deus, Tu-Dos, Tudors, etc. *Transf. amores:* perhaps as epithet for Tudor, more likely as metonym for ~ a'Mour ~] **show** [*(Latin) monstro: v. 'to show'; (L) monstrum: I* 'a divine omen indicating misfortune, portent', *II A* 'a monster, monstrosity', *II B* 'of inanimate things: of the Sea', 'wonder, prodigy, marvel'; —*(Middle French) monstre:* 'contrary to the plan of God', perhaps < *(Fr) v. monstrer, manifester, pretendre: wp* 'to assert, claim', 'to aspire to', especially to make a claim to the throne.]**,** ~

~ Nor my St Maur as a Tudor prodigy, ~

~ N'Or my St Maur the seym, an a'Maur's pretender, ~

~ Nor my St Maur as an a'Mour Aper-rent, ~ **aper**: 'a wild boar', **aperire**: 'to reveal'

3 Since all alike my songs and praises be

~ **Since** [*(L) cum: causal II A* 'since, because, as'—likely *wp sum*, seym, St, as an element of surname St Maur.] **all** [*(L) totus, wp* Tudors.] **alike** [*(L) similis: wp* Semel-is, variant of Seymour, St Maur.] **my songs** [*(Latin) psalmus:* 'sacred songs'; *(Middle French) seaume*] **and praises** [*(L) amplio, amplius:* 'more', ~ to enlarge, make great ~] **be** [*(L) sum, wp Seym, Som, etc.,* first syllable of Seymour—likely *wordplay (E)* are—*'R'(egius),* 'of or belonging to the king'] ~

~ As Tudor-Semours, my psalms and mores sum ~

~ As Tudor-Semours, my psalms and mores R ~

4 To one, of one, still such, and ever so.

~ **To one** [*(Latin) unus, princeps:* 'the first person']**, of one** [*(L) unus,* as before.]**, still** [*(L) murcidus: wp* 'idle', (E) idol, *(L) idolum*] **such** [*(L) huius modi:* 'of this kind']**, and ever** [(Engl.) *wordplay* e-, *prefix1:* 'forming nouns or adjectives—off, from, out, away'] **so** [*wordplay second syllable (L) verso:* 'to turn one's self, revolve', 'shake', *I 2* 'to turn upside down, discompose', 'to overthrow, ruin, subvert']**.** ~

~ To Prince, of Prince, St Mure kind, out of sub'Version. ~

~ Tut'Un', of Un', Mur-cus kind, and out from revolution. ~

5 Kind is my love today, tomorrow kind,

~ **Kind** [*(Latin) benevolus:* '**well-wishing**, benevolent, kind', ~ goodwill ~ *wp (L) merces* + *more*—*surname Sea-More; alt. (L) benignus:* 'kind, good, friendly', *II* 'beneficent, obliging, that gives or imparts freely, bounteous'] **is my love** [*(L) amor, wp surname* **a'Maur**] **today** [*(L) hodie* < *hoc die:* 'on this day', 'today', *wp* Tu-de—of Tu(d'or); *wp* (E) hod, had: 'condition, rank']**, tomorrow** [*wordplay, timesis* Tu-Mor-O = Tudor-Maur-O(xford); *(L) crastinus;* possible wordplay for Gaius Crastinus *(85-45 BC)*—The type of a dutiful soldier who gives his life sacrificially to serve his general (Julius Caesar).] **kind** [*(Latin) genus:* 'birth, descent, origin', *II Transf.* 'descendant, offspring']**,** ~

~ Well-wishing is my a'Maur Tu-da, Tu—Maur—O'rigin ~

~ Benevolent is my a'Maur-Tu'dor, Tu—Maur—O[xford] benevolent, ~

6 Still constant in a wondrous excellence;

~ **Still** [*(L) amarantus:* 'undying, everlasting' — (E) amarant; *wp (L) immotus,* ~ im'Mour-able ~ (?); *(L) murcidus, murcia:* 'inactive, slothful'; *(L) murcus:* 'mutilated, truncated', (E) murcous <*? (L) marcere:* 'to wither'; *wp* 'idle', (E) idol, *(L) idolum*] **constant** [*(L) constantia:* 'steadiness, firmness, immutability'; *firmitas:* 'durability, strength'; *duro:* 'enduring'] **in a wondrous** [*(Fr)* ***merveilleux:*** *wp veiller:* 'to watch, be awake', '**to see to** (something), to look after (something) + ***mer:*** 'sea' > ~ Sea-watch ~ , ~ See-*môr;* (E) wonderful, *(L) mirus, (ad)mirabilis:* 'admirable'] **excellence** [*(L) excellentia:* 'superiority, perfection'; likely wordplay on (E) cellation, assumed from "confined" in line 7 — *(L)* ***ex:*** 'from, out of' + *(L)* ***cella:*** 'a store room', (E) cell: *1* 'a dwelling consisting of a single chamber', *4a* 'a small room for a monk *(wp monachus)*, *4b* 'room for one or more inmates in a prison', *7* 'an enclosed space' + -ent, *suffix:* 'indicating adjectives' — possibly referring to (E) ***celation:*** *Law* 'concealment of birth or pregnancy'], ~

~ ***A'Maur-ant Dure in an ad'Mirable concealment;*** ~
~ *Im'Maur-able Dure in a mirable perfection;* ~

7 Therefore my verse, to constancy confined,mmm

~ **Therefore** [*(Latin) propterea:* 'for that cause, therefore', *wp* ~ The Heir for ~ or ~ **For the Heir** ~] **my verse** [*(L) versus: II B* 'a line of writing', *wordplay I A* 'a furrow', *II Transf.* 'a line, row (of earth)' — a line of *Terra*/Two-dd'r.], **to constancy** [*(L) constantia: II Trop.* 'agreement, harmony', (E) durance, **durancy** < *(L) duro:* 'to be inured to troubles, to persevere; to endure, hold out', as a property of ~ To-**dur** ~] **confined** [*(L) limes, limus:* 'limit, boundary', 'a way, means', *wp l'Mus,* as ~ the Muris/Si-Murs ~ ; *(L) includere:* 'to shut up, shut in, confine', *(L) coercere:* 'to surround, encompass', *I B* 'to confine, repress'], ~

~ ***T'Heir'fore my lines, Tu Dur'ancy limited,*** ~
~ *For t'Heir, my Terra, to agreement coerced,* ~

8 One thing expressing, leaves out difference.mmm

~ **One** [*(Latin) unus, princeps:* 'the first man, first person',] **thing** [*(L) res:* 'an object, being; a matter, deed, condition', *wp (L) Rex:* 'a ruler, king'] **expressing** [*(L) exprimere:* 'to describe, express in words', *II A* 'to wring out, to extort, wrest'], **leaves out** [*(L) omittere: I* 'to let go, to die', *II A* 'to give up, dismiss, neglect'] **difference** [*(L) differentia:* 'a difference, diversity', 'dissimilarity' *(OED etym.)* '*(Heraldry)* **alteration of or addition to a coat of arms**']. ~

~ ***A Princely matter extorting, dismisses addition.***
~ *A Princely condition re-Port'ing, neglects alteration.* ~

9 "**Fair**, **kind**, and **true**," is all my argument,

~ **"Fair** [*wordplay (L) facere, facio, fio fieri:* 'to do, make' — Todo(r), surname Tudor, *(French) faire, (Italian) fare:* 'to do'], **kind** [*wp (L) benevolentia: bene:* 'good' + *volo:* 'will' — 'goodwill', *(L) merces-more,* ~ *marmor* ~ (E) marble, as metonyms for Seamore, St Maur, Seymour, etc.], **and true** [*(L) verus: II Transf.* 'fitting, suitable, reasonable', metonym for surname Vere, de Vere; *(L) fidus: wp filius Dus, Dos,* or *fidelis:* ~ filius Liz ~ , ~ *(Fr) fil de Lyse* ~], **" is all** [*(L) totus: wp, surname* Tudors] **my argument** [*(L) disputatio: II* 'an argument, debate', *(L) argumentum: II* 'the matter which lies at the basis of any written or artistic representation, subject, theme'], ~

~ ***"Tudor, St Maur, and Vere," is To-do' All One my theme,*** ~

~ "Tudor, St Maur, and Child of Elizabeth," is Tout'Un my theme, ~
~ "Tudor, Seymour, and fille de Lyse," is All One my theme, ~

➤ "Fair, kind, and true," is our Author. Three forms that "now keep seat in One".
fair, < *(Old Saxon) fagar: adj.* 'beautiful', *wordplay (Latin) fio, fere, fieri, (Vulgar Latin) fare, (French) faire, (Italian) fare:*
kind, *(Latin) benevolentia < bene:* 'well', *(bonum:* 'a good, goods, what is beneficial' + *volo:* 'will', *(Latin) mos, moris, more*—'goodwill'; *alternate* + *genus:* 'born, of kind'.
true, *(Latin) verus:* 'true, real, genuine'; *alt. (L) fidelis, (Fr) fil de Lyse—child of Elizabeth.*

➤ While most of Oxford's *Sonnets* give an abundance of biographical information, a few focus on the names themselves. *Sonnets 135* and *136* deal with the Maur / More (**Will**) of Seymour, which is only the true patrilineal part of "Fair, kind, and true".

10 "**Fair**, **kind**, and **true**," varying to other words;m

~ **"Fair** [*wordplay (L) facere:* 'to do, make'—Todo(r), *surname* Tudor]**, kind** [*wp (L) benevolentia: bene:* 'good' + *volo:* 'will'—'goodwill']**, and true** [*(L) verus: II Transf.* 'fitting, suitable, reasonable']**,"** **varying** [*(L) variare:* 'to change, alter, vary', *wp, surname* Vere(-y); (E) vary: *8* 'to introduce changes'] **to other** [*(L) alius: II E* 'of another kind or nature, to change, transform', *(L) diverto: II Trop.* 'to deviate from each other', *II (L) diversus:* 'turned different ways', 'set against each other', (E) diverse] **words** [*(L) verba:* 'words, language', *(L) nomen:* 'names', *(L) dico, dictum: 7* 'to name, appoint to office', *8* 'to appoint, fix upon, settle'; *(L) muttum:* 'an uttered sound'; there is possible wordplay on Vere-Ba, 'Ba' being an ancient Egyptian word for 'soul', hence 'Vere soul'.]**;** — *See line 9.*

~ "Tudor, St Maur, and Vere," Ver'e-ing to transformèd Vere-ba; ~
~ "Tudor, St Maur, and Vere," di-Ver'e-ing to altered names; ~

11 And in this change is my invention **spent**,m

~ **And in this change** [*(Latin) mutatio:* 'a change, alteration', *II* 'an exchanging'] **is my invention** [*(L) inventio: Rhetoric* 'The first of five traditional parts of rhetorical theory, concerned with the finding and elaboration of arguments.'—'discovering arguments' (Lanham, Richard A. *A Handlist of Rhetorical Terms,* 1991)] **spent** [*(L) consumer: II Transf.* 'to consume, devour, waste, squander, annihilate, bring to naught']**,**

~ And in this Vere-iation is my argument con-Sumèd, ~

➤ *(Latin) inventio,* (English) invention: 'The discovery or selection of topics to be treated or arguments to be used'. Oxford pursues *Inventio* in the manner of Roman theorists and relies on factual material in addition to persuasive argument. These 'facts' cannot be shown directly as this would violate his "tongue-tied" state. Instead he cleverly puns towards the historical facts, and this constitutes an allusion (see this essay, *pp. 2-5*—The Council of Rennes, France, 1483, as "Rhenish").

12 Three themes in one, which wondrous scope affords,

~ **Three** [*(Latin) triformis:* 'in three forms, shapes, or natures'; perhaps alluding to the *(L) triformis* character of the god: orderly Apollo, disorderly Dionysus, and the Sun, perhaps < *(Gr) apella:* 'wall', *(L) murus:* 'wall'; Oxford-*Triformis* is Tudor, St Maur, and de Vere; Elizabeth Regina is likewise *triformis* — three-formed Artemis/Diana] **themes** [*(L) propositio: II* 'a design, purpose, resolution, determination', *III* 'Logic, the first proposition of syllogism', *III B* 'a principal subject'] **in one** [*(L) unus, princeps: II E* 'sovereign']**, which** [*(L) veneficus:* 'sorcerer, witch', *wp (L) uter:* 'which of two',*—(t)uter,* Tudor.] **wondrous** [*(L) mirificus, mirabilis:* 'marvellous, wonderful'] **scope** [*(L) area:* 'dry land', 'a vacant

space', '**free**, open fields'—freedom] **affords** [*(L) sufficere: I* 'to furnish, supply', *II* 'to be sufficient, meet the need for'; *wordplay* (E) affords = Oxfords—O'Fords.]**,** ~

***~ Three formèd subject in One Witch, Mar-Vel'ous li'Vere'ty O'Fords,* ~**

~ Three formèd determination in Prince, Mar-Vel'ous Terra supplies, ~m

➤ Perhaps you'll laugh at the substitution of 'witch' for "which". This sleight recurs in Oxford's work as he catches the conscience of his Queen and Mother, and refers to accusations against Anne Boleyn of witchcraft; likely Princess Elizabeth was a witch also—see *1 Henry IV I. 1 41-46:*

WESTMORELAND

44 Such **beastly shameless** transformation, **beastly**: *(Fr) bête* **shameless**, *(MFr) verecondie*

By those **Welshwomen done** as may not be **done**, *past part.* to do, *(Fr) faire*

46 Without much **shame** retold or spoken of.

Ah, those witchy Welshwomen! Transformation to a hornèd beast! Oh! the 'Vere-condition'. The disappearance of the Princess' child and the certain knowledge he had been 'devoured' (de Vere'd), was an apt allusion and a fine jest 'forever', even if the consequences were dire for mother, son, and nation. The transformation looked to ~ the Tudor Heir ~ to be the work of a witch.

The event noted by WESTMORELAND in *1 Henry IV* was the mutilation of English soldiers who lay dying after the Battle of Bryn Glas (Powys, Wales) 22 June, 1402. Hence, the plausible history is from the reign of Henry IV, but the Author slyly teases his mother for his own transformation.

13 **Fair**, **kind**, and **true**, have often lived alone,

~ **Fair** [*wordplay (Latin) facere:* '**to do**, make'—Todo(r), *surname* Tudor]**,** **kind** [*wp (L) benevolentia: bene:* '**good**' + *volo:* '**will**'—'goodwill']**, and true** [*(L) **fidelis**:* 'faithful, sincere, true', *wp (Fr) fils de Lis:* ~ son of Elizabeth ~ ; *alt. (L) verus: II Transf.* 'suitable, reasonable', *surname* Vere]**, have often** [*(L) toties:* 'so often, so many times'] **lived** [*(L) vivere:* 'to live, be alive'] **alone** [*(L) solus, unus, wordplay ~ All One ~*]**,** ~

~ "Tudor, St Maur, and Vere," have Tudors lived All One, m

14 Which three till now never kept seat in one.

~ **Which** [*(Latin) veneficus:* 'sorcerer, witch', *wp (L) uter:* 'which of two',—*(t)uter,* Tudor.] **three** [*(Latin) triformis:* 'in three forms, shapes, or natures'] **till** [*(L) dum, donec:* 'until, till at length'] **now** [*(L) iam:* 'at the present time', *wp iam*—am I.] **never** [*(L) nunquam, minime vero;* (English) not ever:] **kept seat** [(E) kept seat(ed), *(L) reses; i.e.* 'enthroned'] **in one** [*(L) in unum:* 'in one place, together', *(L) princeps:* 'a ruler, sovereign']**.** ~

***~ Which three forms, until I am not Vere, rest in One.* ~**

~ Witch three am I—no Vere—rest in Prince. ~

Sonnet 105 — The Right Name

The product of this analysis should tell us the names of the Poet, ~ giving the facts of his birth, and reporting where they did proceed ~ , especially since the names did not proceed according to Nature, but according to artifice. The material of which *'Shakespeare'* is composed is largely restricted to the syllables of his names: Tudor, St Maur, and Vere—but within that limitation is "wondrous scope" *(l. 12):*

~ Let not my a'Maur be called fictitious De'Or,

2 ***Nor my St Maur as a Tudor prodigy,***

As Tudor-Semours, my psalms and mores sum

To Prince, of Prince, St Mure kind out of sub-Vere'scion.
Well-wishing is my a'Maur, Tu—Maur—O'rigin
A'Maur-ant Dure in an ad'Mirable concealment;
T'Heir'fore my lines, Tu Dur'ancy limited,
A Princely Mater extorting, dismisses addition.
"Tudor, St Maur, and Fil-de-Lis," is To-do' All One, my theme,
"Tudor, St Maur, and Vere," Ver'e-ing to transformèd Vere-ba;
And in this Vere-iation is my argument con-Sumèd,
Three-formèd subject in One Witch, Mar-Vel'ous li'Vere'ty O'Fords,
Tudor, St Maur, and Fils de Lis, have we Tudors Verèd All One,
Witch three forms, until I am not Vere, enthroned in One. ~

For comparison, the Original, once More:

Let not my love be called Idolatry,
Nor my belovèd 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 today, tomorrow 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.

John Milton ***"Deare Sonne of Memory, great Heire of Fame …"***

The discovery of Shakespeare's true identity is hardly new. It's clear: the facts of the matter were known by at least a small number of principals — people directly involved and franchised to gain from the Queen's Secret … The Queen's Great Matter … The Queen 'Mater'.

As noted earlier, these were profiteers, and included the William Cecil family, whose particular interest in Tudor-Seymour probably ended with Robert Cecil in 1612. The other great extortionists were of the John Dudley family. This group lost-out earlier than the Cecils; John Dudley, *Duke of Northumberland*, was executed in 1553, Philip Sidney died of injuries from battle in 1586, Robert Dudley, *Earl of Leicester*, died of disease in 1588, and Robert Devereux, *Earl of Essex*, was executed in 1601. These knew of Shakespeare's Nature but, with the exception of Essex, did not live to see his Art.

A second group, probably a modest number of poets and scholars of the late Elizabethan period, understood Shakespeare's words. The sort of education that elevated our 'Ox-Sea' writer to stardom was also enjoyed by a number of Humanist scholars of the period. This allowed them to fathom his drift … probably with no great difficulty. We can include in this category the writers who contributed prefatory materials to the First and Second Folios, or others who wrote circumspect comedies during the reign of James I. *(see Robert Prechter, Michael Marcus, Christopher Carolan)*

Their is a strong hint that Thomas Looney, who wrote *Shakespeare Identified (1922)*, also understood the connection between Oxford and the Phantom Heir—Tudor-Seymour. On the title page to Looney's work are two epigraphs that speak of Shakespeare's "wounded" or obscured name. Of

particular interest are four lines of John Milton's 16 line epitaph. While these four lines are the critical ones, understanding the entire poem is necessary to fully appreciate his meaning:

An Epitaph on the admirable Dramaticke
Poet, VV. SHAKESPEARE.

John Milton

(*Second Folio*, 1630 — using 'Oxford's Method').

Every word almost tells the name of the '7th Cause' according to this color scheme:

Seymour / St Maur Tudor de Vere

	*What **neede** my* Shakespeare *for his honour'd **bones**,*	(E) **bone**, *(L) os:* 'bone', *wp os:* 'mouth'
2	*The **labour** of an **Age**, in piled **stones***	(E) **age**, *(L) aetas, wp aestas:* 'summer'
	***Or** that his **hallow'd Reliques** should be hid*	(E) **relic**, *(L) re + liques-:* 'appearance'
4	*Under a **Starre**-ypointing **Pyramid**?*	(E) **star**, *(L) astrum: wp 'St Maur'*
	***Deare Sonne** of **Memory**, **great Heire** of* **Fame**,	(E) **memory**, *wp* Same-Maury **Fame:** 'Tudor'
6	*What needst thou such **dull** witnesse of thy **name**?*	(E) **dull**, *(L) tardus, wp* 'Tudars'
	***Thou** in **our wonder** and **astonish**ment*	(E) **wonder**, *wp* ~ One-d'Or ~ , of Two-d'Or
8	*Hast built thy selfe a **livelong Monument**:*	(E) **livelong**, *(L) totus:* 'all', *wp* Tudors
	*For whil'st to th' **shame** of **slow-endeavoring Art***	(E) **slow**, *(L) tardus* (E) **shame**, *(L) verecundia*
10	*Thy **easie** numbers flow, and that each part,*	(E) **easy**, *(L) otiosus:* 'free', *wp liber, le* Ver
	*Hath from the **leaves** of thy **unvalued Booke**,*	(E) **unvalued**, *(L) in + aestimare*, E.St Mare
12	*Those Delphicke Lines with deep Impression tooke*	(E) **Delphic**: 'oracular, mysterious'
	Then thou our fancy of her selfe bereaving,	(E) **bereave**, *(L) orbare:* 'loss of parents'
14	*Dost make us **Marble** with **too much conceiving**,*	(E) **marble**, *(L) marmor: wp* Sea-mor
	*And so **Sepulcher**'d in such **pompe** dost lie*	(E) **sepulcher**, *(L) se + pulchre:* 'beautified'
16	*That Kings for such a Tombe would **wish** to **die**.*	*15* (E) **pomp**, *(L) pompa:* 'array of persons'

We think you'll find Wit was a competitive sport in earlier centuries, particularly in the Elizabethan and Jacobean periods. There's a memorable example from later Georgian times that precisely illustrates the course you must follow. Jane Austen's *Emma (ch. 9)* depicts Emma Woodhouse and Harriet Smith reading a ciphered letter from Mr. Elton — you know the passage I'm speaking of; well, you'll want to appear to all the world as if you have Emma's wit, not Harriet's.

Let's take a closer look at Milton's effort. It is painstakingly constructed: "slow-endeavoring Art" he calls it (slow en—de Vere—ing), and clearly imitating the process that for Shakespeare must have been easy. I say 'must have been' because Milton has but sixteen lines in this style, and Shakespeare tens of thousands. Interestingly, this is the first work by Milton to be published *(anonymously 1632, written 1630)*.

'An Epitaph on the admirable Dramaticke Poet, VV. SHAKESPEARE.'

1 *What neede my* Shakespeare *for his honour'd bones,*

~ ***What neede*** [*(L) debere: wordplay* 'de Vere'—*II. A1* 'in duty bound to do something; in the sense of moral necessity'] ***my*** **Shakespeare** ***for his honour'd*** [*I.1* 'Great respect; esteem..or reverence; glory, renown, fame, reputation'; note that honor and fame (l.5) are linked by polysemy] ***bones*** [*(L) os, ossum wp* O's: the repeated letter O signifying *Orbis* or Oxford, metonyms for the writer's true Tudor identity and his created title, also show 0/naught/zero; *wp (L) os, oris:* 'mouth', *II Transf.* 'the face, countenance'], ~

~ ***What 'de Vere' my*** **Shakespeare** (?) ***for his re-Vere'd O's,*** ~

➤ *Italics* were used for all words except Shakespeare in line 1, and Fame in line 4. I believe

this is to link the name Shakespeare to Fame: *(Latin) fama:* 'renown', meaning to 'name again', 'name repeatedly'—to rename. This is simply to indicate Shakespeare is a 'renaming' of the true name, *i.e.* Shakespeare is a pen name.

2 *The labour of an Age, in piled stones,*

~ ***The labour*** [*(Latin) molior, opus, opera, labor: 5a* 'effort made..in accomplishing..a task, endeavor'; *wp* la Boar—emblem of noble de Vere family.] ***of an Age*** [*(L) aetas:* 'a lifetime', *wp aetas, aestas:* 'summer, year', *aether:* 'the upper, bright air, ether'—extended metonyms for St Maur.]***, in piled*** [*(L) pila, moles:* 'a pier, jetty, *II.A* 'greatness, power, might', *B* 'difficulty, labor' ; *alt. (L) pilus: n.5* 'hair, fine soft hair'; *wp* on soft heir.] ***stones*** [*(L) marmor: 2c* 'A kind of rock or hard mineral matter', *cf. (Latin) margarita:* 'pearl'; stone as a general material becomes more specific through the course of the poem.]**,** ~

~ ***The birth of St Maur, in Mighty Stones,*** ~

~ *The La Boar of a St Maur, in Great Moles,*

3 *Or that his hallow'd Reliques should be hid*

~ ***Or*** [*metonym* The common syllable (morpheme) of Seymour and Tudor; also recognizing the writer's mother as R(egina), hence O + R.] ***that his hallow'd*** ['The parts of the hare (*wp* heir) given to hounds as a reward..after a successful chase; *alt. (L) sacer:* 'sacred'; *wp* halo, *(L) corona*] ***Reliques*** [(E) relics, *(L) reliquiae: 3a* 'The remains of a..deceased person'—*wp re + liques:* 'to be evident'(?)] ***hid*** [*(L) celare:* 'to hide something', (E) celation: *Legal* 'a hidden pregnancy or birth'] ~

~ ***Or that his Hare'd evidence should be hid*** ~

~ *Or that his Heir'd remains should be hid* ~

4 *Under a Starre-ypointing Pyramid?*

~ ***Under*** [*(Latin) sub, subter*] ***a Star*** [*(L) astrum, anagram surname* St Maur, see *Hamlet I. 5 165:* "Well said, old mole", naming his father 'Mole', 'More', *alt. (L) lumen:* 'light'; relating to Apollo, the Sun, *wp* Son. See: 'star theory' of Giordano Bruno *(1548-1600)*]***-ypointing*** [*(L) monstrare, indicare:* 'to point out'] ***Pyramid*** [*(L) pyramis, wp* Pier-amiss, *alt.* (E) Mole amiss, *wp (L) mole/more + muris* = 'more a' mure' = Sea'mure — see use of r for l in *A Latin Dictionary*, Lewis & Short; *1* 'Monument..'; Pyramus—*wp* Pier Amiss—Representing the type of a young man who dies for forbidden Love *(Amour)* in Ovid's tale of 'Pyramus and Thisbe'; Pyramus died under a Mulberry *(morus)* tree.]

~ ***Under a St Maur-indicating Pier amiss?*** ~

~ *Under a St Maur-directing More-a'Mus?* ~

5 *Deare Sonne of Memory, great Heire of* Fame,

~ ***Dear*** [(OE) déore: *2a* 'held in deep and tender esteem; beloved, loved'] ***Son*** [*1a* 'A male child or person in relation to either or to both of his parents'; *7a* One who is characterized by the presence, possession..of some quality or thing'] ***of Memory*** [*wordplay (Fr) même:* 'same' + *mori: (L) mori:* 'death', *(Fr) mort:* 'death', hence Seymour; *(L) memoria; (L) recordatio:* 'a recollection, remembrance'] **great** [*(L) amplus, wp amplius:* 'more'] ***Heir*** [*(L) heres*] ***of*** **Fame** [*(L) fama:* 'report'—Two-d'Or, 'renown', 'rumour'—*wp* Room-Maur; 'report' is a standard pun, hinting at ~ Two-door ~, hence Tudor; also works well with 'rumour', *wp* ~ room-moor ~ , ~ moor-moor ~ , ~ Same-moor ~]**,** ~

~ ***De'Ore Son of Same-More, great Heir of*** **Re-Port,** ~

~ *De'Or Son of St Maur'y, great Heir of Two-d'Or,* ~

6 *What needst thou such dull witnesse of thy name?*

~ ***What needst*** [*(Latin) debere: II.A* 'to be in duty bound, ought, must, should, to do it, of moral necessity' *metonym* 'de Vere'] ***thou*** [*metonym, timesis* The first syllable of T[h]ou-dor, h being silent.] ***such dull*** [*(L) obscurus:* 'covered, dark'] ***witness*** [*(L) testimonium:* 'written attestation', 'proof, evidence'; *(L) demonstro: II* 'to designate, indicate', 'demonstration'] ***of thy name*** [*(L) nomen:* ~ no Vires ~ , ~ Veres not

welcome ~ ; *(L) nomen, nomen dare, cognomen:* 'surname, family name', in this instance [Tu]D'or (door, *see l.5*); likely counsel,]**?** ~

~ What needst Tu such obscure de-Monster'ation of thy D'or? ~

~ What needst such obscure proof of thy Tu-dor? ~

➤ Milton here uses a rhetorical device called *occultatio*, in which a subject is insinuated or called into question that might not otherwise occur to the reader. *Occultatio* functions as counsel and shouts: "Pay special attention to what you are told does not need attention." The subject of this epitaph is the desire for some tangible evidence of the writer's existence. Milton proceeds to tell us through the rest of the poem that Shakespeare has impressed his name in each part of his book by obscure references—by "Delphic lines", by riddles—and there you'll find a remembrance of him. He asks "What needst Os, Rs, Mores, and Tus?

➤ The second interpretation removes the redundancy of a pronoun attached to the 2nd person form of the verb **need**.

7 *Thou in our wonder and astonishment*

~ ***Thou*** [*metonym/timesis wp* Tu, the first syllable of Tudor.] ***in our*** [*metonym/timesis* The common syllable of Seymour and Tudor.] ***wonder*** [*(L) admiratio; wp* on Tu-d'Or, wonder = One-d'Or.] ***and astonishment*** [*(L) stupor:* 'insensibility', (E) astonish: 'To deprive of sensation.., to stun, deaden, stupefy' + -ment *(suffix):* 'Forming abstract nouns from verbs..and adjectives ; aphetized (aphesis: 'The loss of an unaccented vowel at the beginning of a word) in the 16th cent. to stonish: 'Resembling, or having the character of, stone; stony'. The use of astonishment in line 7 extends the logic of "piled stones" (l.2) and leads to "marble" (l.14).

~ Tu in Our One-d'Or and a' Stonish-ment ~

~ Tu in Our ad-Mere'Ratio and a' Stonish-ment ~

8 *Hast built thy selfe a livelong Monument:*

~ ***Hast*** [*(L) habere, wp* (E) harbor, *(L) portus, wp porto:* 'to bear', *wp (L) porta:* 'door, gate' > *wp* d'Or, Tud'or.] ***built*** [*(L) condere, condo:* 'to make, construct'; *(L) facere:* 'to do, to make' > *wp* Tudo(r)] ***thy selfe*** [(E) yourself, *(L) tu ipse, tute—wp* Tudor] ***a livelong*** [*(L) totus:* 'all, all the (while)' > 'all'; *wp* Tuta(h)s; *alt.* (E) enduring, *(L) sustinentia; (L) totus:* 'the whole, complete, entire',] ***Monument:*** [*(L) monumentum:* 'A memorial', 'written memorials, annals, memoirs']

~ Has built thy self a Tuta(h)s Monument: ~

➤ We are to understand the works of Shakespeare are not pure fiction but **"a kind of history"** *(The Taming of the Shrew; Induction 2 138,* PAGE*);* and to record history, the writer must find a way to reveal the names of the occurents.

9 *For whil'st to th' shame of slow-endeavoring Art*

~ ***For whil'st*** [while, *(L) cum:* 'since, if' > *wp* St, Seym, Som- note 'st directs towards St (Maur), perhaps although, 'Coincidence of time implying causality' (Schmidt)] ***to the shame*** [*(L) ignominia*: 'disgrace'; *(L) pudor:* 'modesty, propriety', 'good manners'] ***of slow*** [*(L) morosus: n.2* 'slow, slow in coming' < *(L) mor, mos:* 'manner'; *alt. (L) tardus: wp* Tudar] ***-endeavoring*** [*(L) molior: (moles) II.B.* 'to endeavor', *II A* 'labor'; *(Fr) en devoir (de faire):* duty (to do)] **Art** [*(L) Ars: B* 'rhetoric, poetry, music', *C* 'grammar' ; *alt.* 'contrivance, artifice'—likely denoting *(L) artificium:* '] ~

~ For, since to the ignominy of Morose, in-de Vere-ing Rhetoric ~

~ For if to Verecund, slow-l'Boar-ing Music ~

10 *Thy easie numbers flow, and that each part,*

~ ***Thy easy*** [*(L) facilis:* 'easy'; *II A* 'compliant, yielding'; *(L) mollis:* 'easily movable, pliant, soft, tender, gentle'—all these are epithets for Seymour, St Maur.] ***numbers*** [(ME) nombre: 'name'; *alt. 17a* 'lines, verses'; *III.13a* 'an account; reckoning'] ***flow*** [*(L) manare:* 'ooze', *wp* (E) manner, *wp (L) mores; alt.*

(L) fluere: 'proceed, issue'; 'pour'], ***and that each*** [*(L) alius alium:* 'each other'] ***part*** [*(L) pars,* likely *wp Parr's*, which elsewhere names the agency of the 'easy numbers'—Queen Katherine Parr, wife of King Henry VIII and Admiral Thomas Seymour, Oxford's father; *(L) partes:* 'role in a play'], ~

~ ***Thy compliant Sums More, and that alien Parrs,*** ~
~ ***Thy Gentle names proceed, and that each role*** ~

11 *Hath from the **leaves** of thy **unvalued** Booke,*

~ ***Hath from*** [*(L) de:* 'down from'] ***the leaves*** [(E) leaf, *(L) folium:* 'leaf', *II 5* 'a sheet of paper, parchment', *cf. (L) flora, (L) alius:* 'alias, another person or place'] ***unvalued*** [*(L) non aestimare: wp* ~ un-estimated ~ ; *2* 'not regarded as of value'; *alt.* unappreciated: 'Not duly appreciated, valued', 'Not properly estimated', misunderstood.] ***booke,*** ~

~ ***Hath from the pages of thy le'Vere un-E. St Mare,*** ~
~ *Hath from the leaves of thy misunderstood Book,* ~

12 *Those Delphicke Lines with deep Impression tooke*

~ ***Those Delphic*** [*(L) Delphice:* 'in the manner of the Delphic oracle', 'Oracular; of the obscure and ambiguous nature of the responses of the Delphic oracle'] ***Lines*** [*(L) versus:* in writing, 'a line'] ***with deep*** [*(L) profundus, summus:* 'of feelings and qualities', 'the Sea'] ***Impression*** [*(L) memoria, (L) cavum—Caelum, surname* Semel, Seymour; *(L) impressio:* 'a copy'; *(L) imago:* 'an image, copy, likeness'] ***tooke*** [*(L) sumere: wp* St Maur] ~

~ ***Those Oracular Vere-ses with Summus Caelum St Maur*** ~

13 *Then thou our fancy of her selfe bereaving,*

~ ***Then thou*** [*metonym/timesis wp* Tu, the first syllable of Tudor] ***our*** [*metonym/timesis* The common syllable of Seymour and Tudor.] ***fancy*** [*(L) somnium:* 'a dream', 'a fancy, foolishness, nonsense' = Moria] ***of herself bereaving*** [*(L) orbare:* 'to deprive of parents or children'], ~

~ ***Then Tu[d]our More of her self bereaving,*** ~
~ *Then Tudor-More of her child bereaving,* ~

➤ **Don't miss the special significance of bereaving, indicating the loss of a parent or child. In renaming the Tudor-Seymour infant, there was a loss to the Tudor family and to the nation, as if he had been killed. The legal counsel to the Queen was also her closest advisors on political and fiscal/monetary matters; they appear to have followed the letter of the law, rather than the accommodating spirit, that might allow for such mishaps as the questionable legitimacy of Elizabeth's child. Her ministers successfully managed the hidden birth as if an asset of their own. Oxford was not entitled to inherit the Crown but by some means of these Counsellors.**

14 *Dost make us **Marble** with too much conceiving,*

~ ***Dost*** [< Thou dost, *wp Tu* do] ***make*** [*(Italian) fare:* 'to do', (E) fare: *n. 1 6b* 'A proceeding, action, doings'] ***us Marble*** [*(L) Marmor: Mare + Mor, wp Mare:* 'Sea' + *moria*: 'moria', fools.] ***with too*** [*wp (L) tumor:* 'the state of being swollen or tumid', *II* 'commotion, ferment, excitement of the mind', 'desire' > *(L) tumesco:* 'to swell up', *II* 'To become excited, violent, ready to burst forth'] ***much*** [*(L) multus:* 'many, much', *(L) amplius:* 'more'] ***conceiving*** [*(L) concipere:* 'to become pregnant'], ~

~ ***Dost fare us Mare-mour with Tu' More conceiving,*** ~
~ *Dost make us Sea-Mour (with Tu: 'Mour-conceiving'),* ~

➤ Perhaps Milton means the single conception—the single child she bears—engenders many characters in the works of 'Shakespeare', most of whom are based upon the Writer himself. From one child, many. The perfect wordplay on "too much", *(Latin) Tu-multus*, and *tumultus*, is too good to ignore.

➤ *"Dost make us Marble…";* hence the reader becomes an active element in the writer's tomb. Like HORATIO in Hamlet, we live to tell the story of our great protagonist. In holding the idea of his true identity, we carry forward his Memory. The idea of *(L) tumor* is reinforced in line 15 in which "pompe" as 'inflated speech, pompous style' is a tropic definition.

15 *And so Sepulcher'd in such pompe dost lie*

~ ***And so*** [*metonym/timesis (Welsh) mor:* 'sea', 'so', hence sea = mor and so = mor] ***Sepulcher'd*** [*(L) sepulcher … (L) se + pulcher: se: (reflexive)* 'himself, herself, itself, themselves' + *pulcher:* 'beautiful, fair, lovely'; hence, making himself Fair, *(Fr) faire:* To-do(r).] ***in such*** ['of this kind'; in kind: 'in essential quality'] ***pomp*** [*(L) tumor:* 'turgidity', 'inflation of language'; perhaps a touch of vainglory or ostentation is implied here—More.] ***dost lie*** [*(L) quiescere* 'to lie still'; *alt.* sleep: *(L) dormire*] ~

~ ***And So self-Fair'd in kind: Tu-Mor Does Dor-mere*** ~

~ *And So self-Fair'd in kind, in such Tu-Mor Do[es] D'Or-mire~*

16 *That Kings for such a Tombe would wish to die.*

~ ***That Kings for such Tombe*** [*(L) tumbare, (Fr) tomber:* 'to fall'; (E) grave: *(L) mors:* 'the state of death'; *(L) tumulus: 'tomb',* 'a mound', a burial mound; possible wordplay on *(L) mundus, orbis:* 'the universe, the world', *wp* Two-dor, and the second syllable of title of Tudors, (Earls of) Richmond.] ***would wish*** [*(L) voluntas:* 'will', *Transf.* 'A last will, testament'] ***to die*** [*wp (L) morior:* 'to die'; *wp mor-i-or* = More and Ore, the conjunction and is often not expressed in Latin.]**.** ~

~ ***That Kings for such a Mors would Will Tu-Mor and Or.*** ~

~ *That Kings for such a Fall would Will Tu-Mor.* ~

Once More:

1 ~ ***What 'de Vere' my* Shakespeare *for his re-Vere'd O's,***
2 ***The birth of St Maur, in Mighty Stones,***
3 ***Or that his Heire'd remains should be hid***
4 ***Under a St Maur im'Porting Pier amiss?***
5 ***De'Ore Son of Same-More, great Heir of* Re-Port,**
6 ***What needst Tu such obscure de-Monster'ation of thy D'or?***
7 ***Thou in our wonder and astonishment***
8 ***Has built thy self a Tuta(h)s Monument:***
9 ***For, since to the ignominy of Morose, in-de Vere-ing Rhetoric***
10 ***Thy compliant Sums More, and that alien Parrs,***
11 ***Hath from the alias of thy le'Vere E. St Mare,***
12 ***Those Oracular Vere-ses with Summus Caelum St Maur***
13 ***Then Tu[d]our More of her self bereaving,***
14 ***Dost fare us Mare-mour with Tu' More conceiving,***
15 ***And So self-Fair'd in kind: Tu-Mor Does Dor-mere***
16 ***That Kings for such a Mors would Will Tu-Mor and Or.*** ~

Milton perfectly demonstrates the process of Shakespeare's Art. He is, perhaps, the last person to fully reveal our writer—but of course, such information was given discreetly. This poem has a surface meaning, and a super-meaning. Lines perceived as most abstruse—"Dear Son of Memory" *l.5* , "Dost make us Marble" *l.14*—are the keys to subject: **Same-More** and **Sea-More**. As in Shakespeare, stop at Milton's difficult or incomprehensible meaning and see if it can be understood in a different language (see HORATIO's wry hint to HAMLET, *Hamlet V.2 111*).

We don't usually cram our conversation with subject markers—they occur naturally as we speak. Nothing should disrupt the smooth flow of context unless there is a question of meaning; Shakespeare, and in this poem Milton, make us pause frequently. This indicates an unanticipated change of context and

allows the veiled meaning to assert itself. When we feel the need to clarify—usually to read and reread a passage—it is a sign of wordplay that needs to be fathomed.

Oxford's Rhetorical Invention— Hamlet's Method — Othello's Process

(Latin) ***Heuresis****:* 'discovery, invention' ('finding out'). *(Lanham)*
Noun (E) **heuristics**: 'The study or use of heuristic methods in problem solving, decision-making.'
1a 'A **heuristic**, *(French) heuristique*, or art of invention receives..assistance from logic.' *(OED)*
heuristic: *Noun & adjective 1* 'Of, relating to, or enabling discovery or problem-solving; especially through relatively unstructured methods such as experimentation, evaluation, trial and error, etc.'
heuristic: *2 Education* 'Of or relating to an educational method or resource that enables students or children to learn by making discoveries for themselves, rather than being directed.'

What a contrast between the narrative of Shakespeare and his Art, as propounded by the schools, and that proposed by Oxford-Seymour Theory. Someday, I hope, our refinement of Oxfordian Theory will simply be joined together with that basic thesis, and form a single coherent explanation of his words. Considering the diversity of subgroups within the Oxfordian Community, there is clearly a need to consult the Poet regarding his life. If, as he tells us: ~ Every word almost tells his names, his origins, and where he is going ~ *(Sonnet 76),* all that remains is the task of discovering how this is so.

Ours is a heuristic method. It acknowledges the difficulty experienced in reading 'Shakespeare', and the Wit required of him to create such puzzling works. It also gives us a path towards acquiring the Wit—a learned skill—demanded of readers to solve his uncounted riddles. Because the Artist—Oxford—is "tongue-tied" by State Authority, his entire *corpus* is one vast enigma. Though some of his works were officially censored and pulled from the printers, his most refined evasions are still in plain view. Presenting them to our view meant obscuring the content.

The logical basis for our studies and conclusions are statements made throughout the Oxford/'Shakespeare' Canon, that appear to give the reader 'Counsel' towards understanding. We try and pay close attention to such 'counsel', because we are not alone in our confusion — characters in the Plays often express bewilderment at the apparent nonsense or equivocation of speakers. If they are confused, we have every right to seek clarification. Because Shakespeare's Canon is the Artist's creation, no one knows better the solutions to his many indeterminacies—his Enigmas, Riddles, his *Noema*—than himself. Below are some simple rules, provided by the Author, by which to understand him.

The *History Plays* of 'Shakespeare' record the English Plantagenet family, beginning with King John 'Lackland' *(reigned 1199-1216)* and extending to Henry VIII, father of Queen Elizabeth — the Poet's Queen. His Tragedies, Comedies, and Romances, drawn from popular fiction of the time, are altered to shed light on particular problems presented by his awkward situation—being pulled in opposing directions by political factions. The *Topic* or *Invention* in the Plays and Poems is the Writer and his part in the contested line of Royal Succession. With each generation, the line by primogeniture may be questioned, often because the Monarch's first born child is not perceived to be the best choice; or worse, perhaps the ruler has no legitimate heir …

The Author does not seem to know how to describe his own 'degree' of legitimacy. He may be presented as the EARL OF GLOUCESTER's elder son EDGAR. Or he may as his younger son EDMUND. EDMUND says of his nature *(King Lear I. 2 1-22):*

> For that I am some twelve or fourteen moonshines
> 6 Lag of a brother? Why bastard? Wherefore base,
> When my dimensions are as well compact,

8 My mind as generous, and my shape as true,
As honest madam's issue? Why brand they us
10 With base? with baseness? Bastardy base? Base?

Is he 'Bastard'—*(French) bas:* 'low, inferior' and *(Fr) tard:* 'late'? Oxford's birth has been manipulated by the most powerful 'regency' forces, ostensibly to shield Princess Elizabeth Tudor, his mother, from political attainder. From the story he tells, his father, Admiral Thomas Seymour, was **attainted**: stripped of his title, feudal estates, then beheaded, for impregnating the young—but marriageable—girl. He will describe this situation throughout the Canon, in a cautious, circumspect fashion. Such a theme pervades Oxford's 'Shakespeare' from beginning to end.

Rhetorical Figures — Defining Features of Oxford's Invention

oxford-seymour.com

"Shakespeare's Will", Michael and Spencer Stepniewski, *2018 (pp. 26-33)*.
"Shakespeare's Damnation", Michael Stepniewski, *2021*.

Metonymy and *Epitheton* — To-do(r), Merces, Vere : Tudor, Seymour, Vere

The purity of Oxford's rhetorical invention is the key to its efficacy. His single-minded intent is to refute the judgement of attainder against his father, and convince the reader that the condemnation of the father should not condemn the child. His purpose is to inform us, by a consistent presentation of similar instances from history and literature, that whatever the guilt of the father, he himself is not at fault — that, in fact, there are 'actors' far more at fault than any known in the record. Such 'similar instances from history and literature' are analogues—they are allegories—that frame the writer's life in disguised terms, but nevertheless give the information we need.

There may be more than one prominent metonym or epithet for a surname. **Truth** *(Verus)* and **Man**, **Were** *(Vir)* often denote the surname Vere. The **Will** *(Mores, Mœur)*, **Love** *(Amor, Amour)* and **Death** *(Mors, Mort)* denote the surname Maur, St Maur, Seymour, or Semel. Semele in Greek myth represents Mother **Earth**, and Oxford shows in his own creation story a mother identified with *Terra*—Earth. His father, in the same reckoning is *Caelum /~ Caemur ~* 'the Heavens'. By "courtly guile" he may otherwise name his Maur mother as the wife of the "god of War"—**Mars**—not a perfect fit, but close. Clearly, some knowledge of Greek and Roman Mythology is an advantage for the study of 'Shakespeare'.

The principal attributes of protagonists and antagonist are derived from wordplay on one or more of these three bloodlines—Tudor, St Maur, and Vere—and they concern the Writer dearly. The Artist's purpose is to preserve the first two; as Tudor and St Maur he says ***"I am what I am"***. He rejects the third as spurious; in 'de Vere' ***"I am not what I am"***. Three essential names hold autobiographical significance for all the plays and poems by 'Shakespeare', and character names are usually based on those names. He takes pains to show rhetorical *(L) aversio*—'a turning away' from the Vere bloodline, and instead show steady, firm trustiness, *(L) fidelis,* towards the Tudor-Maurs. "Kind" is the most abstract of his names, meant to mask the most sensitive of his identities. In another context he might have used Love *(Amour)* more positively. 'Goodwill', *(L) benevolens:* 'wishing well, benevolent', characterizes a facet of the writer in *Romeo and Juliet;* he is BENVOLIO—a 'good' synonymous with *(L)* ***Merx, Merces****:* 'goods, wares, commodities, merchandise'); *(L) merces* yields wordplay on (English) mercy, Cy-mer, Seymour, St Maur.

Reinforcement, *(Latin) significatio,* is the rhetorical emphasis of meaning or sense. Oxford uses reinforcement, by both metonymy and epitheton to 'imply more than is actually stated'. It is easier to demonstrate than describe, so we look to specific examples from *As You Like It* to see how it works. The most obvious device of emphasis is Varronian, or etymological, wordplay in the construction of proper names. 'ORLANDO' takes advantage of *(French) lande:* 'moor' to identify the Maur component of the Poet's historical Tudor-St Maur surname. ORLANDO also has (E) OR and *(Middle French) O,* both of which represent (English) or, as a coordinating conjunction, indicating that alternatives exist between two or more elements of a sentence; it may also play on *(Fr) or:* 'gold'. The result is ~ Two-d'Or-Moor ~ . Thus ORLANDO is the

character who will be most faithful to the true Tudor-St Maur descent of the Writer. Note that *Act I, scene 1 ll.1-23,* gives many details true of Oxford's life, if we remember Oxford had no brother, but allow that—assuming Oxford-Seymour Theory is correct—the Author's divided nature permits an *alter ego* by the name of "de Vere". 'Vere' identity is characterized by ORLANDO's deceitful brother OLIVER—*'O' Le-Vere*—who keeps ORLANDO as he would 'stall an ox'. Therefore, between two nominal identities, Oxford can say "**I am that I am**" and "**I am not what I am.**" ORLANDO speaks the language of Tudor-Maur, and OLIVER speaks of Vere. Oxford's metonymy is like Epitheton in Classical Myth.

Significatio

Oxford's use of *Significatio* uses various strategies, both positive and negative. His wordplay includes unstated, yet defined or implied, associations. If a word is general and has a broad range of established definitions, then we look for exclusions or support; exclusions from the general use, or support for specific use (emphasis, reinforcement/*significatio*).

The FOOL in King Lear says: "speak less than thou knowest", might indicate the negative strategy of *significatio*. As Lanham points out, with a negative strategy, we omit description and allow the audience to conclude what is not stated. The idea of the Enthymeme, of unstated reasons, or reasons taken for granted, is very strong. An allusion allows unstated information. For a fuller study of Oxford's process, please see *Oxford's Will,* at our website: oxford-seymour.com .

The Historical approach alone (to the Shakespeare Problem) is insufficient by any standard, to solve a riddle that contains so much literary information that contradicts the historical record.

Aporia and ***Aposiopeisis****:* stopping short, or showing deliberation. Lanham emphasizes 'interactivity'—the participation of the reader—is needed to complete thoughts of the writer.

Counsel

Note: — Words from Latin and French are usually shown in the form listed in your dictionary. Properly declined forms may be difficult to locate or beyond my abilities.
— The science of modern Etymology began in the early Nineteenth Century. Prior efforts were often merely wordplay, but enjoyed nonetheless.

Keystone The well-established myth of Shakespeare's humble roots is difficult to shake-off. His story, or fragments of it, are common knowledge to most of us, and as philosophers have noted, popularly held notions benefit from simplicity. The less factual complexity, the better. The Poet's true story however, is difficult to fathom, as he attempts to safeguard his "**wounded name**" *(Hamlet V. 2 327)* in a cloud of *noema:* ~ indeterminate and riddle-filled language ~ . Ultimately, he must leave his *opus* behind, under the gaze of his hateful brother-in-law Robert Cecil and his cousin Francis Bacon—they who had much to lose, and nothing to gain, by preserving his memory. Here is the key passage of the Shakespeare Canon—the 'keystone' of the House of *Totus* / Tudors:

"Why write **I still all one, ever the same,** (E) **keep**, *(L) custodire:* 'watch, hold captive'
6 And **keep invention** in a **noted weed**, *(L)* ***inventio:*** 'discovery' (E) **note** *(L) fama:* 'report'
That **every word doth almost tell my name,**
8 Showing **their** birth, and **where they did proceed**?" *(Sonnet 76. 5-8),*

Line 7: (E) **weed**, *(L) 'gramen*—'dog's grass' *(Elymus repens), wp* Grey-man ~ , denoting a member of Grey-Tudors, with the suggestion of wordplay *(L) canus:* 'grey' > *(L) canis:* 'dog', ~ dog's grass ~ .

6 And **keep invention** in a **noted weed**,
~ *and hold captive* ***discovery*** *in a Tudor Greyman,* ~

Theme This is clearly Counsel, and if we apply such instruction to the Poet's work we will find ourselves on the right path towards understanding him. Ultimately, each word of Oxford's 'Shakespeare', must be reconciled with his names and story, just as he tells us here—'where lay their birth, and where they did proceed'. With plurality, we expect to find the Artist's names in almost every word; but how? He must

speak figuratively because his vocabulary is richly varied, yet any semblance to 'Shakespeare' is rare. Where does he speak his name more explicitly? "Why write **I still all one, ever the same**"? Perhaps within wordplay?

Name "**My name is Will.**" *(Sonnet 136. 14)*. Ah, that's more like it — but is that his given name (William), or his surname? It is his surname, because a given name would not provide the story of his descent, and will not tell us his expected fortunes—"where they did **proceed**". More Maur *(Sonnet 136)*:

"**Will will** fulfill the **treasure** of thy **love** (E) **treasure**, *(L) abundantia* (E) **love**, *(L) amor*
6 Ay, **fill** it **full** with **wills**, and my **will one** [?] (E) **fill**, **full**, *(L) satur, wp Satyr* (E) **will**, *(L) mores*
In things of **great** receipt with ease we prove, (E) **great**, *(L) amplus, amplius:* 'great' + sum.
8 Among **a number one** is reckoned **none**." (E) **one**, *(L) princes* (E) **none** > *wp* **nun**, *(L) monacha*
7 In things of **great receipt** with ease we prove,
~ In Monarchs of Sum-More without Ado we assay, ~

'The Will Sonnets', *135* and *136,* composed of words that denote or imply **more**, give us the method: "**Will to boot**", "**Will in overplus**", "**more than enough** am I", "sweet *(suite)* **will making addition**"; "whose **will is large and spacious**"—*(Latin) amplus, amplius:* 'large, spacious', '**more**' — *amplissimus*; "in **abundance addeth** to his store", (E) abundant, *(L) amplus* — in short, a lot of '**Will**', *(Latin) mores, mos, moris:* 'custom, usage, manner'. Will is 'to the manner born' *(Hamlet I. 4 15)*, ~ to the Mores born ~ .

Keep in mind two comments by those who wrote prefatory material to the early *Folios:* "Buy", *(L) Sumere,* and "Like", *(L) Amare* his work. This is basic instruction for readers from Heminge and Condell — in effect to choose a word among two or more that nearly tells his Maur or St Maur name. We also find Digges t'out-do: Tudor

Transitive Wordplay There will be "Wordplay across Linguistic Boundaries" (Frederick Ahl), which I have call 'transitive wordplay'. We see that the lines above are a riddle. The solution or proof can be found in the transitive pun on (E) none > nun: *(L) monacha,* hence ~ (female) monarch ~ ; she is the *(L) princeps:* 'prince'—"number one", and the *(L) monacha: wp* 'monarch ~ . Elizabeth *Regina* is that Maurish 'thing' of "great receipt", *i.e.* 'More Sum'. It's a game of double-entendre from start to finish. All the clever witticisms by the likes of PAROLLES ('words'), BENEDICK *(benedictus:* 'well spoken of'), BEROWNE ('twice-round'—Two-d'*Or[b]),* and MOTH ('mote': 'earth/*terra* that clings to the roots of a tree'), reiterate the Writer's theme.

So thou, being rich in **Will**, add to thy **Will**
12 **One will** of mine to make thy **large Will more**. *(Sonnet 135. 11-12)*

Will is his true surname, writ in the language of *Old Mole:* of 'greatness, a mole, a mass'—'a great labor'. He belongs to the Mores—the Seymours, St Maurs; he is Love, *amor, amour,* a Maur, *a'mos,* 'the Will'. His father is a Maur, and by marriage, so too is his mother; she may be named otherwise, but by affinity and black 'color': 'state, condition', she's a Maur. The Poet has sworn her fair, and she is "**dark as night**":

"If hairs be wires, black wires grow on her head." *(Sonnet 147. 13-14)*
~ If heirs be filum ferreum, a Maurish filius ferreum grows on her Princely head. ~

Hence, Oxford plays transitively on 'Fair/*ferreus* wires' and 'black/*morus ferreus* children' sprouting from the Monarch's head. HAMLET's dying words *(Ham. V. 2 340)* mark the two fateful forms—HAMLET and LAERTES—indicating Oxford's identities: St Maur and Leices'. Here they are, the original, and then with metonymy removed; this is the key to a *Roman à clef:*

So tell him, with **th' occurrents**, **more** and **less,**
Which have **solicited** — the rest is silence. O, o, o, o … **O**: *(L) Orbis, surname* Oxford

~ So reckon him, with th' au couronnes, Maur and Leices',
***Which have offered to heir* — la reste est sa lance. *O, o, o, o* … ~**

All words are usually at play. In this selection we find: *~ 'au couronnes, Maur and Leices' ~* . Oxford's "occurrents more and less" *(Hamlet V. 2 340)* is ambiguous; understanding the pun yields *~ au couronnes ~ :* '[people met] to the Crown'. "More and less" is, broadly speaking, the principal subject of 'Shakespeare', identifying the two warring parties: the Crown Tudor-Maurs—the Queen and her not-so-silent son—and the Suffolk Grey-Tudor lineage formerly under the Earl of Leicester, and latterly William Cecil's foster son 'Edward de Vere' — they are HAMLET and LAERTES, one individual figured as two separate persons.

Character Character development emerges from the *true proper names of the writer*, and we can trace the process in transitive wordplay. For example: HAMLET's delay, his hesitancy to act, has its origin in Oxford / Seymour's surname St Maur; it arises from *(Latin) mora:* 'to delay, defer, anything that hinders'. HAMLET's feigned foolishness is rooted in *(L) morio:* 'an errant fool'. His "inky cloak" is *(L) morulus:* 'black, dark-coloured'; his dreams emerge from *(L) somniare* (St Maur): 'to dream', and hundreds more of similar associations. His false *alter ego* LAERTES is bound by the writer's Tudor surname: he takes his desire to supplant his 'brother', HAMLET, from wordplay linking 'Tudah' to Judah. This alludes to the story of Judah and Tamar and their two children, Pharez and Zarah *(Genesis 38:29-30);* Zarah should have held primacy, but Pharez detained Zarah in the womb thus seizing primogeniture. This becomes the common theme in all of Oxford's work, the 'de Vere' name under the direction of William Cecil, displaces Tudor-Seymour. (How are these secured by reinforcement?)

Most of Oxford's character's are treated similarly. CALIBAN, desiring to supplant the bloodline of PROSPERO, is in truth, a dark (again, *morulus)* element—"this thing of darkness" *(Tempest V. 1 275)*—that exists in the rightful Duke's 'soul' . By this recurring method, using consistent metonyms and epithets throughout, the writer's surnames become evident, and the meaning of a character, both in a literary and historical sense, are discovered. See Glossary in our book *Shakespeare's Will,* oxford-seymour.com .

History 'Shakespeare' is "a kind of history" *(The Taming of the Shrew Ind. 2 138),* history that is accumulated methodically in all the works of this Poet. His Art is allegory; therefore we keep a close eye on received history, but look for the Poet's approval or rejection. What we believe are true contemporary accounts are often part fiction. Obviously Oxford's claims disagree with the historical record. Can a more plausible story—from the 'Ors's mouth, so to speak—reconcile differences? Who should we believe, the Poet whose identity is hidden, or those who profited by concealing him? We will not deny 'facts', but rather dispute the interpretation of 'facts'. The Wars of the Roses are central to Oxford's views.

Oxford chose the Latin language as a standard of excellence. Particularly, he refers us to the enduring memory of Latin classics to understand the words and rhetorical features of his own work. My study clearly indicates Oxford had an encyclopedic knowledge of Latin and French; much of his wit plays at the subtlest levels of tropical Latin semantics. *"Small* Latine *and lesse* Greeke" (B. Jonson), plays as *~* ***Mollis* Latine *and Leices'* Greeke** *~* , and refers to Oxford's divided political obligations, not his linguistic abilities. He is a partisan for *Mollis* Crown Tudors, and against *Leicester's* Grey-Tudor cadets.

Dissident Oxford is a suspect. A great deal of dissident literature was written in the Elizabethan period, primarily directed against Robert Dudley (CLAUDIUS) and his political faction, and against William Cecil (POLONIUS) and his faction. The obvious source or instigator of this material was that talented and most aggrieved of the popular writers—Edward Oxenford; but 'forewarned is forearmed':

6 "… I, once gone, to **all the world** must **die**.
The **earth** can yield me but a **common** grave …" *(Sonnet 81. 6-7)*

From what we know of his character, he was the least likely to go gently into that Good-Night. Authority cannot "tongue-tie" such a Wit and expect him to remain Still. "The truth will out", ~ *Vere Mœur deh'Or* ~ . We may resolve never to be surprised upon finding his names in a famous phrase:

"My **name** be **buried where** my **body** is. (E) bury, (E) **grave**: *v.1* 'to bury' (E) body: *(L)* ***corpus***
12 And live **no more** to **shame nor** me **nor** you." *(Sonnet 72. 11-12)* (E) shame, *(L) verecundia*

Sonnet 72 tells us where his name and biography can truly be found—throughout his *(L)* ***corpus****:* 'a book'. Line 12 emphasizes: the Vere condition (shame: *verecundia)* is a state without 'More' and without (no) *Or:* 'gold' — without Two-d'Or, Tudor, ~ *Totus aureus* ~ ; he is exiled within a false name. The Process is so complete that Oxford's Tudor-Seymour identity is the substance of which his double language is built:

"My **tongue-tied muse** in **manners** hold her **still**, *(Latin) murcidus:* 'still', *wp* ~ *de* Si'Mur ~
2 While comments of your **praise**, **richly compiled**, (E) **praise**, *(L) fama:* 'report' — Tudor
Reserve their character with golden quill (E) **compile**, *(L) cumulare: wp* Cae-mur
4 And precious phrase by all the **muses** filed." *(Sonnet 85. 1-4)* (E) **richly compiled**, *wp* Richmond
(E) **file**, *(L) limare, wp l'Mare:* ~ the Sea ~

Method ➤ Oxford intends filed rather than filled in l.4. He gives compiled in l.2 to assure us the spelling is indeed correct, and the pronunciation refers to (E) file, *(Latin) limare: verb II. Trop.* 'to polish, revise', with clear wordplay on *(L) mare:* 'the sea', though there is no regular equivalent for (E) the in Latin. This is a facet of Varronian wordplay; the double-tongued movement from file to *limare*—English playing on *Latin*—gives an example of progress by transitive wordplay, from the general idea of revision, to one more specific, evoking of the Sea, Sea-*Mare*, Sea-*Môr.* The phrase tells the Poet's name: ~ Tu—d'Or Mor—d'Mare'd ~ ; and we may gather it *is* "**possible to understand in another tongue**" *(Hamlet V.2 110)*.

*Sonnet 85.*2, above, contains fine wordplay "praise, richly compiled"; "praise" as *(L) fama,* points to 'report', re + port, ~ Two-door ~ , Tudor; "richly compiled" likely plays on the title of Richmond, 'richly mounded'—an honor held by Henry, Earl of Richmond, later King Henry VII. Henry Fitzroy *(1519-36),* the extramarital son of Henry VIII was given the title Duke of Richmond, as was the extramarital son of Charles II, Charles Lennox *(1672-1723)*. The same title appears to have been desired by Oxford, and it would have been apt—*Ducdame (AYLI II. 5 52),* ~ grant me a Dukedom ~ , says AMIEN, a secondary mask for Oxford.

Alternately, Oxford may play at grammatical ambiguity *(amphiboly)*. In *Hamlet,* at *II. 2 277,* HAMLET speaks with ROSENCRANTZ and GUILDENSTERN, who represent two masks or voices used by Oxford to deceive State censors. Hamlet tests them for true friendship:

GUILDENSTERN
What should we say my Lord?
HAMLET (English) **why**, *(Latin) cur:* 'dog', and 'the dog's letter is *Rrrr*—(E) gurr, Grey (see Romeo & Juliet .
Why, any thing. But to the purpose; you were sent for … *(Oxford, First Folio)*
Why, any thing, but to the purpose. You were sent for … (Craig & Bevington, *Complete)*
Any thing but to th' purpose. You were sent for … (G. Blakemore Evans, *Riverside)*

The last: "Any thing but to th' purpose" most obviously conveys counsel to the reader. Oxford speaks a double tongue; a casual perception of 'Shakespeare' does not yield the Poet's political message. What he says is circumlocution meant to dull the censors ears—"Why, any thing."; Not so!

In virtually every instance, stories from the 'Shakespeare' Canon appear to fictionalize elements of Oxford's life and history—***if*** we first posit he is the unacknowledged child of England's Monarch. He is: a displaced Duke *(Tempest & As You Like It)*—the dispossessed son of a murdered King *(Hamlet)*—a great General assailed by viers of lesser rank *(Othello).* Or a merchant who may venture his soul for the sake of

A'mor, and nearly lose his gamble to a heartless *alter ego* of the tribe of Judah—Tudah *(The Merchant of Venice)*. Oxford follows *Titus Livius,* a Roman historian; and he also follows *Livius Andronicus,* the 'father of Roman drama'. So Oxford *is* TITUS-ANDRONICUS, a dramatist and historian in one. He loses his hand, then his life, in a struggle against traitorous Romans and TAMORA, Queen of Goths has evolved from Tamar *(Genesis 38:29-30)* of Judah / 'Tudah'. The tales are, again, "All One, Ever the Same" *(Sonnet 76)* — "Fair, kind, and true" *(Sonnet 105)*.

It should be an article of faith for all of us that many characters in 'Shakespeare' represent the Author. What is said of his masks holds true of Oxford. BEROWNE is such a mask; he is a "merry madcap lord", and so is his creator:

MARIA *Love's Labour's Lost II 1 214-15*

Not a word with him but a jest.

BOYET

And every jest but a word.

Without the Poet's Counsel, it would indeed be difficult to understand his art. You'll save yourself a lot of head-scratching if you take any and all such Instruction to heart. Assume jests are held within the word.

The theme we find central to all 'Shakespeare' is conflict between similar, or even mirrored characters. It is a familiar problem, except here those in conflict might really be mistaken for one another. This becomes an enigma easily solved if it arises only from a duplicity of names.

Oxford's Riddling Humor — *"Not a word with him but a jest"* "Francis, Francis!" *"Anon, anon!"*

According to Gabriel Harvey's *Speculum Tuscanismi,* Oxford, or someone very much like him, was a "passing singular odd man". This is not difficult to decipher, he is 'More than One O'DD Vir', or a: ~ Two'dd-Maur Vere ~ . I don't know who actually wrote the clever riddle, but it uses Oxford's method. Truly, our Poet is the great Master of the pun. Because Oxfordian researcher Stephanie Hughes has presented the extended game between PRINCE HAL, POINS, and FRANCIS in *1 Henry IV (II. 4 1-106)* as an example of enigmatic humor, let's see if we can solve the riddle, and thereby discover what's so Witty about 'Shakespeare'. Doing so will let us see why you want to know something of Oxford's, or HAL's, or HAMLET's Method. Without some idea of their scheme, you will never approach understanding. Remember, Oxford has promised in *Sonnet 76* to tell us his name, his lineage, and his destiny, with (almost) every word. This means that many principal characters in the works of 'Shakespeare', will be allegorical representations of the Poet; even less significant characters usually mask Oxford or some part of him. To do so, he must test his ingenuity by a hundred turns.

The essence of this jest lies in the Writer's predicament. Here he characterizes himself as PRINCE HAL, heir apparent to Henry IV, king of England. PRINCE HAL amuses himself and friends at the Boar's Head Tavern by deliberately confusing poor FRANCIS, the servant or 'drawer' there. Now, here's the tricky part, FRANCIS also represents the Poet. PRINCE HAL is Edward Tudor-Seymour—truly the only natural heir to Queen Elizabeth—and FRANCIS is the 'Frank', or *Verus* (Vere-us) server. The names tell much of the story. In Oxford's 'Shakespeare', the surname 'de Vere' begets an association with the *(Latin) verna:* 'a slave born in the master's house'. FRANCIS' position as 'drawer' alludes to the title given to him by Privy Councilors: 'Oxford'. He is yoked and pulls the plough as a draft animal — he is a 'drawer'.

Hence, the Boar's Head—another emblem of the *Verrat*-de Veres—is a place of altered reality in which strange things exist. A King or Queen, or a Prince, may yet be a slave, running confused, and not knowing which way to turn. Indeed there is a reference to indentured servitude: "Come hither, Francis' … 'How long hast thou to serve, Francis? *(II. 4 38-40,* PRINCE HAL); five years was the standard term for a

contract of indenture. Further, repetition of the name 'Francis' is warning enough that *there lieth* great significance. FRANCIS, or (English) Frank, plays on *(French) franc:* 'free, frank, ingenuous, honest, sincere; true', suggesting *(Fr) vrai, (MFr) verai, (L) verus*—all aligning with *surname* Vere. So we can establish an ironic 'frank'/Vere identity that is not 'free' in every sense. He is a Vere/*verna*—a servant 'de Vere'. Each exchange between HAL and FRANCIS supports the identity of FRANCIS with the de Vere surname.

Now, PRINCE HAL implies FRANCIS is foreign, and evidently of French descent, because:

(1 Henry IV II.4 23-26) "never spake other English
24 in his life than *"Eight shillings and sixpence,"*
and *"You are welcome,"* with this **shrill addition**, (E) **shrill**, *(Fr) aigre, (L) amarus*
26 ***Anon, Anon, sir. Score a Pint of Bastard in the Half Moon,"*** or so —

~ *"**Anon, Anon*** [*(Fr) tout a l'heure, tout d'heure:* 'just now, presently'] ***sir*** [*(Fr) monsieur (pron.* ~ mus-yuh ~)]***, Score*** [*(Fr)* ***entaille:*** 'cut'] ***a Pint*** [*wp (Fr) chopine/(MFr) chopper, heurt:* 'a blow, knock' —hence, *(Fr) coup, (Fr) chopper:* 'stumble, trip'; *alt. wp (MFr) peinte/pinte—**peinte:*** 'to **stain**, color', also *teindre:* 'to dye, give color', **paint**.] ***of Bastard*** [*(Fr)* ***batard:*** 'illegitimate'] ***in the Half Moon*** [*wordplay (Fr) demi-lune:* 'Luna' as historical epithet for Queen Elizabeth, hence diminished 'Moon'; *(Fr) demi-lune* = *(Fr) ravelin, (It) revellino: Fortification* 'a detached rampart' —*wp re:* 'again, twice' + *(L) vel*, (E) well, *(Fr) or*—Two-d'Or; *vel* < *volo:* 'will, more', ~ re-Will ~ , or *(Fr) mur:* 'wall', hence ~ re-Wall ~]***, or so*** [*likely wp* Tudor/St Maur] — ~

~ Tudor, Tudor sir. Tail a coup of Bastard in the Demi-Or St Maur — ~
~ Tudor, Tudor sir. Entail a coloring of Bastard in the Two-d'Or, Or More. ~

➤ *Please, get it right!* Frankly, FRANCIS is offended. He exists as 'de Vere' only in servitude.

➤ Note: Despite the Writer's counsel that these three phrases are to be understood in English, at least the second and third are better understood in French; and we recall HORATIO's suggestion to HAMLET: "**Is't not possible to understand in another tongue?**" Again, Oxford preserves his life in obscure but revealing language.

We understand these phrases to be the only ones spoken in English; hence any others that appear in the text are spoken in another tongue. From my studies, I have found that the *History Plays* of Oxford have an abundance of transitive wordplay between French and English, and so is it here. Every time POINS or HAL shout for "Francis!" he responds with "Anon, anon!"—but in French, *"Tout a l'heure!":* 'just now', or 'presently', clearly a transitive pun on *(Fr) Tout d'heure!* Tudor! No matter how many times he is called 'Franc'/Vere he insists on correcting the error: 'Tudor, Tudor' ("Anon, Anon!"). The Writer, if named 'de Vere', is a servant to Suffolk-Grey-Dudley and Cecil factions, but he knows, and now you know, **he is really a Tudor**. The subject is the tail or limitation of Tudor inheritance to either the de Vere/Cecil family, or some other royal claimant — but not to any known Crown Tudor scion.

"Not a word with him but a jest"
(Love's Labour's Lost)

CONCLUSION

Oxford's 'Shakespeare' is allegory with a political purpose. All of Oxford's allegories are historical. They provide authentic narratives of the political circumstances that bring about his "tongue-tied" state, and ultimately, his disappearance. In his hands, allegory is tropological, meaning the works include much figurative and metaphorical language. He doesn't compose anagogic allegory—that demanding mystical insight—and he avoids any sense that calls for the reader to imagine the writer's novel metaphor. Rather, he conceals meaning within the standard, literal and transferred, semantic range of words that come to us through millenniums of use. His words are usually descended directly from those of well-known writers in antiquity, so the meaning he intends can be found in Latin Dictionaries. "**Dost understand the word?**" *(Othello V. 2 154).* However, there is a big exception—and perhaps he can be forgiven for it—Oxford often puns upon the particular word he intends, or its foreign language analogue. Therefore, understanding him requires wit — I hope the gods have made thee poetical.

Political meaning, especially if it is subversive, can lead to a struggle with indeterminacy, and we face this in each of Shakespeare's works. Readers are usually rescued from such uncertainty by careful analysis of the surrounding context, and by processing rhetorical figures in play. Context is the 'vessel' by which transport is possible; therefore the Artist takes great care to assure the context can be determined in at least two senses—one historical, and another, apparent fiction.

There is a clear conception of *psychomachia:* 'the contest of the soul', in Oxford's 'Shakespeare'. Straightforward truth wars with misrepresentation or false implication. The credulous OTHELLO, as *Morio:* 'a fool', is deceived by guileful IAGO. OTHELLO is, in the words of ÆMILIA, a benighted or "blacker devil" (devil/de Vere *(Othello V. 2 132)* in contrast with the daemonic DESDEMONA — "the more angel" (Moor/St Maur). We find the source of the Writer's outcast state in the General's *figurative* 'Maur-ish coloring'. It is not a complexion of the skin, but rather his 'stained' **St Maur** surname that gives impetus to the tale. It is the result of a judgement of Attainder against Oxford's father, Lord Admiral Thomas Seymour. In many cases Attainder became a tenuous extra-legal condemnation when a trial by jury was denied the defendant. It was, in effect, the removal of a political opponent, and in such instances is better termed a summary execution.

> "When, in disgrace with fortune and men's eyes,
> I all alone beweep my outcast state." *(Sonnet 29)*

> ➤ *(OED)* attainder: *n*. 'the legal consequences of judgement of death or outlawry, in respect of treason or felony, viz. forfeiture of estate real and personal, corruption of blood, so that the condemned could neither inherit nor transmit by descent; the extinction of all civil rights…"

This is the reason Oxford/'Shakespeare' writes. Without understanding his veiled complaint you cannot understand his twisted words. The character of his complaint varies from Comedy to Tragedy, but the message is *~ E.Ver the Same ~* ; it is an effort to catch the conscience of England's Queen Elizabeth. She alone might acknowledge her son, but as her ~ Cloud Captors ~ warn: "The queen, his mother / Lives almost by his looks …" *(Hamlet IV. 7 11)*.

Oxford *is* OTHELLO the Moor … and 'more' HAMLET, and ADONIS *amor,* and the MERCHANT of 'Venus', 'Y'SABLE' *(Mus-tel)* of Vienna, etc. Oxford *is, in truth,* Tudor-St Maur. The fear of exposure for a hidden birth placed a chain around Elizabeth Tudor's princely neck, and obscured the Poet's "good name" — it has left him *~ Maur dead than a Mawr Tudor in a concealed birth ~ (AYLI III. 3 12).* What appeared at first a benign fiction, has compounded, and become many all-consuming lies.

Oxford's political motive is concealed. From deep roots, both artistic and 'etymological', Oxford becomes Ovid, he is *a'Wit.* Frederick Ahl, in *"Metamorphoses, Soundplay and Wordplay…"* comments:

> The earnestness of the *Metamorphoses'* comments on Ovid's contemporary political milieu should be no surprise, since the poet spent many years of his life in banishment for a mysterious

> "song and mistake," *carmen et error.* So we..consider..Ovid's use of wordplay for political purposes. Such play does not always proclaim itself from the topmost levels of the narrative. Often it is, like so much else in Ovid's art, concealed. It is, then, with the very cosmic art of concealment that we will begin our enquiry" *(p.64).*

And it is with even greater 'earnestness', that Oxford/Tudor-Seymour pursues his Claim to Majesty — Or to having lived at All! If we fail to recognize the works of '*Shakespeare'* as *"livelong Monuments"* to the ***"Deare Sonne of Memory, great Heire of Fame***": ~ *De'Ore Son of [S]ame-Or, Môr Heire of* Two-d'Or ~ that he is the 'Thing in Itself'—*Caelum et Terra,* "Heaven and Earth" — then All *(Totus,* The Tudors) is lost. (see John Milton, "An Epitaph on the admirable Dramaticke Poet, VV. SHAKESPEARE.", 1630).

I have heard, in passing, that some reject my 'methods' of interpretation, particularly that they are not reproducible. This is false. The Oxford-Seymour Method is the aggregate of rhetorical devices used by the Poet to tie his words to the Latin Lexicon, the most permanent wellspring of literal and tropic meaning available. Some imply they have made an earnest effort to follow my suggestions but their effort was unsuccessful. However, no one as yet has been forthcoming with their work. I cannot find my errors, or those of others, if I do not have examples of their work. Is it possible that some say they have not been able to reproduce a result without truly having tried? I believe the problem lies in an impatience with Oxford's Rhetorical Method — that there is an invincible argument in remaining ignorant.

Much of what we understand is known by interpretation. Cryptic literature requires careful study and interpretation. Oxford's 'Shakespeare' is cryptic literature disguised as mere entertainment, but most readers can sense that there are serious ideas afoot. Is there a process by which we should approach the Canon; is there a Method? We Ox-Seymour'ans think so, and we think Oxford has shown the way.

Oxford's Method—Hamlet's Method—is formulaic. The translation from one context to another is simple enough — "understand the word" *(Othello),* with its various possibilities. Have a special regard for tropic or figurative meanings. The problem that needs extra thought is witty wordplay, usually involving puns, a field in which Oxford is probably the greatest practitioner we know.

It cannot be denied that Oxford-Seymour Theory is possible, since it can perform interpretive magic on any and all passages from the plays and poems. It cannot be said the theory is implausible, since it is taken directly from the words of the Master himself. No one should say the theory is without basis; Oxford had read and understood the great Classical writers from which he drew his subversive scheme; further, the Artists by whom he was most influenced were those who practiced similar methods of equivocation and wordplay. It cannot be claimed that our theory is not worthwhile, since it necessarily entails the study of linguistics and rhetoric which are essential studies for all of us. Everyone will find the true Author of 'Shakespeare' if they follow his directions. No one can fully appreciate the perfect wit of Oxford's work without knowing what he is doing and who he is. Do not deny yourself this pleasure.

Evidently, Oxford's 'Invention' has failed to prove his name. Though he fulfills the promises of his words, his effort to both live in his Art, and to live on the Earth, compromise each other. To go further than he did would, perhaps, give his political enemies among Tudor-cadets the weapon needed to 'do away' with him. Perhaps in an age when the threshold of proof was lower, what he left us would have been sufficient … or perhaps the superabundance of his evidence is too much to process …

He has chosen to ~ play the Brutus ~ , as did an ancient Roman. When confronted with the tragic death of Lucrece, her kinsman Brutus chose to throw off his disguise—that of a foolish dullard—and take up the cause of Virtue. Now he would pursue the savage Prince who had raped Lucrece, leaving her without her 'good name'. Now he would drive out evil usurping.

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➤ Any statement of 'fact' in our essays that is not specifically credited, may be found in Wikipedia. I can't overstate the associative power and convenience of this wonderful invention. Though Wikipedia is not detailed enough to cover every hare-brained explanation conceived, it does provide a framework by which the associative process can bring together many historical and artistic characteristics needed to solve the 'Shakespeare' mystery.

There are hundreds of books, essays, papers, etc. that I've enjoyed, concerning the nature of 'Shakespeare', and many have contributed indirectly to our theory as it now stands.

Appendix 1

Falstaff and the *Noms de Plume* *(1 Henry IV IV. 2 11-47) — Synonyma & Diversa*

"Have more than thou showest,
Speak less than thou knowest." *(King Lear 1. 4 110)*

Patience is a great virtue in attempting to understand 'Shakespeare'. There is no shortcut, in my experience, to following the obscure guidance of the notables who wrote dedications in the *First* and *Second Folios*. I suggest you give as much attention deciphering these masterpieces as you do to the supra-textual meaning of any great Elizabethan art.

There is hardly an editor or commenter on Oxford's 'Shakespeare' who has not found difficulties in the texts. Production companies make it their business to illuminate the many dark passages with clever acting and staging, but the reader must use other means; and these can be found in studying the methods of classical rhetoric by which necessary cloudiness can be obtained. *Necessary,* I say, because the Poet has revealed his "tongue-tied" state in the Sonnets. Assume Oxford's most striking linguists, including beloved FALSTAFF, have censored themselves to avoid being censored by the State.

Wordplay, mysteries, riddles, parables, allegory, enthymemes and problem solving, translation, emphasis in many forms, railing — each is a strategy by which an Author appears to speak less than one knows in an effort to make us more active readers; but don't be fooled, Oxford always allows characters to give us the information we need to solve enigmas. In a way, 'Shakespeare' is like a good mystery story. As we find solutions to an incomplete narration, we become more sympathetic to characters, enough so as to involve ourselves in the story and the logic of its language. FALSTAFF is the personification of weighty obscurity; here are several devices to which he is partial:

> **Noema**: 'deliberately obscure speech.'
> **Adianoeta**: 'an expression that has an obvious meaning, and an unsuspected secret one beneath.'
> **Enthymemes**: *Logic and Rhetoric* 'a deductive argument having a proposition that is not explicitly stated; especially a syllogism with an unstated premise.

While each of these figures contribute to our difficulties, they also provide solutions; but why, you ask, should the problems even exist? Why do we find so many strange, enigmatic passages? 'Shakespeare', does not speak of nothing. He tells us he has something to say ~ I have one particular theme, and one particular audience ~ *(Sonnet 105):*

"Since all alike my songs and praises be,
To one, of one, still such, and ever so." *(Sonnet 105)*

"All alike", his songs take a thousand forms, and each is a block of his *"Sun y-pointing Pyramid."* (John Milton, *Second Folio)*. This *Pyramis* is literally a Pier amiss—a Mole or Monument gone missing; yet, in the judgement of his peers it can be found: ~ For there is Nothing lost, that may be found, if sought. ~ *(Faerie Queen Bk.5, Canto II, St. 39).* Though we do not have a so-called 'historical account' of Oxford's life as Heir of Tudor, we do have his autobiography in the quilt or patchwork of his collected allegories. At the end of this great set piece, PRINCE HAL will meet with FALSTAFF and greet him honestly:

"How now blown Jack? How now quilt?" *(1 Henry IV IV. II 47) — **How many are you now?***

Jack False-Staff is the conflation of many partly fictitious literary writers 'blown or fused together' *(OED)* to create a cushion against censors. In the manner of all 'Shakespeare', PRINCE HAL comments on what has just been said; he adds an idea that helps explain what needs explaining.

That is our proposition. We argue that the Artist was aware his best and most subtle work will be needed to thwart State efforts to delete his life. It is most likely that political forces during the reigns of Elizabeth and James—especially Robert Cecil—wished to erase the memory of Oxford.

Enthymemes involve listeners in a closer communion with speakers. A speaker's incomplete argument draws the listener into the reasoning process; in effect, one is invited to participate in making more complete the speaker's premises or conclusions (Aristotle, *Rhetoric)*. It is only by careful study of the Poet's work that we begin to sense *"**the race of** **Shakespeare's** **mind**" (Ben Jonson, First Folio)*.

Oxford is clearly prohibited from revealing the facts of his complaint. There were decrees aimed specifically at the sort of blabbing to which he is committed. Further, he is emotionally tied to his Prince who alone can free the Writer and the Queen herself from bondage. So he seems to have no alternative but to speak incompletely—to impart his story to all by tantalizing, electrifying episodes; but the whole is never explicitly stated. His 'umbrella' is political allegory. 'Shakespeare' is a mass of illustrative parallels and enthymemes which, taken as a whole, give us everything we need to be fairly certain of his meaning.

Oxford's secretive art side-steps laws intended to limit the printing and distribution of subversive political material. The reign of Elizabeth, in which the Protestant faiths were reaffirmed—after five years return to Catholicism under Mary I—brought widespread dissatisfaction among those not Anglican. Efforts to prevent dissident publications included strict control of the number of printing presses in England. This was met with legal challenges from printers who were not officially franchised, and thus excluded from what is said to have been a lucrative trade (Deazley, Ronan; *Commentary of Star Chamber Decree 1586)*. Religious controversies were intimately linked to the question of royal succession, because the Prince's faith was to be the faith of all. Though a vexing problem, it too was off limits for printed speculation. Yet this was the thrust of Oxford's efforts. He responded to censorship by dividing his cloudy output among a host of false names, and *The Merry Wives of Windsor* begins with an oblique suggestion of his method and the Star Chamber decree of 1586:

SHALLOW *(Merry Wives of Windsor I. 1 1-4)*

1 Sir *Hugh*, persuade me not; I will make a Star
Chamber matter of it, **if he were twenty Sir**
John Falstaffs, he shall not abuse *Robert Shallow*
Esquire. **shallow**, *(Fr) borné:* 'bounded, superficial', masking for Robert Dudley.

Twenty? Is that possible? If one John Falstaff yields 150 'dummies'—as we will soon see—20 times that number would give 3000. From the following set piece, we understand that FALSTAFF represents a class of 'nowhere Authors' who help cover the tracks of the prolific, deeply interested, Poet. FALSTAFF is a staff of '**false staffs**', *i.e.* Oxford's merry ~ Soul-dyers ~ ; they are his supports and stays. In demonstrating the Poet's Method, we discover his meaning; by discovering his meaning, we affirm his name.

FALSTAFF ***(The Reference Language is French; French allows underlying transitive wordplay.)***

11 If I be not **asham'd** of my **Souldiers**, **I am** a
12 **sows'd Gurnet** : I have mis-us'd the **King's Press** damnably.
13 I have got, in **exchange** of a hundred and fifty
14 **Souldiers**, three hundred and odd **Pounds**. I press me
15 none but **good House-holders**, **Yeomens Sonnes**: **enquire**
16 me out **contracted Batchelers**, such as had been ask'd
17 twice on the **Banes**: such a **Commoditie** of **warm slaves**,
18 as had as **lieve** hear the **Deuill**, as a **Drumme**, such as
19 **feare** the **report** of a **Caliver**, **worse** than a **struck-Fool**, or a
20 **hurt wild-Duck**. I **pressed** me none but such **Toasts**-and

Butter, with **Hearts** in their **Bellyes** no bigger than
Pinne's heads, and they have **bought** out their **services** :
And now, my whole **Charge** consists of **Ancients**,
Corporals, **Lieutenants**, **Gentlemen** of **Companies**, **Slaves** as
ragged as **Lazarus** in the painted **Cloth**, where the
Gluttons Dogges licked his **Sores**; and such, as indeed were
never **Souldiers**, but dis-carded un-just **Servingmen**,
younger **Sonnes** to younger **Brothers**, revolted **Tapsters** and
Ostlers, **Trade-falne**, the Cankers of a calme World, and
long **Peace**, ten times more dis-honorable **ragged**,
than an old-fac'd **Ancient**; and such have I to fill up the
roomes of them that have bought out their services: that
you would think, that I had a hundred and fifty **totter'd**
Prodigalls, lately come from **Swine-keeping**, from eating
Draffe and **Huskes**. A **mad** fellow met me on the way,
and told me, I had unloaded all the **Gibbets**, and **pressed**
the **dead bodies**. No **eye** hath seen such **skar-Crows** : I'll
not march through Coventry with them, that's **flat**. Nay,
and the **Villaines** march wide betwixt the **Legges**, as if
they had gyves on; for indeed, I had the most of them
out of **Prison**. There's not a **Shirt** and a half in all my
Company : and the half **Shirt** is two **Napkins** tacked
together, and thrown over the shoulders like a **Heralds**
Coat, without sleeves : and the **Shirt**, to say'the truth,
stolen from my **Host** of **St Albans**, or the **Red-Nose**
Inn-keeper of **Dauintry**. But that's **all one**, they'll find
Linnen enough on **every Hedge**.

The Furness *Variorum* series is invaluable to readers of 'Shakespeare'; yet they are something of a false start. They often assume a great deal of editing is necessary to clean up Shakespeare's text — perhaps to compensate for his lack of education, or correct printer's errors. On the contrary, it is a critical ignorance of his purpose, and failure to appreciate the wordplay, that gives the appearance of errors.

Let's now review more carefully. The reader should always suspect equivocation and altered context; therefore we check our best dictionaries for the semantic range of words and their synonyms, homonyms, and clever puns that may spring from them. We pay special attention to a word's cognates in Latin and French, from which an extended semantic range can be appropriated into English.

Understanding Oxford's Ways is a significant undertaking, but there is an excellent return on investment. First, we allow the Poet to reveal his true name. We also learn his story 'from the Horse's mouth'. We learn a classic technique of translation derived from Cicero and Ascham, and we learn many

new words from Latin and French. We get a badly needed education in many facets of Classical Rhetoric. And finally we acquire a good seasoning of Wit. Now we'll find just how truthful FALSTAFF can be:

"**I am not only witty in myself, but the cause that wit is in other men.**"

(FALSTAFF to his PAGE, *1 Henry IV I. 2 9-10*)

I have begun *(2023)* to use a color scheme to suggest which of the Poet's surnames a word 'tells'; each, almost, is drawn from his names, except the **red**—these represent his antagonists.

green: **de Vere** **blue**: **Seymour** **purple**: **Tudor** **red**: **Suffolk-Grey—Tudor**

FALSTAFF ***(The Reference Language, again, is French)***

No my good Lord, banish *Peto*, banish
Bardolph, banish *Poines* : but for sweet *Jack Falstaff*, — **sweet** / *(Fr) suite*
kind *Jack Falstaff*, true *Jack Falstaff*, valiant *Jack Falstaff*, — **kind** / *bienveillant*
and therefore **more** valiant, being as he is old *Jack* — **valiant** / *valerueux (valeur)*
Falstaff; banish not him thy *Harry's* company, banish — **old** / *vieux, ancien*
not him thy *Harry's* company; banish plump *Jack*, and
banish all the World. *(1 Henry IV II. 4 459-64)* — **all the World** / *wp Tout d' monde*

➤ FALSTAFF is PRINCE HAL's bulwark against incursions by pretenders or claimants to the English throne. In *1 Henry IV* he commands some 150 "ragamuffins"; and though they perform few valorous feats on the field, by the end of the play "there's not three of [his] one-hundred and fifty left alive". The rest are "peppered"—pelted with shot or otherwise ***'Sea-son'd'***. FALSTAFF is an allegorical figure for a host of allonyms who serve as decoys; they shelter our dissident Poet from retribution for satire and commentary against the Cecil-Bacon and Dudley factions on the Privy Council.

Does FALSTAFF also represent a historic figure? Probably, but another question may be of more interest: who does he mask for at the biographical level of interpretation? Described in our previous books, there are essentially three levels from which to view Oxford's Art (see *Shakespeare's Damnation,* pp. 11-12): ***1)*** as simple fiction — this is an artifact of misunderstanding the Poet's purpose and true identity; ***2)*** as a sort of *roman à clef* which alludes to prominent historic figures of the Elizabethan period, much as shown in *Hidden Allusions in Shakespeare's Plays,* Eva, T. Clark, 1931; and ***3)*** as the Author's rhetorical account of his own life — a life he sensed was certain to be erased from history.

Though FALSTAFF corresponds in some respects to one Nicholas Dawtrey *(known 1581-1594),* or Sir John Fastolf *(1380-1459),* or even Thomas Churchyard *(1523-1604),* his purpose is to illuminate Oxford's reasons for secrecy. It is not as specific as we'd like, but corroborates the work of Prechter and others. In short, FALSTAFF embodies 150 names masking the political thoughts and significance of Edward Oxenford behind a company of ~ soul dyers ~ . In lines one & two, we hear from FALSTAFF himself; he is either a conditional Vere or a Seymour complainant; and of the 148 or so remaining? Much a' Do and Mour-of-the-Seym, I'm afraid — Much of Tudo(r) and Seymour.

➤ In many productions, FALSTAFF is played as a silly buffoon. This is an error. He is an expansive conversationalist and an honest philosopher. PRINCE HAL has chosen him for a companion; high praise indeed. He is the ultimate in crammed characterizations — 150 or More 'good men'. The finest presentation of his character I know is in the 1979 BBC production with Sir (John) Anthony Quayle, directed by David Giles.

[Line number] [Original text from First Folio with some modernized spellings.]

11 ***Original*** If I be not asham'd of my Souldiers, I am a

[The sections ended in tilde symbols: ~ ~ , as in Math, indicate 'similarity' and include suitable substitutions for the original word. The systematic use of diverse substitutions gives alternate meaning.

Definitions of English words are taken from the Oxford English Dictionary; for French words we use Cassell's 'English to French'. Most words are assignable to Oxford's two valid surnames: ***Tudor*** *and* ***Seymour****, or the legal but invalid:* ***de Vere****. Those colored red indicate the coercive effect of the* ***Suffolk-Grey Tudors****, i.e. members of the* ***Dudley, Cecil****, and* ***Bacon*** *families.* ***De Vere*** *functions as* ***Suffolk****; yet it is a great offense against the de Veres as they had performed admirable service for the Tudors.]*

Define ~ **If** [*(Fr)* ***si****, wordplay, timesis, surname* (E) sea, Sey(mour)] **I be** [*(Fr) être, exister, devoir, se porter; (Fr) je suis: wp (L) suinus:* 'pig, swine, boar', *(Fr) souillon;* see (E) mereswine: 'sea swine'—dolphin, *wp (Fr) dauphin*] **not asham'd** [*wordplay, contraction* (English) shame/sham (variant): 'painful emotion arising from consciousness of something dishonoring, ridiculous..in one's own conduct', *(Fr) honte, pudeur;* (E) sham: a fraud, imposture', *(Fr) feint, prétendu/pretendre—(Fr) obsolete* ***verecond:*** 'shame'—*wp, timesis, surname* Vere-cond(ition), Vere-state] **of my Soldiers** [*wordplay* ~ Soul-dyers ~ , or ~ Soul-diers (soul-killers) ~ ; *(Fr) soldat,* ***militaire****—wordplay* (E) marshal/**Martial**, *(Fr) Maréchal; (see l.14); poss. wordplay 1* 'a person who tends horses']**, I am** [*(Fr) je suis, wp (Fr) suisse: fig.* (E) 'porter', *wp* 'doorman'—d'Or-man.] **a** ~

[A solution that substitutes autobiographical narrative for an apparent narrative.]

Result ***~ If I be not a Vere pretender of my Soul-Dyers, I am a ~***

~ If I be not a Vere-state of my Soul dyers, I am a ~

Discussion ➤ "If I be not … : [then] I am …"! To begin, is it not true that FALSTAFF is one of the biggest liars in Oxford's 'Shakespeare'? Yes, he has a way of circumventing matter of fact language; but might he do so to arrive at greater truths? So we attempt to translate the nature of his conditional statement concerning the identity of the speaker, both FALSTAFF and Oxford, for as we are told in *Sonnet 76:* "that every word doth almost tells my name / Showing their birth, and where they did proceed". FALSTAFF—in his voluble way—'almost' certainly tells the Writer's names, of his lines of descent, and where they should succeed.

Can we establish a connection between the antecedent: "If I be not asham'd of my souldiers", and the consequent: [then] "I am a sows'd Gurnet"? Our first step is to define each word in a context appropriate to the story. Because we are forever haunted by the desperate admonition of OTHELLO: "dost understand the word?" *(Othello V. 2 154)*, let's assume that particular meaning, and particularly playful meaning, is probably intended. To find out, we have milled Oxford's words only to refine them. We allow Lancastrian-Tudor wordplay to translate his language into a more revealing form; it is the method in his madness: ***~ If I be not a de Vere of my Soul-dyers, I am a St Maur complainant. ~***

And what is the story? Is it the comical/historical tale of a fat knight who gives dishonest service to his PRINCE? Or might it be a faithful allegory of an army of false knaves that succeed in baffling its opponents—or even its 'loving friends'—in a civil war of words and argumentation? The present assertion is restrictive; it seems to imply there are two possibilities. He is either one or the other. We are aware that in English we often use the form of a conditional statement for emphasis — that 'If FALSTAFF be not asham'd of his Souldiers' then 'he is a sows'd Gurnet' … or perhaps 'a monkey's uncle'? At any rate, the likelihood of equivocation is great simply because we cannot quickly call to mind figurative meaning for 'sows'd Gurnet'. To advance, we test various devices involving wordplay.

Oxford can equivocate endlessly on the subject of his lost Identity—the loss of his 'good' name—and the reader must resolve each as a logical puzzle. All remaining lines of this set piece discuss the significance of his argument; is it valid and sound? Based on many examples from Oxford's work, we suggest "sows'd Gurnet"represents an honest identity … *(French) Saumure Grognard, i.e.* a ~ St Mure Grumbler ~ . Moreover, a secondary pun allows "sows'd" may mean a 'Boar'd' or 'pickled' state; it describes his existence as a *(Fr) Verrat*/(E) Boar, anathema to his native and active state — *(Fr)* ***faire:*** to do(r)/**Tudor**. Oxford lets FALSTAFF speak for the Poet, and we'll learn the two are inseparable. Neither would willingly suffer such a piggy condition: "To grunt and sweat under a Wear'y (Vere) life",

as HAMLET tells us *(Hamlet III. 1 77).* In the remaining lines of this set piece, additional premises refine this fundamental Thesis.

➤ Attainder—the punishment for capital treason—was the cause of Admiral Thomas Seymour's loss of life, titles, the heritability of his lands, and all civil rights. The offspring of attainted individuals also suffered the loss of inheritance unless titles and lands were restored at a later date. Mary Parr-Seymour, for example, Baron Thomas' child by Katherine Parr, had her father's property returned by an act of Parliament in 1550, but because Mary 'died' (in name only) shortly after, the properties went to Queen Parr's brother, William Parr (*1513-71;* Marquess of Northampton) instead. The Poet's "shame" —his 'Vere-cond' state—would have been a great honor to anyone else, yet is a bit of a come-down for Edward 'Oxenford' (*née* Tudor-Seymour). The self-interested Privy Counsellors—Soul-dyers—who drew-up the Bill of Attainder against Thomas Seymour, wiped clean the slate of Oxford's lineage.

(English) attainder has roots in *(Old French) ataindre:* 'to strike ***(coup)***, touch, convict, condemn', and has been influenced subsequently by association with *(Fr) taindre, teindre:* 'to dye, stain'. "Soul dyers" thus puns nicely on those who attaint—both condemning and staining—their Tudor-St Maur victims.

➤ Review contractions and unorthodox spellings for hidden significance. FALSTAFF is something of a specialist in this. Modern editions may 'correct' contractions, thereby losing important qualifications. Wordplay will 'prove' itself; what seems extraordinary, *is;* what seems perfectly ordinary, *is not.*

Our quest is to ***find the Wit****. By reading Oxford's 'Shakespeare', "and again and again" if necessary, we can usually discover clever wordplay, but always a plausible, altered context—one that repeats the same information in many ways. It is this witty repetition that confirms the Writer's purpose, just as he tells us.*

12 Original sows'd Gurnet : I have mis-us'd the King's Press damnably.

Define ~ **sous'd** [(E) soused, *(Fr)* ***saumure****:* 'to brine, pickle'; *alt. spelling* (E) sows'd: 'female pig' + s'd, ~ a be-pigged (Gurnet) ~] **Gurnet** [*(Fr) grognard:* 'grumbler, grouser'—complainer; a species of fish: Red Gurnard, *Trigla cuculus*, named for its cuckoo-like or grumbling sound, when pulled from the sea.] **: I have misused** [*(Fr) abuser:* 'to deceive, to delude'; *alt. mésuser, maltraiter—wp mâle:* 'male', *(L) vir + traiter: v.* 'treat' > ~ Vere treated ~] **the King's** [*(Fr) royal*, (E) royal: 'of the King'] **Press** [*(Fr) machine de imprimer: wordplay, ambiguity* 'printing press', or *(Fr) enrôler:* 'press, impress, impressment', *1* 'impressing of men for service in the navy or (less frequently) the army; compulsory enlistment' *OED* .] **damnably** [*(Fr) diablement:* 'devilishly', *wordplay*—with the common substitution of L for R, Oxford associates *surname* de Vere (deVir) with devil, opposite to the divine *(L) caelum*/heaven of his true name St Maur.]**.** ~

Result ***~ A St Maur Grumbler : I have mâle-treated the Stationers Company deVir'ishly ~***
~ A St Maur Complainant : I have deceived the Royal Stationer deVil'ishly ~

Disc. ➤ The *Variorum* for *1 Henry IV* concludes that "a sous'd Gurnet" is typically used as a term of contempt or opprobrium (see commentary, p.264, by Samuel Johnson *1736-84*, George Steevens *1736-1800*, Edmond Malone *1741-1812);* but it is gentle self-censure by Oxford. All railing between FALSTAFF and PRINCE HAL is loving. Such teasing is used by the Writer to precisely locate a facet of himself within the character; lengthy railing is not only amusing as action on the stage, but enormously informative if understood. Other writers—most notably Sir John Davies *(1569-1626)* in his *Epigram 159*—played successfully on the verb (E) rail: *v.5* 'to complain persistently .. about or against (something)' as (E) real: *1* 'of, relating to, or characteristic of a monarch, royalty', 'royal person'; *Etymology:* < *(Middle French: Mid. 14th—17th Century) real:* 'royal' < *(Latin) regalis:* 'belonging to a king, royal, regal'.
So, yes, FALSTAFF masks "a sows'd Gurnet", but even more, *he is* ~ a St Maur Grumbler ~ .

➤ The Office of the Stationer's Company, *i.e.* "King's Press", was under censorship of the Bishop of London and Archbishop of Canterbury for ecclesiastical matters, and the Privy Council for political.

It was formed in 1403, the year that *1 Henry IV* takes place. Oxford's 'army' works tirelessly to slip printings under their noses and onto the Stationer's Register, or that of the Master of Revels.

➤ Follow HAMLET's instruction to the PLAYERS *(Hamlet III. 237-42): ~ Don't add or subtract lines ~* ; to which I would add: ensure that comedic 'business' supports intended meaning, and does not detract or misconstrue the Poet's message:

> And let those that play
> 38 your Clowns speak **no more** than is set down for them,
> for there be of them that will themselves laugh, to set
> 40 on some quantity of barren spectators to laugh too,
> **though in the meantime some necessary question of**
> 42 **the play be then to be considered.**

This "damnable"/devil-ish, or ~ de Vere-ish ~ mis-use of the King's Press' is to be expected. He has been mis-used in precisely the same way — turn-around is fair play. If the State expected Oxford to admit his many deceptions, they might admit their own, and restore to him what is rightfully his.

13 Original I have got, in exchange of a hundred and fifty

Define ~ **I have got** [*(Fr)* ***remporter****: re-, prefix:* 'repetition' (again, renewal) + 'to obtain, **to bear away**, gain, to win', hence 'born', *wp* two-door, Tudor]**, in exchange** [*(Fr) échanger:* 'to exchange, interchange' of names: allonyms, pseudonyms, anonyms, noms de guerre, cryptonyms, alias'] **of a hundred and fifty** [*(Fr) cent cinquante: wordplay St Saumon (?)*] ~

Result ***~ I have given birth, in the as'Sumed names of a hundred and fifty ~***
~ I have Two-d'Or'd, in the interchange of a hundred and fifty ~

➤ *A New Variorum Edition, 1 H. IV,* by Samuel Burdett Hemingway *(1936)*, explains that FALSTAFF is skimming. He is paid well to pick the finest soldiers at the King's expense, but his practice is to gather "tag and rag to fill up their numbers, whom they hired for small wages and reserved (pocketed) the residue to their purses" (Lindabury, *"Study of Patriotism in Elizabethan Drama",* 1931; *Variorum* p.264).
Of course, by equivocation, Oxford speaks of a more subtle device regarding the imprinting of books. If one reads carefully, one hundred and fifty names effectively dye or erase *(*"Ay, there's the **rub**"— *(Latin) deletis)* his soul and true name; but if his meaning is understood, such a misperception will be corrected.

14 Original Souldiers, three hundred and odd Pounds. I press me

Define ~ **Souldiers** [*(Fr) soldat, militaire—wordplay* (E) marshall/Martial, *(Fr) Maréchal; wordplay* soul-dyers, *(Fr) ~ âme-teinturier ~ ;* the process of Attainder is essentially this—the staining of 'soul' or identity—even, in effect, *damnatio memoriae:* 'the condemnation of memory' or one's erasure from the historical record.]**, three-hundred** [*(Fr) trois cent*] **and odd** [(E) odd: *8a* 'in addition to what is reckoned'; *de surplus:* 'of excess, and more'] **Pounds** [*(Fr) livres: n.1* 'book', *n.2* 'pound']**. I press** [*(Fr) imprimer:* 'to put in print'; *wordplay* (E) press: *v.2 1a* 'to compel a person into military service'] **me** ~

Result ***~ Soul-dyers, three-hundred and More books. I print me ~***
~ Marshalls, three-hundred and O'(2)-dd-Maur volumes. I press me

Disc. ➤ Oxford often 'takes flight' with a particular rhetorical figure. Here, the pun rules. This entire set piece extends wordplay on two meanings of (E) press—*imprimer:* 'to print, or put into print' and *enrôler de force:* 'to force persons into military service', particularly into the navy. A frequent feature of Oxford's wordplay is that it will work well on several levels. This is by design; State censors might

be satisfied with 'safe' meaning on one level as they ignore 'unsafe' meaning on another. Often, what appears to be irregular spelling, or simply mis-spelled words, can yield alternate meaning.

While FALSTAFF is cast or padded as an enormous man, and is intended to represent "three-hundred and odd Pounds"; the capitalized P is emphatic and suggests we look to the reference language for a broader semantic range. *(Fr) livres:* allows 'pounds' or 'volumes'—written under some 150 odd names. Hence we find allusions to "Kendal-Green" *(1 Henry IV II. 4 156-221),* referring to the Green-Parrs of Kendal, Lancashire—not the Hedingham Veres / *Verts* of Essex—and the hand of Katherine Parr (his father's wife) in the Poet's multiple identities. FALSTAFF speaks of printed matter by Oxford, but under fictitious names — 'some loose, and others bound' "in Buckram Suits"!

15 none but good House-holders, Yeomens Sonnes: enquire

Define ~ **none but** [(E) only, *(Fr) seulement, wp* St Maur; *(Fr) nul que:* 'none but'] **good** [*(Fr) bons, biens:* 'goods'—often played as 'commodity', *(L) merx, merces,* perhaps inviolate as metonym for Seymour.] **House-holders** [*(Fr) chef de maison:* 'head of house'—likely a 'placeholder', (E) place, *(Fr) lieu, maison;* (E) *1* 'a person who runs or manages a household; head of a family or household'; *alt. (Fr) propriétaires:* 'owner, proprietor; landowner, householder'—*(Fr) lieutenant, espaces réservés*]**, Yeomens** [< (E) 'young man', *1* 'a servant or attendant in a royal or noble household', *1b* 'and attendant or assistant', *1c* 'a faithful servant of good standing', *2a* 'a member of the bodyguard of the sovereign of England', *(Fr) homme de cœur:* 'man of heart'—(E) yeoman, *(French) fermier:* 'tenant-farmer, tenant', *possible wordplay (Fr) ferme:* 'firm, fast; solid', hence *(Fr)* ***dur:*** 'hard, tough, unyielding'—Toodur, Tudor.] **Sonnes** [*(Fr) descendant, fils*]**: enquire** [*(Fr) recherche:* 'to search for, investigate', 'to seek out again'—*faire des recherches:* 'to carry out investigations'; *(Fr) se* ***renseigner:*** 'to inform oneself', (E) inform: *6* '**to put form to**', *8a* 'give determinant character to', *(Fr) demander: ~ de Vir-de ~*] ~

Result ***~ none but St Maur placeholders, Tu-dur's sons: inform' ~***
~ none but St Maur lieutenants, Tudor's sons: de Vere ~

Disc. ➤ "House-holder" as ~ Place-holder ~ is an obvious substitution; but transitive wordplay on "Yeomen" between *(Fr) fermier/fermer* is much more difficult because—like allusion—it inhabits the mind of the reader rather than existing in print. *(Fr) ferme: adj. and adv.* 'firm, solid, fixed'—*dur*— should be expected as it follows a hint of 'good'/*bien,* pinpointing Oxford's 'commodity', or *(Fr) marchandise, (Latin) merces,* Semer, St Maur—giving Oxford's true name. It would be something of a nonce word—'to firm, to firm up'—instead of *(Fr) fermer,* meaning to close or fasten. This certifies our suggestion that de Vere is a possibility, but not correct.

➤ We know from 'Shakespeare' only a few of FALSTAFF's company. All may refer to Oxford's names:

POINS — *(French) poing:* 'fist, hand', *fig.* 'force, brute strength'—*(Latin) vir, wp* Vere.

BARDOLPH — Bard Wulf, or Wulf Bard; Dolphin/Dauphin Bard (or some such), referring to the 'Wolfish' aristocrats of Wulfhall.

PETO — *(Fr) Pétaud:* 'a noisy, cracking sound', 'a sensational piece of news', *péteur:* 'a farter, coward', *pétard:* 'fire cracker', *péter:* 'make a loud report'.

GADSHILL — firstborn son of Jacob and Zilpah *(Genesis 30:9,11),* from Hebrew, meaning 'soldier' or 'fortune'; *(Fr) bonheur:* 'happiness, prosperity, welfare; fortune, success'. (English) hill, *(Fr) sommet, cime—wordplay St Maur, Seym—* .

16 me out contracted Batchelers, such as had been ask'd

Define ~ **me out** ["sound me out", *(Fr) sonder:* 'to delve, sound'—*wp (Fr) son:* 'sound'—amphiboly: 'grammatical ambiguity' as to whether FALSTAFF now speaks of himself or his "souldiers" (they are the same.] **contracted** [*(Fr) abréger: v.* 'to abridge, summarize', 'to shorten, **cut down**'—*abrégé.*] **Batchelers**

[(E) bachelor, *(Fr) célibataire;* probable wordplay, supposed etymology: bachelor < *(Latin) vacca:* 'cow', with jest on a St Maur'y (summary) 'Cow', ~ *Vacca l'Or* ~ , *wp* Batch a l'Or … this would be the Queen?]**, such as** [*(Fr) comme on, wp Çomme'on*—St Maur; *ceux qui, celles qui*] **had been ask'd** [*(Fr) demander, wordplay (Fr) de Vir'il de—(L) de Vir'd*] ~

Result ***~ me out St Maur'y Vacca l'Ors, Çomme'on as had been deVir'ed ~***

Historical Allusion and *Non Sequitur* ➤ Lines 16 & 17—'of Bachelors and Banns'—indicate a fairly exclusive set of circumstances—with abbreviated banns. They probably match only a small number of marriages which, at any rate, present a rhetorical *non sequitur* to any talk of the rest of FALSTAFF's small company. This sort of irregularity calls for greater involvement by the reader, who must resolve for the speaker his reasons to raise the subject. Defining (E) bachelor as a young or low level knight does not apply *(OED; 1a & 1b).*

It appears that both of Oxford's fathers—Admiral Thomas Seymour, his biological father, and John de Vere, his 'godfather'—approached marriage as close as completing the second banns, but failed the third. Both men were thwarted by officers of the Privy Council.

17 twice on the Banes: such a Commoditie of warm slaves,

Define ~ **twice** [*(Fr) deux fois:* 'two times', 'two turns'] **on the Banes** [*wordplay (Fr) ban,* (E) banns: 'proclamations'/banes: 'that which causes death', 'poisons'—three public notices on three Sundays were required by the State before a marriage might take place.]**: such a** [*wp (Fr) çomme un,* ~ Summu' ~] **Commoditie** [*(Fr) marchandise:* 'goods, wares'—*wp çomme Mar ité,* ~ some-Maur'ity ~] **of warm** [*(Fr) chaud:* '**ardent**, **fervent**, **cordial**, **amical'**, referring to the Poet's *(Fr) ardent:* 'earnest, active', 'spirited', servants; R-d'Or/Tud'RR.] **slaves** [*(Fr) esclave, (Latin) verna:* 'a slave born in the master's house'—*i.e.* Oxford's false **Vere** identity.]**,** ~

~ Tu-tur(n)'s on the Banns: çomme'a St Maur'ity of AR-d'Or ne Veres ~

~ Tutors on the poisons: such a St Maur'ity of Tudor-Veres, ~

➤ For want of a bann, Admiral Thomas Seymour died our Writer's unmarried parent. The Poet often suggests his parents, Elizabeth Tudor and Thomas Seymour, were married, but *that* marriage was not recognized by the Privy Council: "I say we will have no 'More' Marriages" *(Hamlet III. 1 147).* It is likely the Catholic Church would have allowed the legitimacy of their union—because of the existence of a child, and because of attempts by the couple to follow canonical procedures. The "Union"/Pearl that CLAUDIUS places in HAMLET's cup of poisoned wine *(Hamlet V. 2 250)* likely names the cause of HAMLET's *and* Oxford's annihilation: ~ Mare-age ~ . I suspect the Dudley/Cecil regents enjoyed the fruits of a missing bann while sticking fast to the letter of Henry VIII's will — Elizabeth might wed only with the consent of the Privy Council. Henry's will allowed Suffolk foxes to guard a Tudor hen-house.

18 as had as lieve hear the Deuill, as a Drumme, such as

Define ~ **as** [*(Fr) comme, wp çomme—pron.* some, usually joined with 'more'.] **had as lieve** [*(Fr) plutôt:* 'rather, sooner', *wordplay (Fr) plus:* 'more, moreover' + *tôt:* 'soon, quickly'; likely epithet for Tudor-Maur, *~ Tôt-plus ~ ; add. wp (Fr) lieu:* 'place'/(E) lieve] **hear** [*(Fr) entendre:* 'to hear, to listen; to understand'] **the Devill** [*wordplay (Fr) deuil:* 'mourning, grief, sorrow'; *wp, surname* de Vere/deVil; *(Fr) diable, démon*]**, as a** [*wp (Fr) comme—çomme/Som*] **Drumme** [*(Fr) tambour, wp* (E) tam: variant of tame: 'without fear of man', 'accustomed to man']**, such as** [*(Fr) comme—comme*/Somme/etc.; *(Fr) pareil, similaire:* 'similar',] ~

~ as had as More heir the Mourn, çomme'a tame Boar, Simul as ~

~ as had rather heir the deVere-Mour', as a tame Boar, such as ~

➤ Oxford's personal 'devil' is a ~ deVir ~ *alter ego* — not to be confused with 'the devil'. A 'de Vere' identity is an impious wrong committed against himself, that deprives him of his rightful inheritance, as well as putting an end to the illustrious line of the Crown Tudors. Oxford believes the long road to Shrewsbury, and the many souls lost in two centuries of military struggle, are wrapped in his loss.

19 feare the report of a Caliver, worse than a struck-Fool, or a

Define ~ **fear** [*wp (Fr)* ***faire***: 'to do, to make, to form, to be', *cf., alt. (Fr) peur, (Latin)* ***vereor:*** 'fear, **revere**'] **the report** [*(Fr) rapporter,* ***dire****, wp re:* 'again, twice' + *porte:* 'door'—Two-Door; (E) tale: *wp* tail: 'limitation of inheritance'] **of a Caliver** [*wordplay* caliber/**calf liver**/ca'liver, playing on the life of a calf—Oxford; *alt. wp* **Mus**-ket, the mouse, *(Latin) muris* is an emblem for the St Maur/Seymour family —*(L) muris*/Simur—just as the wild boar is an emblem of the de Veres—*(L) verres* / Veres.]**, worse** [*(Fr) plus mal, wp plus mâle:* ~ more viril ~ , more Vere-ile.] **than a struck** [*(Fr)* ***rayer****:* 'to erase, expunge', 'suppress']**-Fool** [*(Fr)* ***sot****,* ***moron*** < *(Gr) mōrós:* 'fool', *~ sot-moros ~ ,* ***St Maur***]**, or** [*(Fr) or:* 'gold', emblem of ~ All Gold ~ , *Tout d'Or.*] **a** ~

~ Faire the Re-Port of a Mus-ket, more Vere-ile than a Saint'd Maur, Or an ~

~ revere the Two-d'Or or a Ca(lf)'liver vVeres than an deleted Maur, Or a ~

20 hurt wild-Duck. I pressed me none but such Toasts-and

Define ~ **hurt** [*(Fr)* ***mal****:* 'evil, wrong'] **wild** [*(Fr) sauvage, farouche,* ***effaré*** < *(L) ferus*—alluding to the *(Fr) faire + all*—(E) feral: 'wild', ~ to do(r) ~ , Tudor.]**-Duck** [*(Fr)* ***cane****:* '(female) duck', *canard:* '(male) duck, drake'; *(Fr) cane, canard, sauvage:* 'wild duck'—plays on the *(L) canes, (Fr)* ***canin****:* '**dog**, canine', meaning the 'disordered' Suffolk-Grey-Dudley faction of the Tudor Family: *~ cane effaré ~*]**. I pressed** [*wp* (E) press: *v.1* 'to print, *cf.* impress' vs. (E) press: *v.2 fig.* 'to force into service of any kind'—the use of *v.2* is suggested by emphasis in line 22.] **me none** [*wp (Fr) nul:* 'not any; no one, not one', *(Fr) personne*] **but such** [*(Fr) tel, pareil*] **Toasts** [*(Fr)* ***rôtie****:* 'roast', *(Fr) rotatoire:* ~ turned ~ , probably referring to *(L) verso:* 'twisted about'—hence surname **Vere**.]**-and** ~

~ evil Faire-All canine. I printed me only such re-Vere'sed-and ~

~ Vere-ile Fair-el Curs. I forced service on none but those so Vere-y and ~

➤ Oxford's FALSTAFF is selective when filling the ranks of his FALSE STAFF (allonyms). 'Soul-dyers' must be delegates—deputies or lieutenants—chosen to represent another, without being discovered. Perhaps they only just died, or they never existed at all; or perhaps they were illiterate loan-sharks. In short, FALSTAFF, as the collected false identities of Oxford, searches out like-minded 'fabrications', hoping the pen is mightier than the sword — *i.e.* that the overthrow of Dudley-Cecil might be effected without military force.

In lines 17 through 20 we find repeatedly Vere/Tudor-St Maur hybrids, showing the compatibility of the that alliance. As the influence of the Suffolk-Greys increases on Vere associates, friendliness with the Tudor-Maurs disappears.

21 Butter, with Hearts in their Bellyes no bigger than

Define ~ **butter** [see note below: "Toasts-and-butter"—*i.e.* Londoners, Cockneys; *alt. (Fr) beurre,* ***graisse****:* 'fat, grease'—*wordplay, surname* **Greys**; *figurative* 'profit'; *alt. (Fr) rôtie et graisse*—Vere's and Greys ()]**, with** [*(Fr) avec, par—wp, surname* **Parr**] **Hearts** [*(Fr)* ***cœur****,* (E) heart: *6a fig.* 'inward seat of passion, emotion, affections'—*wordplay (Fr) chien bâtard:* 'cur'—*cœur/cur*] **in their** [*wordplay* (E) t'heir > 'the heir'] **Bellyes** [*wp (Fr) cloche:* 'steeple, belfry', *fig.* '**parish**, native place'—*(Fr) clocher: wp cloche*—yea: 'expressing concessive assent or agreement , before introducing an objection or qualification'; *wp* (E) bell: again,

referring to the Church of St Mary-le-bow; *alt. (Fr) ventre: wp vent:* 'air, wind', *wp* ~ heir ~] **no bigger** [*(Fr) grand:* 'great, large', *(Fr) gros:* 'big, large; corpulent; thick; great'] **than** ~

~ ***Grey-sy, with Curs for th' Parr'ish heir—yea, no Maur than*** ~

~ *Greys, Parr Hearts in their Bell—yea, no More than* ~

➤ "Toasts-and-butter", according to Moryson's *Itenerary, 1617,* refers to "Londoners, and all within the sound of Bow-bell .. called Cockneys and *eaters of butter'd tostes"*. "Bow-bell" refers to the bells of St Mary-le-Bow, two blocks east of St Pauls (see *Variorum, 1 Henry IV* — Malone *1790,* p.266). Hence, FALSTAFF/Oxford presses into service the identities of those showing allegiance to the 'Bell', as a metonym for 'Londoners'. Their "hearts are in their Bell—yes" *(l. 21).* Again, I remind that a *First Folio* facsimile reprinting should be sought for its clarity of wordplay.

22 Pinne's heads, and they have bought out their services :

Define ~ **Pinne's** [? *(Fr) épingle, épingle de à cheveux:* 'hairpin', *wp* ~ heir-pin ~ ; *alt. (Fr) pénis* < *(Latin) pēnis:* 'tail, male genital organ' —*(Fr) taille,* (E) tail, estate in tail: 'the limitation or destination of a freehold estate .. to a person and the heirs of his or her body' —this is precisely the legal description of the limitation of estates of both the Earldom of Oxford and *(de facto)* of the Crown Tudors, by coercion from Suffolk-Greys.] **heads** [*(Fr) chef:* 'chief, commander, master', 'head']**, and they have bought** [*(Fr) acheté, wp (Fr) escheté,* (E) escheat: *(Fr) déshérence:* 'escheat, the right of escheat; 'in feudal law, whereby a fief reverted to the lord when a tenant died; hence, the lapsing of land to the Crown (or state)'] **out** ["bought out"—*(Fr) racheter:* 'to buy out, to ransom, to atone for', (E) buy out: *1* 'to redeem or ransom (a person or thing); to release, save, deliver from captivity, death, damnation'; *2* 'to make amends or atone for (a sin, an error, misdeed)'; *3* 'to remove or get rid of (a burden, penalty) by making some form of payment'] **their** [*possible wp* ~ of **t'heir** ~] **services** [*(Fr) service:* 'attendance; **duty**; office, function'] **:** ~

~ ***Tail's chiefs, and they have ran-Somm'd their Du-Ty:*** ~

➤ Line 22 may raise the question of a Grey's heart size—"no bigger than a pinnes head". I suggest Varronian wordplay on "pinne's" points to *(Latin) pinguis:* 'fat', indicating ***graisse***—the Suffolk-**Greys**, with smallish hearts—as well as the *(Latin) pēnis:* 'tail', playing on the legal 'tail' of inheritance, and the mental weakness of greasy/Grey-sy heads'.

➤ Origen of Alexandria *(185-254 AD),* an early Christian scholar and theologian, wrote extensively on the etiology of Christ. He suggested God "ransomed" mankind from the Devil by the crucifixion. Origen divided interpretation of theological texts into literal historical readings ("the flesh"), moral messages ("the soul"), and "the eternal, incorporeal, reality that the passage conveyed" ("the spirit"; *Wiki*). Perhaps it's a sign of my madness, but these generally correspond to levels of interpretation noted in *Shakespeare's Damnation, 2021 (pp.11-12), gratis* at our website: oxford-seymour.com . (see *IEP, Internet Encyclopedia of Philosophy, Origen of Alexandria);* (see *The Afterlife Imagery in Luke's Story of the Rich Man and Lazarus,* Outi Lehtipuu, 2007; archive.org).

It is possible Oxford developed his 'Method' ('Hamlet's Method') from such an understanding of Origen. Further, Origen's prolific output—said to be up to 6000 essays in the course of his lifetime—was facilitated by a small team of scribes funded by Ambrose of Alexandria; this will sound familiar to Oxfordians who recall 'Fisher's Folly', the words of FALSTAFF, and Bob Prechter's *Oxford's Voices.*

I have little knowledge of spiritual matters, but gather that the idea of the soul, *(Latin) anima,* being distinct from the spirit, *(L) anima,* lies in the effect of an incorporeal spirit upon the force that 'quickens' or animates life. 'Spirit' provides the direction of the 'Soul', including the character and disposition—the *(L)* ***indoles****:* 'native qualities', and the *(L)* ***mores****:* 'humor, **will**', 'custom, manner', of the soul.

23 And now, my whole Charge consists of Ancients,

Define ~ **And now** [*(Fr) alors—wp,* couples with "whole", hence *tout alors,* ~ Tudors ~]**, my whole** [*(Fr) tout, entier]* **Charge** [*(Fr) charge:* 'one's command, commission'] **consists** [*(Fr) consister]* **of Ancients** [(E) *n.2 1* 'a military or naval standard or flag; an ensign', (E) ancient: 'the next in command under a lieutenant' (*Variorum,* Schmidt, *p. 266*); *n.2 2* 'a standard bearer' — ANCIENT PISTOL (Aunchient, 1623) is such an ensign *(2 Henry IV & Henry V.*]**,** ~

~ And Tud'Ors, my Commission, consists of Standard bearers, ~

➤ Oxford is describing a disorderly chain of command, which will be rendered more irregular as FALSTAFF continues to rail. His 'Soul dyers' are an *ad hoc* assembly of officers and slavish/villainous foot-soldiers that with improper discipline will make a corporate body.

24 Corporals, Lieutenants, Gentlemen of Companies, Slaves as

Define ~ **Corporals** [*(Fr) corporel, corporal, caporal: < corpor:* 'body', *materialité: 3* 'the material or physical aspect of character; outward appearance, externality']**, Lieutenants** [(E) lieutenancy: 'delegated authority or command'; (E) lieutenant: 'one who takes the place of another; an officer..who acts for a superior; a substitute' — (E) sub: 'existing under, below' + statute < *(L) statuere:* 'to set up, establish'; '*(Fr) succédané;* (E) ambassadors, deputies]**, Gentlemen** [*(Fr) monsieur; homme d'honneur; homme bien né*— Oxford's true name: *Simoll/Mollis*, is literally 'gentle'.] **of Companies** [*(Fr) compagnie:* 'society, companionship; fellowship'; *société:* 'association, community']**, Slaves** [*(Fr) esclaves, (L) verna*— Verena, *(Fr) ès claves:* 'of pegs'?, in pigs … *ne Veres*)] **as** ~

~ Bodies All, Substitutes, Mus-sieurs of Association, not Vere's ~

~ Bodies All, Ambassadors, Monsieurs of Companies, ne-Veres as ~

25 ragged as Lazarus in the painted Cloth, where the

~ **ragged** [(E) tottered, tattered—Tudor'd; *(Fr) en haillons, en guenilles, fig. disparate,* ***dissimulé:*** 'to conceal, to keep secret'] **as** [*(Fr) à mesure que:* 'in proportion as'] **Lazarus** [see *Bible, Luke 16:19-31;* Jesus' parable of divine justice to the Rich/Dives and afflicted Poor/Lazarus; Lazarus: 'god has helped'] **in the painted** [*(Fr) fardé: fig.* 'varnished, disguised'] **Cloth** [*(Fr) la toile:* 'canvas', *wp (Fr) l'étoile:* 'star'— *(Latin) astrum, anagram* St Maur/Seymour]**, where** [*wp* (E) were: 'man' — *surname* Vere *(Latin pron.)*] **the** ~

~ Totter'd as Lazarus in the disguised St Maur, where the ~

~ Tudor'd as Lazarus in the disguised Star, vVere the ~

➤ We may suspect that, by way of exegesis, Lazarus' good fortune in heaven is to be conferred upon the "ragged" company of FALSTAFF, PRINCE HAL, and Oxford. Though 'Fat Jack' gives good-natured abuse towards anyone—HAL, BARDOLPH, QUICKLY—yet within his searching jests we find the seeds of a salvation to which the 'Rich' Suffolk-Grey-Dudley-Bacon-Cecils will someday gaze imploringly across an impassable 'gulf'.

It is typical of Oxford's 'Shakespeare' to invest himself in his characters, and the second part of the Rich Man's request falls to his allegorical art; Oxford himself can give testimony to Englishman—and particularly his in-law Cecils—of the "place of torment" to which they are bound. Their scheme of coercion and overthrow may succeed on earth, but they will soon find themselves in hell as an eternal reward. But FALSTAFF and his men of 'goodwill' will find enduring life in his allegories and parables. FALSTAFF's wit against all-comers, suggests we may find much self-deprecation in *Oxford's Voices*.

26 Glutton's Dogges licked his Sores; and such, as indeed were

~ **Glutton's** [*i.e.* Dives, 'a certain rich man' *(Luke 16:19)*; possible allusion to the *Varia Historia* of Claudius Aelianus *(175-235 AD)*, mentioning the goddess of gluttony, Adephagia, worshipped in a temple on Sicily—perhaps tying gluttony or raven—predatory behavior—to Richard Rich, William and Rob Cecil, Robert Dudley, Richard Rich, etc.] **Dogges** [*(Fr) canin:* 'canine'—*(Fr) avoir une faim canine:* 'to be ravenously hungry'; the *(Fr) canin* most likely refers to the *(L) canis/canus* Suffolk-Grey Tudors.] **licked** [*(Fr) lécher, laper:* 'to lap'—*wp* (E) lecher: 'to play the lecher', lecher: 'a man immoderately given to sexual indulgence'; *wp (Fr) lapereau:* 'young rabbit (hare)'—heir.] **his Sores** [*(Fr) douleurs, wp* Do-l'Or > Two-d'Or]**; and such as** [*(Fr) similaire, wp* Semel/St Maur heir] **indeed** [*(Fr) envérité:* 'in truth'—*wordplay* in Vere-ity.] **were** [*wp* (E) man, were—*surname* Vere.] ~

~ Rich-Greys lecher'd his Do-l'Ors and Semel Heir, as indeed vVere ~

➤ The *Variorum* notes that references to *(Latin) Dives*—'Rich'—almost invariably name him 'Glutton'. 'Rich' is poisonous to Oxford, with associations of Richard Rich (*1496-1567,* 1st Baron Rich of Leez/Leighs), Lord Chancellor of England under Edward VI, the devious prosecutor of Sir Thomas More and Sir Thomas Seymour (the Poet's father). It is likely Chancellor Rich made the decision to avoid a trial for Thomas Seymour, bringing widespread questioning of the proceeding's legality.

27 never Souldiers, but dis-carded un-just Servingmen,

~ **never** [*wordplay* (E) ne Ver—not Vere; the dichotomy of *Ver* and *NeVer* is important in the entire canon.] **Souldiers** [*wp* (E) soul dyers—Soul 'attainters'—attaint: *6* 'to touch, tinge, imbue slightly']**, but** [*(Fr) mais … , que … ; sauf que*] **dis-carded** [*(Fr) écarter:* 'to separate, to set aside, **to cause to deviate**', 'to stray'—de + *via: metonym* (E) mores, way, customs, etc. + t'd] **un-just** [*(Fr) injuste:* 'unrighteous, **unfair**', 'not rightful'] **Servingmen** [*(French) serviteur, wp ~ Vir-serviteur ~ , (Latin) verna:* 'a slave born in the master's house']**,** ~

~ Not Vere Soul dyers, but de-Via'ted, un-Faire Servitors, ~

➤ This appears to qualify the ~ State of de Vere ~ . It is not the same as, and not a true part of, the Suffolk-Grey faction, including their Dudley and Cecil cohorts. Nonetheless, the Earldom of Oxford has become a client of 'Dudley & Cecil', and together with the Crown Tudors, cannot operate without their direction. Clearly this is a case of extortion. Therefore I color "**un-Faire**" **red**, to indicate the private interests the "**servitors**" must serve. This is why it is "The Boar" (the surname de Vere) that 'lovingly' kills Adonis *(Venus and Adonis)*.

28 younger Sonnes to younger Brothers, revolted Tapsters and

~ **younger** [*(Fr) plus jeune, cadet* (of two)—apparently referring to the inferior claims of the Yorkist Line.] **Sonnes** [*(Fr) fils; possible wp* (E) resound—*résonner:* 'reverberate, re-echo'] **to** [*(Fr) à:* 'to, by, for'] **younger Brothers** [*(Fr) frère cadet*—Ed. Vere as the Poet's *alter ego* is a kind of "younger brother"]**, revolted** [*(Fr) révolte:* 'to rise in revolt'; *(Latin) seditionem commovere: II. A Trop.* 'to drive back, refute, confute'—revolting, **rebelling**.] **Tapsters** [*(Fr) garçon (de cabaret),* (E) drawer, tapster: *1* 'a man who draws the beer .. in a public house'; (E) drawer: 'a person who draws and serves alcoholic drinks in a tavern'—likely playing on *(Latin) duco:* 'to lead, conduct', and referring to (E) ductile: 'that can be drawn out into a wire or thread' > *(Fr) fils, i.e.* Ox(ford) as a beast of the plough; *etym.* (English) drawer < *(Old Frisian) dregere:* 'carrier, **porter**'—*(O. Frisian) fana-dregere:* 'flag-bearer' (which is appropriate for de Vere family), *(West Frisian) dragere*] **and** ~

~ cadet Sons to cadet Brothers, rebelling Tud'Ors and ~

~ re-Sons to cadet brothers, seditious St Maur plowers and ~

~ re-Sons to cadet brothers, twisted Porters and ~

➤ The line of Lancaster begins with John of Gaunt (*1340-99;* Duke of Lancaster), third son of King Edward III. Lancaster had one legitimate son, Henry Bolingbroke *(1367-1413),* who deposed Richard II in 1399. Bolingbroke became Henry IV, and was succeeded by the Lancaster kings Henry V and VI. The House of York was descended from Edmund of Langley, 1st Duke of York *(1341-1402)*, the fourth surviving son of Edward III. Hence by agnatic primogeniture (through the male line), Lancaster had the superior claim, but the lesser claim of York was strengthened by the marriage of Langley's son, Richard of Cambridge, to Anne de Mortimer, ultimately descended from Lionel of Antwerp *(1338-68)*, second surviving son of Edward III.

➤ "Tapster", as a drawer of beverages in a tavern, or perhaps a plowman, is used in *1 Henry IV* to figure Oxford as 'de Vere'. PRINCE HAL calls to FRANCES/Frank *(Verai)* for drink, but FRANCES is not a servant or slave — never, neVere, Verna; he insists on correcting his PRINCE: "**Anon, anon!**" — *(Fr) tout à l'heure* … Tout d'Or … Tudor! Semantically, (E) tapster also works well as Porter/Tudor.

29 Ostlers, Trade-falne, the Cankers of a calme World, and

~ **Ostlers** [*(Fr) garçon d'écurie,* (E) ostler, hosteler: *1* 'a man who tends to horses, a stableman or groom (at an inn)'; *wordplay* (E) **horseman**: *2* 'a man who attends to horses', *figuratively* Tudors, Tud'horse. (E) groomsman: *'garçon d'honneur'*—'a man chosen to attend the groom at a wedding'], **Trade-falne** [*(Fr) failli, en faillite:* 'bankrupt, failed, **insolvent**'—(E) in-, *prefix 4*: 'with the sense 'not (that which is expressed by the base word)' + *soleil/sol:* sun/son + *vent:* air/heir—hence ~ without son and heir ~ ; < *(L) solvere: wp (L) sol:* 'sun'/son + vere: *wp, surname* Vere; (E) insolvent: *1* 'that has failed in business; bankrupt'], **the Cankers** [*(Fr) chancre, fig. **ver rongeur**:* 'the gnawing worm', ~ consuming Ver(e) ~] **of a calme** [*(French) **s'apaiser**:* 'to be pacified, appeased', *wp (Fr) calme/Çalmè/St Maur:* 'free of agitation'—*wordplay*, hence *(Fr) mol:* 'gentle'] **World** [*(Fr) **terre**:* 'earth, the world', *metonym, surname* **Tudor**], **and** ~

~ Horsemen son-less, Vere Wrong-heirs of an appeasing Te-RRe, and ~
~ Grooms, without heir, consuming Veres of an Ça'Maul Tud'RR, and ~

30 long Peace, ten times more dis-honorable ragged,

~ **long** [*(Fr) long, prolongé, étendu:* 'extended'] **Peace** [*(Fr) paix; wp* (E) piece, *(French) **morceau**:* 'portion, a bit, morsel, fragment'—*wp, anagram Çeau-mor,* St Maur.], **ten** [*(Fr) dix*] **times** [*(Fr) fois—wp voix:* 'voice, sound'; 'singer, part'—*(Fr) foison:* 'plenty, abundance'] **more** [*(Fr) plus*] **dis-honorable** [*(Fr) sans honneur, déshonorant, wp dis + sonore:* (E) 'resonant'; *wp dissonant:* 'dissonant, discordant, jarring'—jarring in the sense that a Son has new parentage.] **ragged** [(E) **tottered**, tattered—Tudor'd, *see l. 33; (Fr) en haillons, en guenilles, fig. disparate, **dissimulé**:* 'to conceal, to keep secret'], ~

~ great Morceau, ten times Maur amply di-Son'Or able Tud'Or-ed, ~
~ extended St Maur, ten times Maur plentifully di-Son'Or able Tud'Or-ed, ~

31 than an old-fac'd Ancient; and such have I to fill up the

~ **than** [*(French) que, de:* 'than' (between *more* or *less* and a number'] **an old-fac'd** [*(Fr) vieux-apparence: wp* ~ Vere-appearing ~] **Ancient** [(E) *n.2 1* 'a military or naval standard or flag; an ensign', (E) ancient: 'the next in command under a **lieutenant**' *(Variorum,* Schmidt, *p. 266)*]; **and such** [*(French) similaire, wp* Semel/St Maur heir.] **have I to fill** [*(Fr) remplir, **bourrer**:* 'to ram, cram'] **up** ["to fill up" —*(Fr) combler:* 'to fill up to the brim'—*comble:* '**overmeasure**; summit, height, top'] **the** ~

~ a de Vere faced flag-bearer; and Simulé have I to O'Ver-Measure the ~
~ than a Vere-faced Ensign; and St Mauré have I to cram the ~

➤ We again note that contractions are often telltales as well as accommodating additional meaning. "Old-fac'd" suggests *(Fr) ~ de vieux visage ~*, or some such.

32 roomes of them that have bought out their services: that

~ **roomes** [*(Fr) place, fig. lieu, sujet; anagram room/moor/lande:* 'waste land, **moor**'; (E) room: 'a small tract of moor'] **of them that have** [*(Fr) d'entre eux qui ont*] **bought out** ["bought out"—*(French) racheter:* 'to buy out, **to ransom**, to atone for', *anagram* ~ Somnar ~] **their** [*wordplay (Fr) leur/leurre—leur:* 'their', ***leurre:*** '**lure**, decoy; bait, snare'] **services** [*(Fr) service:* 'attendance, to do service']**: that** ~

~ moors of them that have ransomed decoy service: that ~

33 you would think, that I had a hundred and fifty totter'd

~ **you** [*wp (Fr) un, une: 'seul, un certain',* (E) 'only, a particular (person), '**one**, they, we, I, you, people, somebody'—pointing to *(Fr) un, une:* 'the first'—One: *i.e.* ~ Prince ~ ; (E) suggesting Elizabeth R.] **would think** [*(Fr) vous penseriez, on pourrait penser;*]**, that I had** [*(Fr) que j'avais*] **a hundred and fifty totter'd** [(E) tattered, ragged: significant as emblem of the Dudley Earls of Warwick—'**the Bear and Ragged Staff**'—adopted by John Dudley and the Dudley family; see stage direction *A Winter's Tale III. 3 57:* "Exit pursued by a Bear"] ~

~ One would think I had a hundred and fifty Tudor'd ~

~ The Prince would think I had a hundred and fifty Tudor'd ~

➤ Yes, now Oxford addresses his mother directly—You, *Tu, i.e.* One; and her Prodigal Son, just now out of Swine-herding … as we shall see.

34 Prodigalls, lately come from Swine-keeping, from eating

~ **Prodigalls** [*(Fr) prodigue:* 'prodigal, lavish; **wasteful**, thriftless' *(see KJV Luke 15:15); < (Latin) prodigus: IB. 1* 'causing great expense, costly', *IB. 2* 'rich, abounding in'; *II Trop.* 'lavish, profuse']**, lately** [*(Fr) récemment:* 'recently, newly', ~ Green-ly ~ , (E) greenly: *3* 'in an inexperienced or unskilful manner', *(Fr)* ***vert:*** 'fresh, raw, unripe'—*surname* Vere.] **come** [*(Fr) arriver—likely wp ~ R et Vere ~*] **from** [*(Fr) de, par, par suite de*] **Swine-keeping** [*(French)* ***porcher:*** 'swineherd' + *(Fr)* ***garder:*** 'to guard, keep from escaping'; 'to withhold, to watch over']**, from** [*(Fr) de, par, par suite de*] **eating** [*(Fr)* ***consumer:*** 'to eat away', 'to destroy, to wear out, to squander, waste'] ~

~ Prodigals, greenly arrived from guarding de Ver'rat, from consuming ~

➤ "Prodigal" is a leaden word, carrying the weight of parental expectations, but also forgiveness. Oxford speaks of the Prodigal Son *(Luke 15:11-32).* PRINCE HAL is just such a son, and so is Prince Edward 'Oxenford'; but when duty calls, both can be counted on to perform admirably. Some sons do achieve prodigality, and some have it thrust upon 'em by Suffolk-Grey coercion. Considering the mass of Oxford's 'FALSTAFF', he is the Vere-y antithesis of 'prodigal'. At times, Oxford alone seems to have borne the responsibility of preserving the Crown Tudor's right to rule — though we acknowledge here "Fat Jack Falstaff" and his Prodigalls as an army of 'soul-dyer' supporters. I have colored 'Prodigal' red because Oxford's decoys result from the Suffolk-Dudley-Grey extortion of the Crown Tudors.

Like the son of parable, Oxford is something of an outcast. He is, in effect, banished from court for his failure to adapt to the servitude expected by his Dudley and Cecil Masters. He is obdurate by nature, in principle 'Too-dur'ate'. He would probably have been welcomed by them had he submitted early to the demands of the Queen's Privy Counselors, especially William Cecil; however, the Norfolk Affair, including the Ridolfi Plot *(1571-72),* appears to have been the cause of permanent distrust of them. It was also the catalyst for the Poet's explosive creativity.

35 Draffe and Huskes. A mad fellow met me on the way,

~ **Draffe** [*(Fr) rebut:* 'rubbish; outcast', (E) draff: 'refuse, wash or swill, hog's wash'; *(Fr) lie:* 'lees, dregs, grounds'; (E) draffe, *variant* < drove: 'a herd or flock of cattle'—hence, an indirect allusion to the Oxen of Oxford.] **and Huskes** [(E) husks: *4a transf.* 'the outside or external part of anything; most in a depreciatory sense—the mere rough or worthless external..' *(see KJV Luke 15:16)*, chaff, bran, bract < *(Latin) bractea:* 'a thin layer of gold leaf, *fig.* show, glitter'—*i.e.* with only a thin veneer of *(Fr) Or:* 'gold'; *wp* brach: 'a type of hound,—(E) huske: 'an old word for a company of hares' (heirs)]**. A mad** [*(Fr) fou:* 'mad, demented; **foolish**', *(Latin) morio; alt. furieux:* 'furious, mad, savage', *(Fr) courroux:* 'wrath, rage'] **fellow** [*(Fr) compagnon, confrère, associé, membre', i.e.* the Poet.] **met** [*(Fr) rencontrer:* 'to meet with; to light upon'] **me on** [*(Fr) sur, dessus;* à, de; lors de'] **the way** [*(Fr) chemin; route, voie; manière, façon, mode*—the class of (E) mores: 'manners, customs'—*wp* (E) route/root.]**,** ~

***~ Hog wash and Bracts. A brother Morio discovered me about the root,* ~**

36 and told me, I had unloaded all the Gibbets, and pressed

~ **and told** [*(Fr) dire:* 'to say, speak'; to tell'—*wp* ~ **to dire** ~ , *révéler:* 'to reveal, disclose; to betray'] **me, I had unloaded** [*(Fr) décharger, défaire:* 'to undo, to unmake'; *déposer:* 'to remove from office'] **all** [*(Fr) tout, wp, timesis Tu*] **the** [*wp (Fr) du, des—tout du > Tu-du(r)*] **Gibbets** [*(Fr) potence, gibet,* (E) gallows]**, and pressed** [*wp* (E) press, *(Fr) enrôler:* 'to force into labor or service'—playing on the 'rolling', *(Fr) roulement*, of a *(L) verso* Vere—indicating the forced position of a 'de Vere' identity, or *(Fr) imprimer:* 'to put in print'] ~

~ and advised me, I had deposed Tout-du(r) Potency, and printed ~

➤ FALSTAFF is a kind of witch, reminiscent of the legendary Erichtho: 'a Thessalian witch consulted by Pompey' *(l.508)* in Lucan's *De Bello Civili*—'On the Civil War' *(AD 61-65)*. Or perhaps, it is Oxford's 'Shakespeare' who lives the life of the 'cloudy' necromancer, who unloads gibbets and empties the graves, to fill the ranks of his army of co-writers (or decoys). Erichtho, though a curious sort of hero in Lucan's epic, is said to possess the sort of distorted virtue found in the midst of Rome's Civil War … but of course, FALSTAFF is another curious sort of hero, found in England's Civil Wars. (Young, John Byron, *"Deathly Erichtho as Vital to Lucan's Bellum Ciuile",* 2011). For Oxford, the Wars of the Roses continue well past the overthrow of Richard III, right up to his present.

We learn from St. Luke that, though that certain '**Rich**' man pleaded with Father Abraham to send Lazarus to Rich's surviving brothers—to warn them of their impending doom—Abraham declined, noting *(KJV, Luke 16 : 31):*

> "If they hear not Moses and the Prophets,
> neither will they be persuaded, though one
> **rose** from the **dead**." (Geneva Bible, Luke 16/31: "**rise** from the **dead**"

37 the dead bodies. No eye hath seen such skar-Crows : I'll

~ **dead** [*(Fr) mort, wp* Maur, St Maur] **bodies** [*(Fr) corps:* 'matter, substance; collection; depth or body of a letter', again, playing between human bodies and printed (E) corpus: 'a collection of writings'.]**. No eye** [*(Fr) œil:* 'eye', often intending 'offspring; bourgeon, bud' when derived from *(Latin) oculus*, but here possibly punning on *(Fr) oie:* 'goose; *fig.* simpleton'; *(OED) 11 chiefly poetic* 'the sun', perhaps ~ Son ~ ; *alt. (Fr) trou:* 'hole, natural cavity', 'the eye of a needle'—*wp (Fr) truie:* 'sow'] **hath** [*(Fr) avoir*] **seen** [*(Fr) reconnaître:* 'recognize, acknowledge'] **such** [*(Fr) pareil, semblable*—perhaps *(Fr) simulé*] **skar-Crows** [*(Fr) épouvantail:* 'terror, fright'—'bugbear'; *alt. (Fr) partageur:* 'one who shares'—(E) skair, *variant of* share: *3* 'a part or piece of a larger whole'; *wp* (E) **scar**, *(Fr) cicatrice:* 'scar, **seam**, mark' + **crow**: *(OED) 3a*

'in proverbial sayings, as "black as a crow", hence, 'an emblem of blackness' —*(Fr) more:* 'Moorish' — 'skar-crow' likely indicates ~ **Seam-More** ~ ; *alt. (Fr) chanter:* 'to sing, speak; to carol', (E) crow: *v.1 3* 'to exult loudly, boast'; *possible wordplay* (E) crow, *var. of* crew, *(Welsh) creu:* 'a pen or fold for pigs, sheep, fowls']**: I'll** ~

~ the Maur corpus. No Son hath acknowledged such Seam Maurs : I'll ~
~ the Maur corpus. No Sow hath recognized such share-Singers : I'll ~

➤ In each line, Oxford **equivocates**, using 'a word in more than one sense'; using 'words of double meaning'. While it may not be immediately apparent which meaning he intends, we study the context —the words he has chosen for the line, and throughout a passage—and can find a direction to follow. The second reading produces a clever jest on the mistaken identity of the Poet's mother — that the Queen must be of the 'Boar-ish sort' (Vere) if her sons appear to be little piggies. Acknowledging him/ them by his proper Tudor-St Maur surname is the simplest remedy for this comedy of heir'Ors.

38 not march through Coventry with them, that's flat. Nay,

~ **not march** [*(Fr) marche, fig. progrés:* 'advancement' —they'll not advance by the Dudleys.] **through** [*(Fr) à travers; au travers de—wp atra Veres.*] **Coventry** [Coventry, Warwickshire (now] **with** [*(Fr) avec, de, par*] **them** [*(Fr) eux*]**, that's flat** [*(Fr) uni:* 'smooth, even, level' —*(Fr) une:* 'one, the first, single'; (E) flat: 'absolutely, positively', 'directly, exactly'; *(Fr) clair:* '**plain**', 'clear', 'not written in cypher'; *(Fr) bémol: (Music)* 'flat', *wp bémol,* ~ sum-more ~]**. Nay** [*1* 'expressing negation, dissent .. in answer to a statement' —'moreover, even if']**,** ~

~ not advance through Dudley Lands with them, that's plain, even if ~
~ not succeed across Dudley Lands with them, though it be level, even if ~

➤ A little research will help the reader to understand the relationship between Oxford's allegorical histories, and the generally accepted record of events (see *Wikipedia:* 'Battle of Shrewsbury', 'Henry Percy (Hotspur)', etc.).

The Poet describes a march by the forces of Henry IV, from London towards Shrewsbury, in the late spring of 1403. The army, including a fictitious FALSTAFF, takes the old Roman *Iter II* (Road II) north to St Albans on what was then called the London Road; this relatively straight road became 'Wattling Road' (now the A5), skirting Coventry by 10 or so miles. There they departed 'Wattling Road', near Nuneaton, heading north some 20 miles to Burton-on-Trent, intending to meet the forces of Harry 'Hotspur' as he moved south. On the 12th July, Henry IV learned Percy's force had nearly come to Shrewsbury. Abruptly changing direction, King Henry moved west, and both armies arrived in Shrewsbury on the 20th July.

At the time, Warwick Castle was the seat of Richard Beauchamp (*1382-1439,* 13th Earl of Warwick), who was knighted at the coronation of Henry IV *(1399),* "succeeded as Earl of Warwick in 1401", "and was knighted the day after the Battle of Shrewsbury" *(Wiki).* Kenilworth Castle was owned by John of Gaunt until his death *(1399),* and thereafter became a royal property under the Lancaster Kings, beginning with Gaunt's son Henry 'Bolingbroke' *(English Heritage).* Warwickshire was friendly to the likes of FALSTAFF during the period discussed here.

Hence, avoiding Coventry is an artifact of Oxford's biography rather than of FALSTAFF. "Know ye not": both PRINCE HAL and FALSTAFF are 'pieces' of Oxford, just as HORATIO is a 'piece' or share of HAMLET *(Hamlet I. 1 28)* by autobiographical interpretation—the highest and most artistic level in understanding 'Shakespeare'. "I'll not march through Coventry with them", says FALSTAFF. This likely indicates FALSTAFF's 150 "Soul dyers", all fronting for Oxford, are not safe to be assembled in force near Kenilworth and Warwick castles. Both represented Earldoms held in the Dudley family: Robert Dudley, *(1533-88; 'Earl of Leicester' 1564-88),* occupied Kenilworth; Ambrose Dudley *(1530-90;*

'Earl of Warwick' 1561-90), held Warwick. Many of the Dudley and Grey family were attainted and sentenced to be executed for their infamy in John Dudley's attempt to usurp the throne — the Lady Jane Grey 'Fiasco' of 1553. Extending this supra-text, Crown Lands given as heritable feudal estates to Suffolk Tudors (Dudleys, Greys, Cecils, etc.) are, to a degree, held in opposition to the Crown Tudors of England.

Charles Knight *(1791-1873)* imagined this bit to be less than it is *(William Shakespeare: A Biography):* "In Falstaff's march from London to Shrewsbury, the Poet glances, lovingly as it were, at well-known scenes. The red-nosed inn-keeper at Daventry had assuredly filled a glass of sack for him… He could hardly resist the temptation of showing the prince in Warwickshire." *(Variorum, p. 269).*

39 and the Villaines march wide betwixt the Legges, as if

~ **and the Villaines** [*(Fr) scélérat:* 'scoundrel', 'profligate' < *(L) sceleratus, scelero:* 'polluted, defiled'; *(Fr) vilain:* 'bondman', 'serf'] **march** [*(French) avancer:* 'to give promotion to, to advantage, to profit'; 'to move forward'] **wide** [*(Fr) 'large, grand, ample, vaste, immense'—(L) amplius:* '**more**'] **betwixt** [*(Fr) entre:* 'betwixt, among, amongst'] **the Legges** [*wordplay (Fr) légis:* 'law'; *(Fr) legs:* 'legacy'—(E) bequest]**, as if** ~

~ the scoundrels advance Maur between the Laws, as if ~

~ the Bondsmen March, Maur among the bequests, as if ~

➤ The Poet protests the 'laws' of inheritance that can be used to rob one of their due, as well as create conditions that favor opportunists and usurpers. It appears he refers to the 'Device for the Succession' as left by King Henry VIII *(1543, 1546),* and later by Edward VI *(1553).* By extension, laws concerning the suppression of public opinion on the royal succession may be included, as this is often the subject of Oxford's 'soul-dyers'.

40 they had gyves on; for indeed, I had the most of them

~ **they had** [*(Fr) ils portaient, wp porter:* 'to bear, endure; to wear, to have on'—*wordplay (French) porte:* 'door'/*d'Or:* 'of gold'—Tu-d'Or] **gyves** [*(Fr) chaînes, les fers:* 'irons', *aux fer:* 'in irons', *wp (Fr) faire:* 'to do(r) > *(Latin) ferratus:* 'fettered'—a popular etymology of *(Welsh) surname* Tewdwr/Tudor is *(W)* Tydur, ~ House of Iron (Steel) ~] **on; for indeed** [*(Fr) en effet, en verité*]**, I had the most** [*(Fr) le plus: wp* ~ the more ~] **of them** ~

~ they wore the Faires; for in Vere-ity, I had the Maur part of them ~

➤ It appears that most of Oxford's allonyms are taken from people on the margins of society. Robert Prechter *(Oxford's Voices)* has, I suspect, identified many of them. I have read parts of his lengthy work and examined some of the works he believes to be by Oxford. I suggest his judgement will be found sound in many cases, but until the meaning of each is more fully appreciated, we cannot be sure. Oxford's relentless pursuit of Dudley and Cecil 'Regents'—and his insistent claim to the Tudor-Seymour name—combined with stylistic similarities, will offer more complete reasoning.

41 out of Prison. There's not a Shirt and a half in all my

~ **out of** [*(Fr) sortis de*] **Prison** [*(Fr) prison, wp* (E) **pre-**, *prefix, pri:* 'of time or order of succession', 'fore, before, in advance' + **son**—referring to primogeniture: pre-son, prior son—likely referring to names that descend etymologically from Tudor-Seymour.]**. There's** [*wordplay* (E) there is/t'heirs] **not a Shirt** [*wordplay (Fr) chemise:* 'shirt'/*chemins:* 'way, path, road, route'—*wordplay* route/root', *i.e.* one shirt for Oxford suffices for all —] **and a half** [*(Fr) moitié,* (E) moiety: *2a* 'a part of a larger whole, a share, portion'] **in all** [*(Fr) tout de*] **my** ~

~ out of First Son. T'heir's not a More and a Port'ion Tu'dah in my ~

~ out of the elder son. T'heir is not a root and a half in tout-d'All my ~

➤ Oxford's allonyms that suggest the 'pre-son'—*i.e.* the Writer's true Tudor-Seymour name—would include all or parts of the works of Christopher Marlowe *(à Marée basse),* Richard Farrant *(Faire-Maur),* Thomas Nashe *(Nesh < (Dutch) nesche:* 'soft, tender'—*(Latin) mollis / Simorr)*, Robert Wilson (son of Will/*More)*, Francis Marbury (Maur-Bury), Thomas Watson (?) (Hare-son/Heir-son). Robert Greene indicates the Vere fellow (Vere/*vert),* and so forth. There are 152 allonyms according to Mr. Prechter; Oxford says 150. I suspect the Poet speaks in round (orbic) figures, as Tudors *Will.*
(Prechter feels Watson is an independent writer).

42 Company : and the half Shirt is two Napkins tacked

~ **Company** [*(Fr) compagnie, **monde:*** metonym for Tudor—*Terre*/Te-RR—also *wp* Richmond.] **: and the half** [*(Fr) moitié,* (E) moiety: 'either of two (occasionally more) parts; one's share'] **Shirt** [*wordplay (Fr) chemise:* 'shirt'/***chemins:*** 'way, path, road, **route**/**root**] **is two** [*(Fr) **deux**, wp* Two *deux,* Tu-do(r)—*wp* (E) dew, *(Fr) **rosée:*** '**dew**'] **Napkins** [*wp (Fr) **somme:*** 'nap' + *(Fr) **parent:*** 'kin'; *(Fr) serviette:* 'napkin', 'portfolio', *(Fr) service:* 'attendance', likely playing on the idea of a servant performing distinct services. Though the etymology of 'portfolio' progresses *(Italian) portafoglio,* 1556 > *(French) portefeuilles,* 1671 > (E) portfolio, 1713; the general employment of subordinate 'napkins' as Suffolk-Tudor-Grey *(L)* ***sudaria***/~ ***Pseud'Oria*** ~ , *i.e.* 'false Ore'/fool's gold, used by Oxford as 'handkerchief', is a key word of *Othello*.] **tacked** [*(Fr) clouer, **faufiler:** wp faux filer:* ~ false-knitted ~] ~

*~ **Monde** : and the **demi-Root** is **Rose-Somme' parents falsely knitted** ~*
*~ **Monde** : **and the Maur moiety is two Pseud-Arms falsely knitted** ~*

➤ Is a napkin to be understood as a handkerchief? I suggest the reference language—French—distinguishes them completely; thus I prefer *serviette* or the punning *Somme' Parent.* Inescapable is the conclusion that one shirt—'and a little bit over'—is sufficient to clothe a FALSE STAFF company.

43 together, and thrown over the shoulders like a Heralds

~ **together** [*(Fr) ensemble, en même temps/en même heure:* ~ in Same Hour ~ , St Maur.]**, and thrown** [*(Fr) renverser:* 'overthrown, reversed, inverted'] **over** [*wp* O': 'prefix in Irish patronymics' + Vere] **the shoulders** [*(Fr) dos rond:* 'round the back'] **like** [*(Fr) çomme, wp, timesis* Seym] **a Heralds** [*(Fr) héraut, avant coureur:* 'fore-runner'] ~

*~ in **St Maur, and re-Veres'ed O'Ver' the Do's-Round, like an Heir-All'ds** ~*
~ in Same-'our, and re-Veres'd O'Vere the Do's-Rond, like a fore-runners ~

➤ Oxford's thin disguise is ever a false name, just as he himself has been hidden.

44 Coat, without sleeves : and the Shirt, to say'the truth,

~ **Coat** [*(Fr) habit:* 'clothes', *wp* (E) habits: 'ways, manners, mores'; *(Fr) manteau:* 'top coat'; *(Fr) veston:* 'jacket']**, without** [*(Fr) **en dehors de:** wp, timesis tout d'or de*] **sleeves** [*(Fr) **manche** < (L) manicae: II. A Transf.* 'a handcuff, manacle', *2A* 'fetters, manacles'; *cape:* 'cape, mantle, cloak', 'strait, channel'] **: and the Shirt** [*Repetition fr. l. 42, wordplay (Fr) chemise:* 'shirt'/***chemins:*** 'way, path, road, route/root]**, to say'the** [*possible wordplay (Fr) saiser:* 'to seize upon'] **truth** [*(Fr) vraiment, (OFr) verai-:* 'the truth']**,** ~

*~ **More, de'Or manacles : and the More, to seize upon the Vere'man — ~***
~ Vest, without handcuffs : and the Maur, to seize the Vere' men-, ~

➤ I believe *Greensleeves* is a lyric by Oxford expressing his unfortunate state—sleeved in Vere/*vert.* Most verses repeat the theme of dis-Court'eous treatment by the Poet's ***'Amour'*** — his Maurish mom rather than his sweetheart. If he does not lead us astray, she too is a Maur — St Maur.

45 stolen from my Host of St Albans, or the Red-Nose

~ **stolen** [*(Fr) volé, voler:* 'to rob, fleece, usurp'; *possible wordplay (Fr) voler/vouloir*—'to steal/to will or desire.] **from** [*(Fr) de, par, par suite de ('as a result of')*] **my Host** [*(Fr) hôte:* 'host, hostess, landlord'—*wp* ***haut:*** 'high, **tall**, elevated, lofty', likely referring to the de Vere family that hosts a misplaced St Maur—(E) tail, taille, *also form* tall (1500s)] **of St Albans** [originally Verulamium, *wordplay, surname verus*/Vere—'true' + *lamium:* 'dead-nettle', *(Latin) mortuus:* 'dead' + *lamium, urtica:* 'dead-nettle' (nettles that do not sting), *II. Trop.* '**desire**, lustful'— desire: *Amor:* 'god of Love', hence ~ *Mort Amor* ~]**, or** [*wordplay (Fr) or:* 'gold'] **the Red-Nose** [*(Fr)* ***rouge-museau*** *—rouge:* 'red', *(Fr) roux (of the hair)*, indicating the Crown/Lancastrian faction of the Plantagenet, later Tudor, family + *museau:* 'muzzle, snout, nose'—*likely wordplay:* ~ Sea Mus ~ , see *Merchant of Venice I. 3 22:* "There be land-rats and **water-rats**, water thieves and land thieves …"] ~

~ Stolen Parr my Taille of Vere, of Maur-de Sire, or the Red-hair'd Simur ~
~ de-Sired Parr my Taille of Vere or Maur-de Sire, or the Red-heir'd SeaMus ~

➤ Verulamium was known in Medieval Britain as Werulamacæster, Wætlingaceaster, (from which 'Wattling Street'), etc. and was probably known to Oxford. If not, perhaps the Poet alludes to the martyrdom of St Alban, an early Roman convert to Christianity who, according to the historian Bede, exchanged clothes with a fugitive Christian priest in order to hide him from inquisitors. The switch was discovered and Alban met the fate that would have been the priest's, becoming the earliest British martyr. A church was built in his memory on the site of 'Verulamion' in 429 AD *(Britannica)*.

A reference to the martyred Christian might be worth borrowing to suggest the hidden identity of the Queen's child and un-Christian treatment by his Cloud Captors, ~ Cloud Capt Tow'rs ~ *(Tempest)*.

46 Inn-keeper of Dauintry. But that's all one, they'll find

~ **Inn-keeper** [*(Fr) hôteliere, wordplay haut tellière:* ~ Chief Fool's Cap ~] **of Dauintry** [*spelling ?* Daventry—*historically pronounced* 'DAYN-tree' *(Wiki)*, Dau: (E) do, *wp* (E) dew, *(Fr) rosée:* 'dew', *(Latin) ros; (Fr) faire:* 'to do(r)' + intry/entry, *wp* entire, *(MFr) entier, entir:* 'whole, all', ~ *Dau-entier* ~ , *Tout-d'O(r)*]**. But that's all one** [(E) All One, *(Fr)* ***Tout un*** *—metonym* **Tudor**]**, they'll find** [*(Fr) trouver:* 'to find', *wordplay* True-Vere—*(Fr) ill trouveront*] ~

~ High Fool's cap of Tout-d'Or. But that's Tout-un, TrueVere-ile ~
~ Lead Jester of Tout-d'Or. C'est mais Tout-un, True Vere-ile

➤ "**The play's the thing / Wherein I'll catch the conscience of the King**" *(Hamlet II. 2 543-44)*. The quintessence of 'Tudor' is *wordplay (Fr) faire:* 'to do(r)'—Tud'Or. This "Dauintry" is often altered in modern editions of 'Shakespeare' to Daventry. "**Dau**-entier" puns ~ Do-Entire ~ ; it is 'More of the Seym' wordplay on Tudor , or ~ Tout-d'O ~ . This **Do**/**Dew**/**Dau** is likely related to the older root that led to *(Greek) dios:* 'god'. "**Dewe** from the still-vext *Bermoothes*" for which PROSPERO sent ARIEL *(The Tempest I. 2 228)*—the secreted Rose, *(Fr) rosée:* 'the condensation of water vapor', (E) dew > ~ **Do** from the stillness-vexed Worm-wood ~ . This herb, Wormwood, is called *Artemisia,* after the Greek goddess Artemis, *(Latin)* Diana — the goddess of the Moon, night, childbirth, the hunt. 'Diana' the chaste became a metonym for the supposed virgin Queen Elizabeth. She and the Crown Tudor Line are becalmed—vexed with inaction; if only she could reclaim the "name of action", ~ To Do ~ *(Hamlet III. 1 88),* and a lost 'child of action'.

47 Linnen enough on every Hedge.

~ **Linnen** [*(Fr) lin,* (E) lawn < Laon (town in France where Laon/Lawn cloth was first made); *wordplay la on* < *la nous* < 'the new' < 'the Green'—hence *(Fr) vert*/*name* Vere; (E) green, (E) lawn: 'public

or common grassy land near a town..';] **enough** [*(Fr) assez, wp* (E) assay, *(Fr) épreuve, essai, verification: ~* verified ~ , Vere-fied.] **on** [*(Fr) sur; de; lor de*] **on every** [*wordplay* **E. Vere**'y] **Hedge** [*(Fr) haie:* 'hedge', *de bas étage:* 'of lower story', *(Fr)* ***interlope:*** 'interloping; **suspect**; fraudulent, clandestine' — *(OFr) sospet, (Fr) suspect* > (E) sus, *(Latin) sus:* 'swine, pig, boar' + *(L) spect, spectare: II Trop.* 'to regard, consider']. ~

*~ **Green Vere-fied d'E Vere'y Sus'spect.** ~*

~ Green Vere-fied on E.Vere'y Inter-leaper. ~

Once Maur: Since every word doth almost tell the Poet's name, a color key will help find the wordplay.
green: **de Vere** **blue**: **Seymour** **purple**: **Tudor** **red**: **Suffolk-Grey—Tudor**

IV. 2 11-47 ***~ If I be not a sham'd of my Soul Dyers, I am a***
A St Maur Grumbler : I have mâle-treated the Royal Stationers deVir'ishly
I have given birth, in the as'Sumed names of a hundred and fifty
Soul-dyers, three-hundred and More books. I print me
none but St Maur placeholders, Tu-dur's sons : inform
me out St Maur'y Vacca l'Ors, Çomme'on as had been deVir'ed
Tu-tur(n)'s on the Banns: çomme'a St Maur'ity of AR-d'Or, ne Veres
as had as More heir the Mour'n çomme'a tame Boar, Simul as ~
Faire the Re-Port of a Mus-ket, more Vere-ile than a Saint'd Maur, Or an
evil Faire-All canine. I printed me only such are re-Vere'sed, and
Grey-sy, with Curs for th' Parr'ish heir—yea, no Maur than
Tail's chiefs, and they have ran-Somm'd their du-Ty :
And Tud'Ors, my Commission, consists of Standard bearers,
Bodies All, Substitutes, Mus-sieurs of Association, ne' Vere's
Totter'd as Lazarus in the disguised St Maur, where the
Rich-Greys lecher'd his Do-l'Ors and Semel Heir, as indeed vVere
Ne'Vere Soul dyers, but de-Via'ted, un-Faire Servitors,
cadet Sons to cadet Brothers, rebelling Tud'Ors and
Horsemen son-less, Vere Wrong-heirs of an appeasing Te-d'RRe, and
great Morceau, ten times Maur amply di-Son'Or able Tud'Or-ed,
a de Vere faced flag-bearer; and Simulé have I to O'Ver-Measure'd the
moors of them that have ransomed decoy service: that
One would think I had a hundred and fifty Tudor'd
Prodigals, greenly arrived from guarding de Ver'rat — from consuming
Hog wash and Bracts. A brother Morio discovered me about the root,
and advised me, I had deposed Tout-du(r) Potency, and printed
the Maur corpus. No Son hath acknowledged such Seam Maurs : I'll
not advance through Dudley Lands with them, that's plain, even if
the scoundrels advance Maur between the Laws, as if
they wore the Faires; for in Vere-ity, I had the Maur part of them
out of the First Son. T'heir's not a More and a Port'ion Tu'dah in my
***Monde** : and the demi-Root is Somme'-Rose parents falsely knitted*
in St Maur, and re-Veres'ed O'Ver' the Do's-Round, like an Heir-d'All's
More, de'Or manacles : and the More, to seize upon the Vere'man —

Stolen Parr my Taille of Vere, of Maur-de Sire or the Red-hair'd Simur
High Fool's cap of Tout-d'Or. But that's Tout-un — TrueVere-ile,
Green Vere-fied of E. Vere'y Sus'spect. ~

Original: If I be not asham'd of my Souldiers, **I am** a
sows'd Gurnet : I have mis-us'd the King's Press damnably.
I have got, in exchange of a hundred and fifty
Souldiers, three hundred and odd Pounds. I press me
none but good House-holders, Yeomens Sonnes: enquire
me out contracted Batchelers, such as had been ask'd
twice on the Banes: such a Commoditie of warm slaves,
as had as lieve hear the Deuill, as a Drumme, such as
feare the report of a Caliver, worse than a struck-Fool, or a
hurt wild-Duck. I pressed me none but such Toasts-and
Butter, with Hearts in their Bellyes no bigger than
Pinne's heads, and they have bought out their services :
And now, my whole Charge consists of Ancients,
Corporals, Lieutenants, Gentlemen of Companies, Slaves as
ragged as Lazarus in the painted Cloth, where the
Gluttons Dogges licked his Sores; and such, as indeed were
never Souldiers, but dis-carded un-just Servingmen,
younger Sonnes to younger Brothers, revolted Tapsters and
Ostlers, Trade-falne, the Cankers of a calme World, and
long Peace, ten times more dis-honorable ragged,
than an old-fac'd Ancient; and such have I to fill up the
roomes of them that have bought out their services: that
you would think, that I had a hundred and fifty totter'd
Prodigalls, lately come from Swine-keeping, from eating
Draffe and Huskes. A mad fellow met me on the way,
and told me, I had unloaded all the Gibbets, and pressed
the dead bodies. No eye hath seen such skar-Crows : I'll
not march through Coventry with them, that's flat. Nay,
and the Villaines march wide betwixt the Legges, as if
they had gyves on; for indeed, I had the most of them
out of Prison. There's not a Shirt and a half in all my
Company : and the half Shirt is two Napkins tacked
together, and thrown over the shoulders like a Heralds
Coat, without sleeves : and the Shirt, to say'the truth,
stolen from my Host of St Albans, or the Red-Nose
Inn-keeper of Dauintry. But that's all one, they'll find
Linnen enough on every Hedge.

PRINCE

48 How now blowne Jacke? How now **Quilt**?

If PRINCE HAL calls FALSTAFF a 'quilt', *i.e.* a patchwork, I suspect we too should do so. FALSTAFF's identity is an amalgam of *Mollis* / Gentle metals — a share or Two d'*Or,* Some Mercury, very little Sil-Ver, and many other ephemeral elements as well. But why is he not pure, *(Latin)* *merus* / *Sumer* / St Maur? Because some body—the Privy Council—has been messing with Oxford's name. In response, he has created an enormous **false staff** of creditors by whose voices he may protest.

Does he choose a sort of anonymity because it is unseemly for a nobleman to dabble in the Arts? Perhaps, but more importantly, identifying himself would violate Authority; he is "tongue-tied by Authority" —not able to state his case openly. This is the reason Oxford gives *(Sonnets),* though FALSTAFF says it is to avoid a premature death *(1 Henry IV 127-140).* Besides, it makes a more powerful statement when a company of 'Soul-diers' take up his cause. The Council may marvel: "Everyone is saying the same thing!"

I believe we can lay to rest the idea FALSTAFF is a **coward**. He is not toward, or forward of, or in any way -ward of a 'Cow'. You may call him anything but de Vere … Nashe, yes; Greene, yes—Oxenford yes; **de Vere** no. It is against his **Will**. 'Oxenford' is the honorific name the Poet used to sign documents and letters, but I cannot recall his using the surname de Vere:

PRINCE *(1 Henry IV II. 2 64)* **coward**, *(wordplay)* cow-ward, ~ In the direction of an Ox ~

What, a **coward**, Sir John Paunch? *visual antithesis:* Paunch / Gaunt

FALSTAFF

Indeed, I am not John of Gaunt, your grandfather,
but yet no **coward**, Hal.

PRINCE (E) **well**, *(Fr)* ***or***, *bien*

Well, we leave that to the **proof.** (E) **proof** / **proof**, *(Fr)* *vérification*, *wp* ~ Vere-ification ~

Many commenters have given their judgement on FALSTAFF's apparent cowardice, but Oxford allows 'Fat Jack' the wisest words:

FALSTAFF

The better part of valor is discretion,
in the which better part **I have saved my life**.

"I have saved my life". Indeed! Considering the importance of the Heir—and the measures taken to secure the Heir to the English Crown—every means might be taken to that end. FALSTAFF is a means; and that is my conclusion. FALSTAFF speaks for PRINCE HAL and for an unrecognized heir to the Tudor Crown. With a double voice, Oxford has invested a non-existent staff of 150 with the power to reiterate his thoughts under a multitude of *noms de plume,* and *trois cents livres* — either three-hundred pounds, or three-hundred books. So much for being "tongue-tied", huh?

Is not the Truth the Truth?

Once Maur: Oxford leaves no riddle unanswered. All we have to do is understand his Method. Oxford knows a 'Truth' and Willingly tells us a contrary Truth with every breath.

Michael Stepniewski
6/16/24

Appendix 2

Varronian Wordplay in *Hamlet* *I. 4 13-38.*

For the Oberon Group.

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Abstract:
Oxford-Seymour Theory has the power to answer definitively virtually all questions posed by early commenters and editors of 'Shakespeare'; see *A New Variorum Edition of Shakespeare,* edited by Horace Howard Furness, *Vol. III, Hamlet Vol. I.* Any student can understand the enigmas in 'Shakespeare' if armed with the right information and the right materials.

> Greek and Roman writers often assumed that words which sound or look alike are related in meaning: a pun or double entendre is not an accident of language but evidence as to how apparently diverse things are related. Marcus Varro, *the* major scholar of Roman antiquity—and an important writer of poetic satire—regarded etymologizing wordplay as fundamental not just to Latin poetry but to language itself. Such etymologies are generally dismissed by modern critics as demonstrably wrong—as many indeed are in terms of modern linguistics. They therefore receive little attention. Even scholars who discuss them are careful to call them "popular" or "folk" etymologies. In short, we have ignored what ancient critics say is happening in poetry and have substituted our own "rules", which frequently contradict statements made by the ancients themselves. (Ahl, Frederick; *Metaformations — Soundplay and Wordplay* … . 1985, Preface p.9)

Likewise, both devoted readers and scholars have ignored what Oxford/'Shakespeare' indicates is happening in his work, and substituted their own notions; but look closely, there is 'Counsel' embedded. Clearly, the Artist's "tongue-tied" state means he cannot make positive statements about his method, but he frequently produces demonstrations in which characters show certain patterns of thought and speech; these have rhetorical significance and can be identified by name and purpose. I have written extensively on the Artist's method—documenting his process: see **oxford-seymour.com** — and these may guide our reading as he creates historical, biographical allegory.

In this essay I'll consider a technique of language education associated with Cicero *(106-43 BC)*, and taught in schools for centuries. In the 16th century, Princess Elizabeth's tutor, Roger Ascham, was an advocate of this technique that is said to offer rhetorical/grammatical alternatives in the way of translation. Elements of the system can be seen in Oxford's 'Invention', and I'll attempt to show how it works as we etymologize or refine Oxford / Shakespeare's English into a reference language, *e.g.* Latin—a process evidently performed by the Artist in composition. Then I reverse the process, *but with this alternate strategy*—not to restore the original, but to discover underlying word and sound play, and 'pun' the way from the cryptic original to a witty, biographical reading. In doing so, I satisfy certain *(ratus)* conditions set down by the Artist: that his works are **"a kind of history"**; that they may **"bar a thousand harms and lengthen life"** (the Author's life); that it is **"More pleasing stuff"** such as may improve the disposition of the St Maurs (see *The Taming of the Shrew, Induction 2 126-140)*. We will find his choice of words tends towards those that *almost* reveal his true names: **"Fair, Kind, and True"** *(see Sonnet 105)*; *(Latin) Facere, Benevolentia, et Verus;* Tudor, Good-Will *(mores)*, and Vere; and this can be shown in countless examples **—"in ev'ry line, each verse"** *(L. Digges.)* we are told—and so we find the Artist's renowned Wit: **"Well Proved"**. If further *Praise of Folly* be needed, here it is (see *Moriae Encomium,* Erasmus, 1509). Here, ~ **as neither Vere nor Maur can praise to much** ~ . (*"To the Memory of my beloved, The AUTHOR …", Preface to First Folio,* Jonson, Ben).

If Oxford-Seymour Theory holds in this instance, we'll find an autobiographical layer hidden in the text that embraces what would be an attainted bloodline—Tudor-Seymour—if Princess Elizabeth Tudor had given birth to the child of Lord Admiral Thomas Seymour. It will also reject as mere 'Vere-similitude' the identity assigned to him instead. That child matured to become our favorite writer, 'Shakespeare'. By clever turns of phrase, he will emphasize words roughly synonymous with 'a Maur' and show faulty logic, or an error / an heir-*Or,* in name of 'Vere'. ~ For a'Mour is not *Amour* which alters when it alteration finds, or bends with the *(L) removvere* to remove — *(Fr) remuer* ~ , : 'to move' < *(Fr) muer:* 'to cast off, slough'; from *Sonnet 116*.

Let's look to a famous set piece from *Hamlet (I.4 8-16),* an abbreviated, jewel-like passage in the *First Quarto. Quarto 2* enlarges the piece by adding lines *17-38.* Oxford invests himself in the part of a Seymour *morio* (PRINCE HAMLET as fool) to avenge the death of his fathers—Thomas Seymour *(1509-49,* his biological father), and John de Vere *(1510-62,* his godfather). Typically, the Artist chooses a subject and source that not only tell strong elements of his biography, but may also be linked to his true name by transitive etymologies. The surname Maur, St Maur, or Seymour, is variously denoted or emphasized as custom, more, mind, habit, observance, will, manner, and breach (mar), and these are coupled to the themes of birth, nature, and origin. The bundling of these nouns in a fairly short space allows them to reinforce one another, so there is no question of the the writer's intent — HAMLET is "to the Manner borne" even if he is also ~ to the Manor born ~ . This 'bundling' of synonyms meaning (English) mores, or *(Latin) mos, moris, mores*—and directing the reader to the Artist's true name, St Maur—allow them to emphasize one another, and is a strong element of Varronian Wordplay.

In *Hamlet* ***I.4 8-12*** we find the problem presented to 'The Author' by a false name and lineage. Oxford, as HAMLET, reveals at the autobiographical level of interpretation, the corruption caused by a particular error in his Nature that is not of his own making. By this error, a usurping Danish king—modeled on Robert Dudley—assumes the role of Regent. He becomes HAMLET's/Oxford's master, and a leech upon the finances of the State. The setting is the castle of Elsinore, Denmark, standing in for some English palace. Newly crowned 'King' CLAUDIUS "takes his rouse, keeps wassail" *(I. 4 8);* and though it sounds festive, there is likely double-entendre in which "rouse" may indicate the shaking of a porcupine in warning. I suggest this alludes to the Grey-Sidney-Dudley 'Porcupine' alliance against the Crown Tudors. The martial "kettledrum and trumpet" *(I. 4 11)* sounds as he "drains", *(L) ducere*: 'draws forth', his hornéd "draughts of Rhenish" — *(Danish) Ren,* (see *OED*, *etym.* [English] rein: 'horn') (E) oxen, rother, or ram. Perhaps Oxford had better die/*morior* than ~ grunt and sweat under such a vVere-y life. ~ *(Hamlet III.1 77).* But then again, he might immortalize the infamy of Dudley's gang … as long as **"we have Wits to read"**.

Hamlet *I. 4 8-38*

HAMLET

8 The King doth wake to night, and takes his rouse,

~ **The King** [*(Latin) rex*] **doth** [*? wp* Do'T[a]), reversed Tuda(h).] **wake** [*(L) vigilo:* 'to be watchful, vigilant'] **to night** [*(L) nox: II. A* 'darkness, confusion, gloomy condition']**, and takes** [*(L) sumere: surname* St Maur,] **his rouse** [*(L) comissatio:* 'a Bacchanalian revel, and the succeeding nocturnal procession'—**revel** is commonly used in Shakespeare as a metonym for the reformation of Tudor *(re + vel:* 'twice-or'); hence "rouse" marks a triumph, *see l.12.*]**,** ~

~ The King keeps vigil in this darkness, and as'Sumes his Tudor, ~
~ The King Do'th vigil in this darkness, and captures his Tudor, ~

➤ Consider the use of **Varronian Wordplay**, as seen in 'Oxford', to relocate or redirect meaning by double-entendre. In the interplay of near synonyms or homonyms, he can achieve richness of diction, avoid obvious repetition and still indicate the importance of an idea, and most importantly, play with ideas related by either genuine etymology or folk etymology. Latinate, or Latin derived words, with a greater numbers of syllables and more specific definitions than English analogues, lend themselves to such games. The Artist can transfer the word from its precise literal meaning to some derived definition in which a metaphor is only confirmed by common and repeated use. A Latin root is often the decisive element. This device seems very flexible; tenuous metaphor may be restated to direct the reader to a more precise idea. This is done by considering nearby words that clearly reinforce meaning. Varronian Wordplay allows a verse to take on a life of its own — it fulfills itself, and self-corrects. That does not mean there is only one conceivable interpretation; Oxford produces ambiguous verse that can be adjusted within certain limits, but the general rules he has given always apply — see *Shakespeare's Will*, Oxford-Seymour.com .

➤ This passage describes a carouse—'a drinking bout', as King CLAUDIUS drains many a glass to his own health. By sleight of context, it reveals a usurper toasting himself for his triumph over

John de Vere, 16th Earl of Oxford. Earl John was a key individual in the accession of Queen Mary I and the capture of John Dudley, Duke of Northumberland (CLAUDIUS'/Leicester's father).

Oxford/Shakespeare's names the tyrant 'CLAUDIUS'—a murderous, incestuous, thieving, brother of KING HAMLET—by a pun on 'Cloud'-*ius*. This plays well on the (Middle English) **dulle**, (E) dull: *7a* 'not clear, bright; obscure, dim', *7b* 'of the weather; overcast, gloomy'—cloudy. A disyllabic Dulle also plays on Dudley. Dudley and his Grey, Sidney (Suffolk-Tudor) allies, were nominally aligned with more extreme Reformists on the European Continent, and felt the Anglican Church had not sufficiently distinguished itself from the Roman Catholics. The 'Puritans', a group including various of the more radical Protestant ideologies, were seen by our Writer as sour, dour — and there is small evidence he felt they should be beaten like dogs, with implied paronomasia on *(L) canis:* 'dog' and *(L) canus:* 'grey'/*surname* Grey *(Twelfth Night II. 3 131)*. Hence CLAUDIUS may represent a dull, dim, gloomy, (pseudo-)Puritan. See further comments at *I.13*.

9 Keeps wassels, and the swaggering upspring reels,

~ **Keeps** [*(L) custodio:* 'to watch, keep, guard'] **wassels** [(English) round, (E) toast, *(L) homini propinare: 1* 'to drink to one's health, to pledge'; (E) toast: *(Fr) rôtie: 'Boire, porter de toasts (rôtie) et chanter'* = ~ Drinking, to bear (convey, to bring forth) rounds and to sing ~ , referring to *wordplay* (E) round, *(L) rota:* 'wheel', and *(L) orbis:* 'the circle of the world', *wp (L) Bis:* 'two, twice' + *Or(um)*—hence Two-d'Or, Tudor; *wordplay (L) orbus:* 'parentless' and *(L) orba:* 'orphan'; likely wordplay on *(Fr) psaumes:* 'psalms', and thus forming a verb *(Fr) psaumer:* 'to sing psalms', with *wp* St Maur; I suspect there is also wordplay on (E) vassal: *1a* 'in the feudal system, one holding lands from a superior on condition of homage and allegiance', playing on the exchange of letters w and v.]**, and the swaggering** [*(L) glorior:* 'to glory, boast, vaunt, brag', *Varro wp (L) gloria:* 'fame, renown, praise'—report: ~ Tudor ~ , alluding to the metonym 'Gloriana' for Queen Elizabeth I.] **upspring** [*(L) ortus:* 'a rising of the heavenly bodies', 'from east to west—the sunrise (son-rise), *II.* 'a rise, beginning, origin'; further alludes to the rising of *(L) Ver:* 'the Spring (season)'] **reels** [(E) reel, *v.1* 'to whirl or wheel around; to spin or appear to spin'—*(L) verso:* 'to turn, twist, whirl about violently']**,** ~

*~ **Guards Tudor's orphans, and Gloria's Tudor-Vere'So,** ~*
~ Guards Tudors, and Gloria's Tudor's Verso, ~
~ Guards Tudor vassals, and Gloria's Springing re-Vere'sals, ~

➤ Commenters in the Furness *Variorum* agreed this "upspring' describes a dance like the German *hupffauff:* ~ upspring ~ , but, of course, Oxford has a different view of "springing things" *(see Venus and Adonis, l.417)*, especially as they Spring, boast, and rotate — alluding to '*Vere-so'*.

10 And as he drains his draughts of Rhenish down,

~ **And as** [*wp (L) simul, semul:* 'at the same time', *wordplay surname* Semel, a variant of St Maur and Seymour.] **he drains** [*i.e.* (E) kill: *3d* 'to consume, specifically, to empty (a bottle of liquor)'; *(L) exhaurio: I. B* 'to empty out', *II. A Trop.* 'to take away, remove', *II. B* 'to exhaust, bring to an end' < *(L) haurio: 2* 'to pluck out, draw out', 'to swallow, devour, consume'—(E) devour, *wp* deVere, speaking of the Writer's change of identity.] **his draughts** [(E) draft: 'the drawing off of a detachment from a larger body, for a special purpose', *alt.* (E) draught, draft (beast of draught): 'a horse or other animal used for drawing a cart, plough, etc.', here, an Ox.] **of Rhenish** [wordplay rein: 'the reindeer < *(Danish) ren* with derivation out of Indo-European base, as in ram, rother, hart..on account of its antlers or 'horns', < *(German) rind:* 'having horns' + deer: (ME) deor, déore, *wp* de'Or; *wp* Reign De'Or] **down** [*(L) deorsum:* 'downwards', *II.* 'down, below'; *(L) de:* 'down from', *wp* de Ox—*surname* de Vere, Oxford.]**,** ~

*~ **And as he kills his drafts of Rennes de'Orsum,** ~*
~ And as he con-Sumes his hornéd Tude'Orsum, ~
~ And as he de'Vours his hornéd de'Or deorsum, ~

➤ Take note of this elegant use of transitive Varronian wordplay, in which "draughts of Rhenish" works well for ~ hornéd Oxen ~ as well as 'draws of Rhine wine'. However, Oxford is alluding to

the council of Rennes (Brittany), the real subject of CLAUDIUS' triumph. He aims at retribution for the overthrow of Richard III by the Earl of Richmond (to become Henry VII). John de Vere, 13th Earl of Oxford, attainted and imprisoned by King Richard, was among the four 'rebel' leaders Richard feared most. Oxford escaped prison and roamed France for a number of years; he later joined Richmond at Bosworth Field *(August 1485)* and was a decisive leader in Henry's victory. This places CLAUDIUS, by allegory, as a confirmed if not implacable Yorkist.

➤ At the 1st level of interpretation *(see Shakespeare's Damnation, p.11,* Oxford-Seymour.com), in which 'Shakespeare' is entertainment, CLAUDIUS may be seen as a heavy drinker who finds excuses to carouse, even while his country makes preparation for imminent war. At the 2nd level, Oxford may reflect the experience of his brother-in-law, Peregrine Bertie, 13th Baron Willoughby de Eresby *(1555-1601)*, and his time at 'Elsinore', Denmark, in 1582. At the 3rd and most biographical level, we discover by allegory that CLAUDIUS celebrates his revenge over the Lancastrian forces of Beaufort-Tudor and de Vere.

➤ There are several "Great Ones" *(Othello I. 1 8)* who attempted to obtain or gain control of estates belonging to the Earldom of Oxford, and I suspect the character of CLAUDIUS represents, in part, all such thieves: Edward Seymour (Protector Somerset), John Dudley (Northumberland) and Robert Dudley (Earl of Leicester). Leicester assumed a degree of control during the minority of Edward Oxenford *(1562-71* — though, in truth, his minority should have ended in *1569),* and William Cecil, who drained Oxford's estate to the extent he could, obtained great chunks of the Earldom for a fraction of its value.

➤ The *Thomas North Thesis*—that translator Thomas North *(1535-1604)* wrote the plays of 'Shakespeare', or at least the lion's share—falls apart in the clear representation of Robert Dudley, Earl of Leicester, as CLAUDIUS, the usurper of *Dano-Marci* (the Crown Tudors). Oxford quietly accuses Leicester of killing a king, probably Edward VI, and marrying his Queen — an imprecise description of the murder of young Edward, and the long term domination of Elizabeth I by Dudley; but we can be reasonably certain North would not suggest such an association and risk Dudley's patronage of the North family.

11 The kettle Drum and Trumpet bray out

~ **The kettle Drum** [(E) kettle-drum, *(L) tympanum, **tambour**—wp* ~ **tame boar** ~; (E) kettle, *(L) aenus:* 'a small bronze *(aes, aeris)* vessel'; *alt. (L) tympanum,* alluding to *(L) tympanites:* 'a kind of dropsy *(hydropsy)* that swells the body like a drum'—now called *edema—(L) tumere:* 'to be swollen, to be puffed out, inflated' ; (E) dropsy: *figurative 2* 'insatiable thirst', *wp, timesis* Tu-Mere] **and Trumpet** [*(L) **cornu**:* 'a horn', 'a crooked growth on the head of many mammals'—*wordplay (L) cornus/**corona**:* 'horn'; *II. Trop.* 'as an emblem of power, courage, strength (a figure taken from bullocks)'—*(L) vires:* 'force, power', *2c* 'hostile strength, violence'; (E) courage: *2* 'what is in one's mind or thoughts, what one is thinking of or intending', *3d* 'boldness', *3e* 'sexual vigour and inclination, lust'] **bray** [*(L) **contundere**:* 'to beat, break to pieces'; (E) bray: *1b figurative* 'from Bible, *Proverbs XXVII, 22 (Coverdale transl., 1535)*, "Though thou shouldst bray a fool with a pestle in a mortar like oatmeal, yet will not his foolishness go from him"] **out** [*(L) effero: II. Trop.* 'to set forth, spread abroad, utter, publish, proclaim'; *wp (L) **aut**:* 'or', 'compare *vel*'] ~

*~ **The Tame Boar and Crown—T'utt' O'er** ~*
~ The Increase and Intent proclaim ~
~ The Swelling and Lust pound out — ~

12 The triumph of his Pledge.

~ **The triumph** [*(L) victoria:* 'victory', *(L) victor:* 'master', 'success',] **of his Pledge** [*(L) pignus:* 'a pledge, security, mortgage', *II Trop.* 'a pledge, token, assurance'; *(L) cautio: II.* 'in law, that by which one places himself or another in safety, an obligation, security, bond', likely wordplay on *(L) verres:* 'a boar-pig, swine'—likely wordplay on (E) swinish or piggish, thus piggishness, with the assurance of *surname* Vere/*verres* as his security.]**.** ~

~ The mastery of his Verres. ~
~ The victor of his Bond. ~

Once More:

8 ***~ The King keeps vigil in this darkness, and as'Sumes his Tudor, —***
Guards Tudor's orphans, and Gloria's Tudor-Vere'So,
10 ***And as he kills his drafts of Rennes de'Orsum,***
The Tame Boar and Crown T'utt' O'er —
12 ***The mastery of his Verres. ~***

8 *The Regent keeps vigil in obscurity, and as'Sumes his Tudor —*
Guards Tudor Orphans, and So Gloria's Tudor-Veres,
10 *And as he con-Sumes his hornéd Tude'Orsum,*
The Increase and Intent proclaim
The victor of his Bond. ~

There are few passages, even verses, without significant personal and historic information.

Hence, we learn by double-entendre that CLAUDIUS drinks to memorialize a specific event — an event little understood by many historians, but of great significance. CLAUDIUS' "triumph" is, no doubt, related to events of the Wars of the Roses, and particularly to "the council of refugees held at **Rennes** in Brittany". At the cathedral of Rennes, Christmas Day, 1483, Henry Beaufort-Tudor *(1457-1509),* Earl of Richmond, pledged to marry Elizabeth of York *(1466-1503),* eldest daughter of King Edward IV, if he should succeed in deposing King Richard III. Richmond, with the help of his lead commander John de Vere, 13th Earl of Oxford, with that of Henry Stafford, 2nd Duke of Buckingham, and with Sir William Stanley—who decided on a fateful change of allegiance during the battle of Bosworth Field—was able to secure the English throne. Therefore we find opposing "pledges": by RICHMOND (later Henry VII) to ally the warring Houses of Lancaster and York by marriage — and of Leicester / CLAUDIUS, to avenge the executions of his forebears. *(The de Veres of Castle Hedingham;* Verily Anderson, 1993 — The Wars of the Roses, pp.100-117).

John de Vere *(1516-62),* 16th Earl of Oxford, would further offend the Grey-Dudleys by giving critical military assistance to Princess Mary Tudor (Queen Mary 1st) in 1553, leading to the capture and death of Robert's father, John Dudley, Duke of Northumberland *(1504-53)*, and of Queen Jane Grey-Dudley, her husband Guildford Dudley, and Francis Grey (her father).

The 'disciplines of the Wars', as FLUELLEN would often say in *Henry V, i.e.* the ~ punishment of the Vveres ~ , plays on (E) discipline, < *(MFr) disipline:* 'punishment (c.1100)', as 'learning, instruction (c.1200)', and 'knowledge of military matters (c.1400)'. We find the same subterfuge in *Love's Labour's Lost* with information of Oxford's two fathers—his natural father Thomas Seymour/HOLOFERNES, and 'godfather', John de Vere/NATHANIEL—which disguise the intent of Oxford's allegory —

HOLOFERNES "Sir, tell not me of the Father; I do fear colourable colours" *(LLL IV. 2 145)*

HORATIO — The *(Latin) Oratio:* 'speech, language, utterance'; *(OED) n.2* 'rhetorical or eloquent language'. HORATIO performs as a foil for the thoughts of HAMLET, but his actions have no force *(vis/vir).* I cannot overstate stylization, in this case, skillful and modern constructions in 'Shakespeare'. Students will hardly believe the Artist created multiple personas to characterize his own varied identity; it seems too modern.

We delve into the subject of synchronicity as we note the frequency of words meaning the customs, modes, and mores of a people; and this set piece deliberately confuses two likely contexts. Prince HAMLET appears to play on the pun of manner/manor when remarking:

"though I am a native here, And to the **manner** born"

We identify the word as 'manor'—meaning that HAMLET is fortunate in his birth—though it is clear he would have been 'to the Palace born'. (E) manor is defined: *3* 'the lands belonging to or under the jurisdiction of a feudal lord, *2* 'the principal house of an estate'. A 'manor', though noble, was still beneath the condition of our Prince. H. H. Furness attached little significance to the spelling—'manner' or 'manor' *(p.79)*—but I say, (E) manner, in a variety of forms in *Hamlet,* denotes the surname **More** of our St Maur Poet.

13 Is it a custom?

~ **Is is a custom** [< *(Latin) consuetus:* 'things which one is accustomed to; used to; customary'; *(Latin)* ***mos, moris (mores*** *— reversed* ***Semor)****: II.* 'The will as a rule for action, custom, usage, practice, habit', *II. B* 'conduct, behavior', *III.* 'manner, mode, fashion']? ~

~ Is it a More? ~

HAMLET — In the semi-legendary story of Lucius Junius Brutus (6th century BC), seen briefly in *The Rape of Lucrece (ll. 1807-41)*, a prominent Roman puts aside his mask of foolishness which had been used to conceal his political opposition to evil Prince Tarquin. Tarquin had violated Lucrece, and Brutus led Lucrece' husband Collatinus and friends to avenge the wrong. More directly, Oxford's *Hamlet* retells a similar story—***Amlethus*** ('the Fool', 'trickster'), from the *Gesta Danorum* by Saxo Grammaticus *(c.1150-1220)*—in which the protagonist avenges his father's murder, but must 'play the fool' to avoid the murderer's suspicion.

The character study of Hamlet is built around linguistic relationships. He lacks advancement; the natural Succession that is due him has been blocked by CLAUDIUS. He is thus "fat, and scant of breath" *(Hamlet V. 2 271;* GERTRUDE), ~ fat and out of condition ~ . Oxford plays first between the ideas *(L)* ***obesus****, obedo:* 'fat, stout', and *(L) obedientia, oboedio:* 'to obey, to yield obedience'; he is ~ forced to obey ~ . Oxford as HAMLET is also *(L)* ***claudico****: I* 'to be lame', *II* 'to be wanting, incomplete, defective', 'to be out of condition', also *(L)* ***claudo****: II.* 'to enclose, surround, hide, imprison, confine'. He suffers from 'Claudiness', is 'shut in', 'he is blocked, cut off, prevented'—*(L) cludo, occludo:* 'to restrain', *II Transf.* 'to prevent from speaking'. Ah! there you have it—Tongue-tied by Authority! Further wordplay is implied in 'breath' *(L) spiritus, anima:* 'soul, vital principle'. HAMLET is 'out of spirit', out of 'soul', and out of the ~ heir/*wp* air ~ . He is dispirited, suffering from loss of soul by way of CLAUDIUS / Robert Dudley, Earl of Leicester. The intent of the writer is confirmed by a range of meaning denoted by the Latin, and all must converge on the HAMLET's story and the story of Oxford, Edward Tudor-Seymour.

I marry is't;

~ **I** [(E) Ay: 'ever, always; at all times, on all occasions'; *alternate, wp (L) I:* 'the Roman symbol for One'] **marry** [*wordplay (wp), surname* Maur + -y, *suffix 1:* 'having the qualities of; much the same idea as -ish'] **is't** [*wp i. :* 'obsolete, the earlier equivalent of i.e. *(L) id est:* 'used to introduce an explanation of a word or phrase'; notice it also completes the surname St Mar.]; ~

~ Ay, St Maur-ish that is; ~
~ One St Maur-ish, that is; ~

14 And to my mind, though I am native here,

~ **And to my mind** [*(L) modus:* 'way, manner'—of thinking; *(L) via, ratio:* 'judgement, understanding, reason'; *alternate (L) meminisse, memoria: wordplay* 'to remember, recollect, to be mindful', *wordplay (L) simul:* 'at the same time'; *alt. (Latin) mens:* 'mind, disposition', *II. B* 'mind, understanding, reason, judgement', possible transitive wordplay, (E) mens : *(L) virum*]**, though** [*(L) licet:* 'it is lawful, it is allowed or permitted', likely preparing the case for his own legitimacy, *II. Tr.* 'even if, notwithstanding'—introducing a subordinate proposition without abandoning the main proposition'; (E) licit] **I am** [*timesis (L)*

sum, 1st syllable of surname~ Sum'Or ~ St Maur] **native** [*(L) verno: II Transferred* 'native'; *(L) nativus: II Transf.* 'imparted by birth, inborn, innate', *(L) naturalis:* 'by birth', 'natural, illegitimate *(= nothus)*' —*(L) nothus:* 'illegitimate, bastard, born out of wedlock' ; *(L) indigena:* 'native, indigenous', *syn. Latini, Latinigena:* 'one born in Latium', 'a Latin, Roman', *wordplay* Room-man/Moor-man.] **here** [*wordplay* (E) heir]**,** ~

~ ***And to my Mores, although a*** *[lawful]* ***Natural Sey-Moor heir,*** ~
~ *And to my judgement, although I am innately Heir,* ~
~ *And to my mens, though I am a service born heir,* ~

15 And to the manner born: It is a Custom

~ **And to the manner** [*(L) ratio, modus, via; mos; modum, more*] **born** [*(L) natus:* 'born'; *wordplay (L) fero: II. Trop.* 'to bear, carry, bring'—(E) ferry, *wp* (E) fair, fare, *(Latin) facere, (French) faire, (Italian) fare: 'to do'*, often played as To-do[r], Tudor.]**: It is a Custom** [*(L) mos, moris (more): I. A* 'manner, custom, way', 'humor, self-will', *I. B* 'conduct, manners, morals'] ~

~ ***And*** *[to]* ***Tuda' Mores born: It is a More*** ~
~ *And to the Maurs proceeding: It is a Maur* ~

➤ The theme of this passage is HAMLET's birth, yet it begins ostensively with a discussion of customs or mores. Note the subject alters to foreigner's distaste for this Danish more at *line 17*. *Lines 19-38* detail the offenses caused by such mores. It is an article of faith for me that Oxford/'Shakespeare' has attempted to preserve his lineage in the development of protagonists and other principal characters—and especially in the words of Fools. They tell us the truth of his life, and every word conspires to tell his name; it is in this way the tales become a kind of history. Thus, offenses are understood to be towards the Artist.

Horace Howard Furness *(1833-1912)* thought it mattered little whether manner or manor was considered—that one suggests the other. Perhaps; but manner may be synonymous with more: 'custom, manner, way', and manor is not. The Oxford-Seymour practice and HAMLET's method—Hamlet's Method—efficiently determine that manner is the correct word.

16 More honour'd in the breach, then the observance.

~ **More** [*surname, adj., pronoun* Maur, St Maur, Seymour] **honour'd** [*wp (L) aestimare: aestas:* 'summer'+ *mare:* 'sea'— ~ Sum-mare ~ , hence a pun on St Maur, Sommer, etc.; *(L) celebrare: II. C Metononym* 'to make known, to publish abroad'] **in the breach** [*(L) violatum:* 'profanation, violation'; 'desecration, **mar**' < *violo:* 'injury, dishonor, outrage'; perhaps *(L) femur infantum (wp femur infantum*—Semur infant.), referring to 'breech']**, then** [(E) then: 'conjunctive particle, Middle English to mid 1700's = than'] **the observance** [*(L) mos, moris; wp (L) observare, spectare — **intueor**: II. A. Tropical* 'to regard, observe, consider', *wordplay* ~ in-Tud'Or ~ *(L) in: prep.* 'in, to, towards' + *surname* Tudor.]**.** ~

~ ***Mor 'e St Mare in the Mar than the Tudor.*** ~
~ *More known in the maring than the More.* ~
~ *More St-Mare'd in the Mar than the Tudor.* ~

➤ "Observance", *(Latin) mos, mores.*

➤ Dyce, Rev. Alexander *(1798-1869)* from *Remarks*, p.210: "I once heard an eminent poet maintain that this line, though it has passed into a sort of proverbial expression, is essentially nonsense: 'how' said he, 'can a custom be honoured in the breach?' Mitford argued *(Gentleman's Maga. Feb. 1845)*: "The meaning is: 'It is a custom that will more honour those that break it than those who observe it.' It is apparent that the whole set piece, including *ll.17-38*, makes better sense as consistent with Oxford's self-identification as 'The More'. There has been speculation as to why these perfectly 'Shakespeare' and 'Tudor-Seymour' lines should have been omitted in the *First Folio*—perhaps a sense of economy? But without the important line 30 in which "plausive manners" (Verisimility) are culled from the more customary *mores,* we miss key information.

As with virtually every set piece in Oxford/'Shakespeare', a 'Supra-text' may be produced in which the Writer's 'Tudor-Seymour—Not Vere' identity is demonstrated by "well-proved wit". When Oxford goes on a rant—especially with regard to descent, birth, or origin—he covers the subject so thoroughly, you'd think he has something on his mind …

HAMLET speaks of primogeniture from Esau and Jacob, and Pharez and Zarah. *(Genesis)*

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17 This heavy-headed revel east and west

~ **This heavy-headed** [*i.e.* (E) *2* 'dull, stupid', likely playing on (ME) dulle, ~ dul'le/*surname* Dudley, who appears to be the type for CLAUDIUS.] **revel** [*(L) revelo: I* 'to uncover, lay bare', *II. Trop.* 'to disclose, reveal'; *wp re:* 'again', *II. Trop.* 'a restoration of a thing to its original condition' + *(L) vel:* 'or'—*(L) orum, aurum:* 'gold', as emblem of Tud'Or—hence a *wp 'Re-aurum'* of Tudor, from Crown Tudor to Grey-Suffolk Tudor, entailing the 'traducing' of Tudor to 'de Vere'(?); generally it is a re-Ord'Or'ing.] **east** [*(L) oriens, orientis terrae, wp Or (orum) < (L) orior:* 'rise, get up', *II Transf.* 'to come forth, to have one's origin or descent, to arise, proceed, originate'—(E) accede] **and west** [*(L) occidens, wp (L) occidere:* 'to strike down, to strike to the ground', 'to go down, die, be ruined'—hence, ~ a setting sun/son ~ , ~ a declining son ~ , *wp* Ox'id-ens; a (E) reversion: *Law* 'an estate granted to one party and subsequently granted..to another; the right of succeeding..to such an estate']

~ This Dudley re-Ord'Or-d accession to re-Vere'sion ~

~ This Dudley Two-d'Oring from rising up to Ox'ydens ~

➤ "Revel" is wordplay: *(L) re: II. 3 Trop.* 'a repetition of an action' + *(L) vel:* 'or', hence Two-d'Or. "Well"/*vel* has significance as a syllable of Tudor. and Seymour. The phrase "east and west" is a standard trope for 'rising and falling' — the rising and setting of the sun (son).

18 Makes us traduced and taxed of other nations.

~ **Makes** [*(L) facere, (Italian) fare:* 'to make, to do'] **us traduced** [*(L) traducere: II. Trop.* 'to lead, bring, or carry over, to transfer', *(OED etym.)* 'to lead along as a spectacle, expose to scorn'—*(L) traductio: B.1* 'making a show of, public disgrace, as leading along in Triumph'] **and taxed** [*(L) hominem rei incusare:* 'to accuse one of something', 'to complain of, find fault with', ***insimulare:*** 'to make a plausible charge (true or false) against a person', *accusare:* 'to make complaint of', *II. A* 'to call one to account'] **of other** [*(L) alius: II. E* 'of another kind or nature, different'—*alium facere:* 'to make different, to change, to transform'] **nations** [*(L) gens:* 'families united together by a common name', *genus:* 'birth, descent']**.** ~

~ Makes us (Tud'or) s'cornéd and accused of transformed origins. ~

19 They clepe us drunkards and with Swinish phrase

~ **They clepe** [(English) *3a* 'to call by the name of, name'] **us drunkards** [*(L) homo ebriosus:* 'a drunkard, sot', (E) sot: *A. 1* 'a foolish or stupid person, a fool', *2* 'one who dulls or stupefies himself with drinking' —*(French) sot:* 'silly, foolish'—*(L) morio*—(E) moria; *alt. wordplay (L) Hebræus:* 'Hebrew'—Jewish, ~ T(ch)u-ish ~ *(1 Henry IV II. 4 172)*] **and with** [*(L) cum: wp, timesis* sum, Som.] **Swinish** [*(L) suillus:* 'of or belonging to swine'—*wp* (E) swill: *3a* 'to drink freely, or to excess, like hogs devouring swill'; *alt. (L) verres:* 'a male swine, boar-pig'] **phrase** [*(L) locutio:* 'speech, discourse', *II. Transf.* 'an utterance, mode of expression'; *(L) sermo:* 'speaking', 'conversation, discourse', *wordplay* ~ Semor ~ , *surname* Seymour.]

~ They name us Sots and with s'willing Verres of T'utterance ~

~ They name us T'chu-ish and with de Verre-ish phrase~

~ They name us Fools and some Swilling St Maurs ~

➤ "Swinish phrase" likely refers to two different phenomena at the distinct levels of interpretation. A general allusion (2nd Level of Meaning; see *'Shakespeare's Damnation,* p.11–"Three-fold …") seems to point to the use of 'Sweyn' as derived from the Christian name *(Danish)* Sven or Svend: 'young man, young warrior' < *(Old Norse)* Sveinn. Hence, HAMLET likely puns on the name Sveinn as a

metonym for Scandinavian Princes. In English we have the related word swain: *2* 'a male servant, serving man', and *3* 'a youth, a boy', and find common sense with *(L) verna:* 'a slave born in the master's house'. A more specific and biographical allusion is understood (at the 3rd Level of Meaning) from "Swinish" as epithet for the surname Vere < *(Middle Dutch)* ever, (E) ever: 'a wild boar', apparently a cognate of *(L) verres, aper:* 'a wild boar'. In this, our Oxenford points to the servant nature the surname 'de Vere' imposes when placed in the House of Tudor; he suspects he will be subject to the will of Cecil and Dudley masters (see *Hamlet Variorum,* HUNTER and CLARENDON, Vol. 1, p. 80).

20 Soil our addition, and indeed it takes

~ **Soil** [*(L) inquinare:* 'stain, pollute', *(L) maculare:* 'to make spotted', likely pun on soil and swill; *II. Trop.* 'to defile, dishonor, disgrace'—(E) teint, taint, attaint: < *(L) attinctus:* 'dyed, stained', indicating (E) attainder, the extra-legal condemnation of Admiral Thomas Seymour and, incidentally, to the Artist.] **our** [*wp, timesis* ~ the 'golden syllable', common to *surnames* Tudor and Seymour — the Or addition is ***Regius***.] **addition** [(E) *4* 'Something added (more) to the name of a person as an indication of rank, achievement; a title, a form of address'—Oxford makes a glancing blow to the loss of his own Royal status.]**, and indeed** [(E) adverbial form verb do, "the name of action" associated with the surname To-du(r).] **it takes** [*(L) sumere, adsumere:* 'to take up, receive'—also, 'like *arrogare:* 'to usurp, to claim, assume, arrogate'; Varronian wordplay reinforces with "height"/*summus* (following line), playing on surname St Maur.] ~

~ Attaint Ore Summation and Tu-dor, it as-Sumes ~
~ Attaints Our rank and Tudor, it arrogates ~

21 From our achievements, though performed at height,

~ **From** [*(Latin) de:* 'of, from', 'departure, removal'] **our** [*wp* < *(L) orum, aurum, (French) or:* 'gold', *II. metonym A.* 'things made of gold, a golden vessel'] **achievements** [*(L) confectio:* 'a making, producing, arranging, composing']**, though performed** [*(L) exsequi:* 'to be carried out', hence *exsecutus:* 'executed'] **at height** [*(L) summus:* 'the top, summit', *II.* 'that which is the most important, prominent', 'the main thing, chief point, principal matter' < *v. superus, wp, surname* Seymour, St Maur, punning on *sum + muris*.]**,** ~

~ Fair De'Or offspring, though executed at St Maur, ~
~ To do'r offspring, though carried out at Summa(h)s, ~

22 The pith and marrow of our attribute.

~ **The pith** [*(Latin) medulla:* 'the innermost part, best part, quintessence'; *sententiosus:* 'full of meaning, suggestively', 'signification'; likely play on *(L) modus, mensura*] **and marrow** [As with "pith", *(L) medulla*, this time suggesting the Mar/**Maur-O** inherent in St Maur.] **of our** [*wp, timesis* ~ the 'golden syllable', common to *surnames* Tudor and Seymour.] **attribute** [*(L) natura, natura, proprius*—(E) attribute: 'a quality or character considered to belong to or to be inherent in a person or thing']. ~

~ The quintessence and O'Maur of Or nature. ~

➤ I suggest Oxford here states that St Maur-Beaufort is the pinnacle of the Lancastrian line. It originated there, and he is the nearest to the Royal Line descending from Henry VIII — near in blood to Elizabeth Tudor and King Edward VI.

23 So oft it chances in particular men

~ **So** [*(L) hoc modo, sic modo* — ~ So'More, St Maur] **oft** [*(L) toties, totiens, wp* Tudo(h)s/Tudors; likely elision of 'So oft' to Soft = *(L) mollis:* 'soft', an attribute of *surname* Seymour—Morris by playful etymology.] **it chances** [*(L) fieri:* 'to become' (passive form *facere)—fit ut:* 'it happens that'] **in particular** [*(L) singularis:* 'unique, matchless, unparalleled, remarkable'; *(L) praecipuus (praecipio):* 'that is taken before other things', 'particular, especial', *Transf.* 'special, chief, principal, extraordinary', likely playing on *(L) princeps:* 'the first, chief, most eminent'] **men** [*(L) vir, virum—wp, surname* Vere.] ~

*~ **So'ft Tudors (it becomes) in singular** vVeres ~*
~ Moll, as it happens in principal Veres ~

➤ Oxford commonly puns on (English) man, men = (E) were < (Old English) wer, *(Latin) vir;* v is pronounced as w in Latin — he indicates the surname Vere, hence (E) were and *(L) vir* sound quite similar. Oxford is an extraordinary man; as Gabriel Harvey wrote, and as quoted by Thomas Nashe *("Three Proper, and **Wittie**, Familar Letters"),* he has — :

"A little apish hatte, cowched fast to the pate, like an oyster, (E) pate: 'crown'
French camarick ruffes, deep with a whiteness, starched to the purpose:
Every one A per se A, his termes and braveries in Print, (E) bravery: 'display'
Delicate in speech; quaint in array; conceited in all points; (E) delicate: *(L) mollis:* 'gentle'
In Courtly guiles, a passing singular odde man." "passing singular + odd" : ~ Two ddo ~

(Harvey, Gabriel; from *Speculum Tuscanismi,* 1580 ; Nelson, Alan; *Monstrous Adversary*, p.226-29)

"In courtly guiles, a passing singular odd man :"
*~ **In Royal artifice, a Two'ddo-Vere** ~*
~ Every One A by reason of itself, A …~ *"A primum est"*

24 That (for some vicious mole of nature in them,

~ **That (for some** [*(L) aliquid: wp* ~ a liquid ~, *(L) **liquidus moles:*** 'the Sea' —*(Welsh) **môr,*** emblem of Oxford who assumes the identity of *Oceanus* (myth), son of *Caelum* (Sea-mor) and *Terra* (Tud'RR).] **vicious** [*(L) vitiosus:* 'faulty, defective, corrupt', *verb (L) vitio:* 'to injure, spoil, **mar**, taint'; *alt. wp (L) vicis:* 'change, interchange, alternate or reciprocal succession', *(L) vicem: B. 2* 'recompense, retaliation', *B. 3* 'the changes of fate, hap, condition, fortune'; *(L) versura solvere:* 'to pay debts by further borrowing' (*i.e.* (E) 'vicious circle'; *alt. (L) perditus:* 'to destroy, ruin, to squander, waste'] **mole** [*(L) **moles:*** 'huge, heavy mass, *II. Trop.* '**greatness**, might, power, strength'] **of nature** [*(L) **mos**, moris, mores: III. Transf.* 'quality, nature, manner', 'mode, fashion'; *(L) natura, ingenium:* 'an innate or natural quality'] **in them,** ~
*~ **That (for a marred Sea-Mawr nature in them,** ~*
~ That (for a Sea-Maur's changed nature in them, ~

➤ (E) mole: 'a spot or blemish on the skin', indicating the stain, or taint, that came to the Writer by the attainder of his father, Thomas Seymour. Alternately "Mole" is a metonym for Maur. *(Latin) moles: II. Trop.* 'greatness, might, power', *B. 3* 'a massive structure', and *(L) amplus:* 'great', 'more', and *(Welsh) mawr:* 'great', are synonyms. L may be substituted for R in traditional wordplay.

25 As in their birth, wherein they are not guilty,

~ **As** [*(Latin) 1. cum: I. C2 causal* 'with the circumstance, on the condition' *wordplay, pron. (L) sum; (L) cum:* (Of time) 'when, as, while, after, since'] **in their** [*(L) suus; wp* t'heir—hence: ~ As in the birth of the heir ~] **birth** [*(L) natus: II* 'birth, age, years' *(L) ortus: II.* 'a rising, beginning, origin', *wp, timesis* Or + Tus—Tud'Ors.]**, wherein** [*wp, verso (twisted about)* (E) wherein—in where— ~ in vVere ~ ; *(L) in quo, ubi*] **they are** [*wp* (E) are/*R(egius), R(egina)*] **not guilty** [*wordplay (L) sons:* 'guilty, criminal, a guilty person'; *alt. (L) noxius, sceleratus, nocens*]**,** ~
*~ **As Some heir-y Tu-d'Ors, vVere-in, they R not Sons,** ~*

➤ Once more, the theme of this set piece is birth. Oxford/'Shakespeare' carefully controls his subject as it 'migrates' to other unrelated themes. Varronian wordplay is used to answer questions that are asked secretively. The theme of customs and mores is redirected, several times, to the question of birth. "As" appears to comment on an almost random supposition, as if the Writer casts about for his subject — but in fact, the key line of the Shakespeare's Sonnets tell us: the theme is his name, "showing their birth, and where they did proceed."

26 Since nature cannot choose his origin)

~ **Since** [*wordplay, pron. (L) sum, (L) cum:* (Of time) 'when, as, while, after, since', as in *l.25.*] **nature** [*(L) natura: II. A Transf.* 'the natural constitution', *wp (L) indoles:* 'inborn or native quality', *wp* in-Do—native to the Does, the Tudo(h)s; *(L) ingenium:* 'an innate or natural quality', *wp (L) in-, prefix 4:* 'not' + *dolus:* 'a device, artifice, deceit'] **cannot choose** [*(L) eligere:* 'choose, elect'—*electus.*] **his origin** [*(L) origo: II. A Transf.* 'a race, stock, family', *(L) ortus: II* 'beginning'])

~ Since the native Tu-Doe cannot elect his family) ~
~ Since artlessness Does not choose his family) ~

27 By the o'ergrowth of some complexion,

~ **By** [*(Latin) ab-, prefix:* 'from, by (means of)] **the o'ergrowth** [*(L) obsitus, 2. obsero:* 'covered over'—*e.g. aër pallore:* 'darkened', *wp* ~ clouded heir ~ ; *(L) excrescentia:* 'morbid excrescences'] **of some** [*wp, timesis, 2nd syllable of Sey, St (Maur), (L) cum:* (Of time) 'when, as, while, after, since', as in *l.25.*] **complexion** [*(L) color: II. Trop.* 'external form, state, condition, position, outward show, appearance', *wp* (E) co-, *prefix:* 'together' + lor, *l'Or, d'Or*—To-d'Or; "some complexion"—*cum, sum* Maurus/Su-Maur; from *Variorum*—"CLARENDON: In the old medical language, there were four complexions or temperaments; the sanguine:, melancholy:, choleric:, and phlegmatic:"]**,** ~

***~ By the Clouding O'er of Some Co-l'Or,* ~**
~ From the darkening of Some Maur, ~

➤ Typical Melancholia—*(Latin) atra bilis,* Black Bile—a particular imbalance of the 'humours' as an attribute of Oxford/Tudor-Sey**mour** as derived from his Moorish / Maurish identity. Humoral Theory is now considered "purely imaginary".

28 Oft breaking down the pales and forts of reason

~ **Oft** [*(L) toties:* 'so often, so many times', *wp* ~ Tudors ~] **breaking down** [*(L) domo, domare:* 'to tame, to break', *II. Transf.* 'to subdue, vanquish, conquer'—(Eng.) dompt, daunt: 'to overcome, subdue, vanquish'] **the pales** [*(L) 1. palus* 'stake', (E) pale: *5.b figurative* 'a limit, boundary; a defense', *5.c* 'the limit of acceptable behavior' (mores); *(L) 2. palus:* 'a swamp, marsh, morass' < *(Middle Low German) moras, (Middle Dutch) moor; alt.* (E) pale: 'paleness, pallor'—the representative livery of Elizabeth Tudor was 'Pale and Green'.] **and forts** [*(L) arx, castellum:* 'a castle, fort, citadel', 2nd syllable surname Beaufort; *wp* contrast of colors—weak: *(L) debilis* (devils, de Veres) and strong: *(L) fortis:* 'strong' (Beaufort)—pale and vivid.] **of reason** [*(L) ratiocinatio: Rhetoric* 'an exercise of the reasoning powers, calm reasoning', likely wordplay *(Spanish) rey:* 'king', *(L) rex:* 'king' + (E) son]**,** ~

***~ Oft sub-Do'ing the Mores and [Beau]forts of Rey'son,* ~**
~ Tu'do(r)-Mares the Mores and [Beau]forts of Rey'son, ~
~ Often sub-Do'ing the Mores and 'Forts of Rey'son, ~

29 Or by some habit that too much o'erleavens

~ **Or** [*wordplay* 2nd syllable of Tudor and Seymour—the *(Latin) orum, aurum, (French) or:* 'gold'] **by** [*(L) bis:* 'twice, two', *wordplay* 1st syllable of Tudor < *(L) bi-, prefix:* 'having or furnished with two, ~ Two-d'Or ~] **some** [*wordplay* 1st syllable of Sommer, St Maur, Seymour.] **habit** [*(L) moris, mos, mores:* 'manner, custom, way, practice, fashion, wont'] **that too** [*(L) etiam*] **much** [*(L) magnus:* 'great'—*(L) amplius:* 'more', *(Welsh) mawr:* 'great'; *phrase* 'too much', *(L) nimis, nimium*] **o'erleavens** [*wordplay (L) amplius:* 'more than', 'over' + (E) leaven, *(L) fermento:* 'to cause to rise or ferment'] ~

~ Tu'Or Some Maur that More Or raises ~
~ Or, Tu, Som-More that so more Or'raise ~

➤ Wordplay on the natural increase whereby Two Mores may become three or more.

30 The form of plausive manners — that (these men

~ **The form** [*(L) figura, forma, facies,* sometimes *species,* or *genus,* 'in the sense of type, kind'—*(L) species: B. 1* 'a look, appearance, pretence, cloak, color'] **of plausive** [*(OED) 3* '= plausible', *(L) veri similis, verisimilis: (L) verus + similis*—(E) verisimilitude: '(having) the appearance of being true or real'] **manners** [*(L) more:* 'in the way of', ~ in the manner of ~] **— that (these men** [*(L) viri, virum:* 'men', metonym for *surname* Vere.] ~

~ The kind of More Vere-simility — that (these Veres ~

➤ While this entire set piece is constructed of the usual 'pro Tudor-Seymour' wordplay, it also features an outstanding example of 'anti Vere' counterpoint — not true antithesis, but the opposite of two possibilities.

31 Carrying, I say, the stamp of one defect,

~ **Carrying** [*(Latin) ferre, fero: II. A Trop.* 'to bear, carry, bring', (E) transport: *v.* 'to carry or convey from one place or person to another'; *wordplay—potentially confusing (Middle Dutch) vēre:* 'river crossing', (E) ferry: 'to convey over water', *(Post Classical Latin) feria:* 'a river crossing'—review *OED* for etymology—*wp (L) facere, (French) faire:* 'to do(h)', Tudo(r)]**, I say** [*wp, parenthesis (L) refero: I* 'to bear or carry back', *II. Trop. B3b* 'to repeat to oneself, call to mind, (mostly in Ovid)', *B3c preg.* 'to say in return'—to repeat (Tudear), 'wordplay on (E) peat: *n.2* 'a young girl, often as a term of endearment'—hence Two-d'Or.]**, the stamp** [*(L) nota, signum:* 'mark', (E) impress: *v.1* 'to produce a deep effect or impression on the mind or feelings', (E) *v.2* 'to compel (men) to serve in the arm..', *wp* impress/Empress.] **of one** [*wp (L) unus:* 'a single', *(L) homo:* 'a person, any individual'—*(L) vir:* 'a man'; *alt. (L) princeps:* 'the first man, first person'] **defect** [*(L) labes:* 'a spot, blot, stain, blemish, defect', often played upon as "lips" in *Venus and Adonis*.]**,** ~

~ Trans'Porting, I re'Peat, the Empress of Vere-ish taint, ~
~ Conveying, I'Tudor, the Mark of Princely stain, ~

32 Being Nature's livery, or Fortune's star)

~ **Being** [*(Latin) cum:* 'since, because, as', ~ it being the case ~ (causal)] **Nature's** [*(L) moris, mos, mores: III. Transf.* 'quality, nature, manner, mode, fashion'; *alt. (L) Natura < nascor:* 'birth', *II. Transf. A2* 'of character: natural disposition, inclination, character', *II. B2* 'Nature, i.e. the world, universe', *II. D* 'the natural parts, organs of generation'] **livery** [*(L) vestis: II. 1 Transf. '(Poetical)* a veil', *wordplay* le Vere,]**, of Fortune's** [*(L) Fortuna:* 'the goddess of fate, luck, or fortune'—*fortuna secunda:* 'favorable fortune', or *fortuna adversa:* 'mishap, misfortune'; likely to be identified with Elizabeth Tudor, and Oxford is *(Latin) Fortunae filius:* 'the child of Fortune'.] **star** [*(L) astrum:* 'star', *anagram* St Maur]) ~

~ As some More's le'Vere, or adverse fortunes St Maur, ~
~ As More's veil, of fortunes St Maur, ~

➤ Both RITSON and CLARENDON rejected Oxford's use of "star", with the former suggesting the intended word was 'scar' *(Variorum, p.82).* This shows these commenters did not understand the method used by the Artist. A key article of Oxford's etymological process is to resolve ambiguity by providing the proper solution close by in a passage. Why is "star" appropriate? Because the *(Latin) astrum:* 'star' is the married surname of his goddess *Fortuna — anagram aS truM > St Maur.*

"Nature's livery" and "Fortune's star" in this instance are both perfect truths; no question of one or the other arises; both characterize the quality of the "star" *(32)* and "defect" *(31);* and both are as "pure as grace", ~ *merus* as Mer-Sea ~ .

33 His virtues else, be they as pure as grace,

~ **His virtues** [*(L) virtus, virtutes(?), wp, surnames* Vere-Tudors.] **else** [*(L) alius: II. E* 'of another kind or nature, different']**, be they as** [*(L) ut sint, wp* ~ how be it ~] **pure** [*(L) merus:* '[root *mar-,* to gleam; *cf. marmor, mare,* hence bright, pure]', 'pure, unmixed, unadulterated', *B Transf.* 'bare, naked', *II. Trop.* 'pure, true, real, genuine', (E) mere: 'of people or their language: pure, unmixed'] **as** [*(L) idem ac:* 'the

same as'] **grace** [*(L) gratia:* 'favor, esteem, liking, love'—(E) grace: *1d* 'an individual virtue or excellence which is regarded as divine in origin'], ~

~ His Vere-Tudor's alias, how be it the Same-Mere as Mer-Sea, ~
~ His Vere-Tudor's alias, how be it the Same-Mere as Mer-Sea, ~

➤ Virtue, *(L) virtus, virtutes,* is a mixed attribute, and self-contradictory metonym, for his Vere and Tudor surnames—his adulterated identity—as it appears often in Oxford's 'Shakespeare'. Contrariwise and counterpoised to this hybrid epithet is a quality 'pure' as divine grace—(E) mercy—Cy-mer, *merus, ~ sumer ~* , Seymour.

Oxford often refuses to name (directly) individuals who have caused him genuine injury. Instead, he assumes the role of an antagonistic 'de Vere'-like character, whose false identity shoulders the burden of guilt in crimes against his true St Maur identity. He divides his IAGO *alter ego* from his MOOR ego. This seems generous to me.

An interesting note, as long as we're speaking of metonyms with mixed attributes … the name Francis Meres is a perfect pun on the twin Pollux and Castor-like *'Vir-tutes'* of Oxford — food for thought. Tudor, meaning the Queen, may be content to adulterate identities, but not St Maur.

34 As infinite as man may undergo,

~ **As** [*(L) tam … quam:* 'as … as', so … as'] **infinite** [*(L) immensus:* 'immeasurable, boundless, vast', folk etymology of *(L) moris, mores < root ma-:* 'measure'—related to use in *Measure for Measure,* ~ More say-More ~] **as man** [*(L) vir: wordplay, surname* Vere] **may** [*(L) possum facere:* 'to be able to do'] **undergo** [*(L) perferre:* 'to bear or carry through', *II. Trop. D* 'to bear, suffer, brook, submit to, endure'], ~

~ So measureless as Vere may en-dure, ~
~ So more-less as Vere is able Tu Do, ~

35 Shall in the general censure take corruption

~ **Shall** [*(L) necesse est:* 'it is necessary'] **in the general** [*(L) dux:* 'commander, general-in-chief', *wp* Duke's, *(L) as summam:* 'on the whole, generally'—to the whole, *wp* ~ to the St Maur ~] **censure** [*(L) reprehensio: II.* 'blame, censure, reprimand'—'condemnation'] **take** [*(L) sumere:* 'assume', *(L) rapere:* 'to seize',] **corruption** [*(L) corruptio:* 'to destroy, ruin', *II.* 'to corrupt, **mar**, spoil, adulterate'] ~

~ Must in the Duke's condemnation as'Sume a'Maur ~
~ Shall in the Summa condemnation assume a Mar ~

36 From that particular fault. The dram of Eale (or Evil)

~ **From** [*(L) a, ab, ex, de:* 'a cause, source, origin'] **that particular** [*(L) singularis:* 'unique, matchless, unparalleled, remarkable'; *(L) praecipuus (praecipio):* 'that is taken before other things', 'particular, especial', *Transf.* 'special, chief, principal, extraordinary', likely playing on *(L) princeps:* 'the first, chief, most eminent'; *alt. (L) proprius:* 'one's own, proper', *B* 'peculiar, characteristic, personal'] **fault** [*(L) culpa:* 'crime, blame, defect', *(L) peccatum:* 'a fault, error, transgression, sin'; *(L) delictum:* 'a falling short of the standard of law; a transgression against positive law', perhaps naming the delicate, *(L) delicatus:* 'pleasurable' nature of the crime.]. **The dram** [*(L) drachma: (OED)* dram: *3a* 'one-eighth of an ounce', (E) drachm: *Figurative* 'a small quantity' = (E) coin: *4a* 'a die, stamp', *4b* 'the device stamped upon money; impress'—note reinforcement with the "dram"/drachma of *l.36* and the "stamp"/impress of *l.31.*] **of evil** [*Variorum* shows "eale": 'large animal found in Ethiopia; to Cuvier, a two-horned Rhinoceros'—from Pliny, see *Lewis & Short,* an allusion to Oxford, a creature with moveable *(L) cornu:* 'horn', *IB.2f* 'the cone of a helmet in which the crest was placed', *i.e. corona* — de Vere *or* St Maur; hence "evil" gives the gist, but "Eale" alludes to a finer point; "evil", *(Latin) malum:* 'mischief, calamity', likely playing on *(L) mas, mare, masculus:* 'male', and *(L) virilis:* 'a man, virile';] ~

~ From that singular transgression. The stamp of Vere-iation ~
~ From his own proper transgression. The s'Mollis Crest ~
~ From that singular transgression. The Mollis Crown ~

The great textual question of this set piece arises at l.36. The *Variorum* contains six and one-half pages *(pp. 83-33)* of discussion on the writer's intent in the words "dram of Eale". At theoi.com we find a translation from *The Natural History* by Pliny the Elder (trans. by Harris Rackham, *1868-1944)*:

> "Aethiopia (Ethiopia) produces … many monstrosities … Among the same people is also found the **Eale** (Yale), the size of a hippopotamus, with an elephant's tail, of a black or tawny colour, with the jaws of a boar, and moveable horns more than a cubit *(~ 20")* in length which in a fight are erected alternately, and presented to the attack or sloped backward in turn as policy directs."

George Cuvier *(1769-1832),* an early French paleontologist, thought Pliny's 'Eale' must describe a form of rhinoceros, but for Oxford, it describes himself — the moveable horns (*i.e.* crowns) with the tusks of a boar, black or tawny in colour; it's a fine and apt allusion.

"ZACHARY JACKSON says that he has endeavored to give the passage some sense, but cannot speak with that..confidence which he does in reference to 'most of [his] restorations'." (see *Variorum,* p.85). I can only reiterate what I've noted a dozen times before: it's best to define terms as if the *First Folio* text were correct, and see where it leads in terms of Oxford-Seymour Theory. Better sense will usually be found there than can be discovered by changing the original.

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37 Doth all the noble substance often dout,

~ **Doth** [*(Latin) facere:* 'to do', *wp* Tu-Do(h)] **all** [*epithet (L) totus, wp surname* Tudo(r)s] **the noble** [*(L) nobilis: B* 'of noble birth', *C* 'of a noble kind, excellent, superior'] **substance** [*(L) corpus: B.1b* 'the substance, the most essential part'] **often** [*(L) toties, wp* Tudors(?)] **dout** ['Formed within English by shortening = *phrase* 'to do out', *1* 'to put out or extinguish (a fire or light)', *wp* (E) out—*(L) aut:* 'or, either … or'], ~

~ ***does of Tudors the superior essence Tu-do, do out,*** ~
~ *does of Tudors the superior Tu-do essence, do'or,* ~
~ *does of fair Tu-do'r the superior essence often extinguish,* ~

38 To his own scandal.

~ **To his own** [*(Latin) suus:* 'one's own', *wordplay (L) sus:* 'swine, hog, pig, boar, sow'] **scandal** [*(L) dedecus:* 'disgrace, dishonor, shame'—hence *(L) verecundia,* ~ Vere-*conditio* ~ , ~ Vere Creation ~ , ~ Vere construct ~ , etc., playing on *(L) verres:* 'boar', used 'contemptuously, of a man'], ~

~ ***To Boar-ish Vere condition.*** ~
~ *To Boar-ish Vere Creation.* ~

Once More: *Hamlet I.4 13-38:*

HORATIO
13 ***~ Is it a More? ~***
HAMLET ***~ Ay, St Maur-ish that is;***
14 ***And to my Mores, although a** [lawful] **Natural Sey-Moor heir,***
And Tu-da' Mores born: It is a More
16 ***Mor 'E St Mare'd in the Mar than the Tudor.***
This Dudley re-Ord'Or-d accession to re-Vere'sion
18 ***Makes us (Tud'or) s'coronéd and accused of transformed origins.***
They name us Sots and with s'willing Verres of T'utterance
20 ***Attaint Ore Summation and Tu-dor, it as-Sumes***
Fair De'Or offspring, though executed at St Maur,
22 ***The quintessence and O'Maur of Or nature.***
So'ft Tudors (it becomes) in singular VVeres

That (for a marred Sea-Mawr nature in them,
As Some heir-y Tu-d'Ors, vVere-in, they R not Sons,
Since the native Tu-Doe cannot elect his family)
By the Clouding O'er of Some Co-l'Or,
Oft sub-Do'ing the Mores and [Beau]forts of Rey'son,
Tu'Or Some Maur that More Or raises
The kind of More Vere-simility — that (these Veres
Trans'Porting, I re'Peat, the Empress of Vere-ish taint,
As some More's le'Vere, or adverse fortunes St Maur,
His Vere-Tudor's alias, how be it the Same-Mere as Mer-Sea,
So measureless as Vere may en-dure,
Must in the Duke's condemnation as'Sume a'Maur
From that singular transgression. The stamp of Vere-iation
does of Tudors the superior essence Tu-do, do out,
To Boar-ish Vere condition. ~

"***Every word doth almost tell my name,***
Showing their birth, and where they did proceed …"

(Sonnet 76. 7-8)

I have shown that forbidden meaning in 'Shakespeare' may emerge from wordplay. The effect of this play is to give his language its characteristic sound — beautiful, but not perfectly accessible. At times his narrative may lapse into the superfluous or digressive; at least, it seems so in terms of basic story line; but the lapse proves essential when it is considered as biographical information at the heart of Oxenford's 'great matter'.

In the hands of Master Oxford/'Shakespeare', the semantic variation of words allows double entendre to produce double narratives that run simultaneously. Text that defies logical reading in 'plain English', may be better understood if parsed with respect to a reference language—Latin or French. Analogues of Shakespeare's English in a reference language enlarges the field from which the Writer may select clever and amusing equivocations. He gathers these circumlocutions together to present allegories laden with historical content that only reveal their secrets when examined for etymological connections. Thus, the Artist tells his story by playing on the evolving semantic or phonetic development of words. Any wordy or disorderly passage is usually the result of his own untidy biography. When All else fails—or for the sheer pleasure of it—he will devise an apt pun, and then pun with a vengeance.

We have seen in this selection from *Hamlet I.4 13-38*, a discussion on national customs and drunkenness migrate to seemingly abstract thoughts on one's origin, birth, and nature. On closer inspection, we determine that the abstractions are specific faults and errors that apply to the Writer's parents; only by supposition are they HAMLET's. This is an understanding consistent with the Oxford's message elsewhere and everywhere. If we can follow his train of thought, we will find his true subject and thereby discover the context by which each word may be understood. In this set piece, the true subject is not the customs of Denmark, but the birth and nature of the *Dano-Marci* — Tudor-Maurs. HAMLET speaks for Oxford. HAMLET denotes the historical Edward Tudor-Seymour (alias 'de Vere'), 17th Earl of Oxford.

We don't love 'Shakespeare' because he finds the most complex way of describing phenomena, but because his artistry in rhetoric has given us most memorable examples. He has added great beauty, and also an element of mystery in his phrasing. Even though we may not always be unaware of the layers of meaning, they add a sense of deep significance and 'inner detail' that would not be present if described in a straightforward manner. The writer's unique use of language mimics that of certain Latin Masters. Each line allows alternate readings. The results show poetic density and require consideration—but all

lines yield results towards naming the Author as heir to the Tudor Crown. Though he Will not be, his language must be 'Vere-iable'. ~ He is that he is. ~

Why were lines *Hamlet I.4 17-38* dropped from the *First Folio*. I've begun an analysis of *III.1 56-90*, "To be or not to be". At first glance, it appears both cover similar information. The additional lines in *I.4* may have been dropped to avoid duplication.

Extra Material for Hamlet Study

★

'Shakespeare' is allegory with a political purpose. All of Oxford's allegories are historical, and provide an authentic narrative of the political circumstances that bring about his disappearance. In his hands, allegory is tropological, meaning the works include figurative and metaphorical language, but not in a mystical sense, and not in a sense that demands of the reader to imagine the writer's novel metaphor. Rather, he conceals meaning within the standard literal and transferred semantic range of words that comes down to us through millenniums of use. His words are usually descended directly from those of well-known writers of antiquity — that is, the meaning he intends can be found in Dictionaries. "Dost understand the word?". However, there is a big exception—and God forgive him for it—Oxford often puns upon the precise word he intends, or a foreign language analogue of the word he intends. *Hijo de la ching…* (literally).

Oxford's political motive is hidden. From deep roots, both artistic and 'etymological', Oxford *is* Ovid, and he is *a'Wit.* Frederick Ahl, in his *"Metamorphoses, Soundplay and Wordplay…"* comments:

> The earnestness of the *Metamorphoses'* comments on Ovid's contemporary political milieu should be no surprise, since the poet spent many years of his life in banishment for a mysterious "song and mistake," *carmen et error*. So we will consider … Ovid's use of wordplay for political purposes. Such play does not always proclaim itself from the topmost levels of the narrative. Often it is, like so much else in Ovid's art, concealed. It is, then, with the very cosmic art of concealment that we will begin our enquiry" *(p.64)*.

And it is with even greater 'earnestness', that Oxford/Tudor-Seymour pursues his Claim to Majesty — Or to having lived at All! If we fail to recognize the works of '*Shakespeare'* as a *"livelong Monument"* to a *"Deare Sonne of Memory, great Heire of* Fame": ~ *De 'Ore Son of Same-Or, Môr Heire of* Two-d'Or ~ that he is the 'Thing in Itself'—*Caelum et Terra,* "Heaven and Earth"—then All *(Totus,* The Tudors) is lost. (see John Milton, "An Epitaph on the admirable Dramaticke Poet, VV. SHAKESPEARE.", 1630)

Joining Oxford's indirect language together is a thin web of Counsel that aids interpretation. As far as I can determine, each rhetorical device included within the broad categories of Substitution, Amplification, Description, Metaphor, Emphasis, and Argumentation, is named or demonstrated in the Canon. Each has its place in 'proving' the writer's identity. As rhetoricians have discovered, 'Shakespeare' is a *Thesaurus*—a treasury—of clever artifice.

Hamlet IV. 4 42-44

Here is an example how Oxford considers his own life under the guise of developing character.

HAMLET

42 A **thought** which, **quartered**, hath but one part **wisdom**

43 And **ever** three parts **coward** — I do not know
44 Why yet I live to say "This **thing**'s **to do**," …

Examine:

42 A **thought** which, **quartered**, hath but one part **wisdom**

~ **A thought** [*(L) mens:* 'a particular idea' ; *(L) memoria:* 'memory' — *wp* ~ Same more ~] **which, quartered** [*(L) regio pars:* 'portion of the heavens', *II Transf.* 'a boundary line, limit', likely wordplay Regina Parr's: ~ limited by Queen Parr ~ ; *(L) distrahere: IB Trop.* 'to draw in different directions, divide, distract']**, hath but one part** [*reinforcement (L) pars*] **wisdom** [*(L) ratio: II B2* 'judgement, understanding, reason']

~ A Same-Moria which—Parr limited—hath but One part Rey-Son ~
(Latin) ~ Memoria, quae si distrahitur, una pars est Ratio, ~

43 And **ever** three parts **coward** — I do not know

~ **And ever** [*(Latin) semper, wordplay, proper name* E. Vere.] **three parts** [*(L) tres partes: (L) II A* 'a party, faction', *wordplay* ~ three parties ~ —likely referring to three factions: the *a)* Grey/Dudley Tudors, the *b)* Stuart Tudors, and the Bacon-Cecil Ministers.] **coward** [*(L) homo ignavus:* 'inactive, idle, without spirit, cowardly'] **— I do not know** [*(L) ne scio, nescio;* ~ I am unaware ~ , *wp* ~ I am not a Vere ~ , V pronounced as W.] ~

~ And E.Vere three Parrs idle Ox — I am not a Vere ~
(Latin) ~ et semper tres partes ignavus — nescio ~

44 Why yet I live to say "This **thing**'s **to do**,"

~ **Why** [*(Latin) cur:* 'for what reason, why, to what purpose', *transitive wordplay* (English) cur: *1a* 'a dog', *1b* 'as a term of contempt: a surly, ill-bred, or cowardly fellow'] **yet** [*(L) tamen:* 'nevertheless, however'] **I live** [*(L) vivere: 'vivo', (L) victus:* 'sustenance, nourishment', *(L) sustenere: wp 'sus:* 'pig, boar, swine' + *tenere:* 'to have'] **to say** [*(L) adfirmare:* 'to confirm the truth of a thing'] **"This thing's** [*(L) res:* ',] **to do** [*wordplay, timesis* Tudor]**,"** ~

~ Cur—ne Vere (the Leices')—I Sustain myself to confirm "This Ox is Tudor," ~
(Latin) ~ quid adhuc vivo dicere "Hoc est facere!" ~

Once More (and Tudor):

42 ***~ A Same-Moria which—Parr limited—hath but one part Rey-Son ~***
And E.Vere three Parrs idle Ox — I am not a Vere
44 ***Cur—ne Vere the Leices'—I Sustain myself to confirm "This Ox is Tudor," ~***

Oxford brings transitive wordplay to bear on the etymology of *(Latin) res:* 'a thing, object, being; a matter, occurrence, deed, etc', and *(Spanish) res:* 'a head of cattle'. The matter at hand — Is E.Ver a coward—"three parts coward" (Ox-ford, *bovina)* "and one part Rey's Son?" *(More,* wise). The debate on the etymology of *Res* continues today, but Oxford's knowledge of this transferred use is clear.

> "It is clear that Spanish *res*, in the sense of 'head of cattle' is attested as far back as the thirteenth century." (Devin J. Stewart, *The Disputed Etymology of Spanish* Res, *1992)*

"The precise reference to *tail* is uncertain: it may be to an animal 'turning tail' in flight, or to the habit in frightened animals of drawing the tail between the hinder legs: compare the Heraldic use in sense B.2. It is notable that in the **Old French** version of *Reynard the Fox*, *Coart* is the name of the hare: this may be a descriptive appellation in reference to its timidity; but it is also possible that the hare was so called originally from its tail or 'bunt', so conspicuous as the animal makes off, and that the name was thence transferred to 'hearts of hare'."

Appendix 3

HORATIO on Preparations for War *(Hamlet I. 1 70-136)*

Michael & Spencer Stepniewski *5/31/23*

How does one prove what has been designed to be unprovable?

For Oxford to prove his intentions in clear and unequivocal language would have violated an injunction against doing so. If discovered, he would have been silenced—so he tells us. It was forbidden by law to speak of a successor to Queen Elizabeth while she lived, yet Oxford may have felt that allegories could give enough detail so that underlying history is revealed. Careful study—sometimes reading him again and again—can give us an understanding that is plausible. Surely there can be little doubt that succession is the issue in a play that begins: "Who's there? Indeed: Who's t'heir? And the play proceeds through events that place orderly succession in jeopardy. Though he quibbles and cavils, the Poet assures his intended result by repetition. As Ben Jonson tells us of the AVTHOR, neither *Vir* nor *Murid* can say too much — "neither Man nor Mus[e] … ."

Oxford/'Shakespeare' translates his forbidden history into allegories that cloud factual names and actions with metonymy and analogy. This is achieved by passing nouns, verbs, adverbs, and adjectives, through a 'reference language'—a method that can extend the range of logical interpretations, suggesting an alternative to that which first comes to mind. Oxford is a secretive, oblique writer, approaching his true subject indirectly, allowing the reader to "full fathom" literally what appears figurative. In particular, such substitutions yield additional meanings that appear nearly synonymous in a general sense, but which may be read as apt with regard to particular and well-known historical events.

The scheme appears to 'prove' itself by an abundance of specific information that admits no better solution. While commenters may be baffled by Shakespeare's intentions in a great number of instances, the Oxford-Seymour method of analysis can usually yield a plausible and humorous solution to his most difficult wordplay. The idea sounds a little difficult—yet it is founded on rhetorical principles described within the plays, and schemes used by Latin writers of Ancient Rome. It is also an instructive way to approach meaning. Understanding, after all, is the "be all, and end all" of literary studies … isn't it?

"Who's there?" *(Hamlet 1.1 1)*
~ Who's t'Heir? ~

Let's consider the enigmas of *Hamlet*. Has the question of Crown succession been addressed in language specific enough that the audience and reader may be informed? If the subject of succession may not be discussed openly, who is the intended audience? Do the play's characters represent historical persons who would take interest in Elizabeth's successor? What is the Artist trying to achieve?

In *Hamlet, Act I scene 1,* HORATIO describes events that precede the action of the play. We learn Old Fortinbras, king of Norway, dared invade Denmark. In the battle he lost his life—and the land he had seized from the Danes was forfeit. I suggest this description closely follows the history of James IV of Scotland and the invasions of northern England in 1496, '97, and 1513. Still, the true history of James IV and Henrys VII and VIII is not the history for which this play was written; it is, rather, the personal struggle of an English Prince more at war with usurping political factions within his family than with an aggressive northern enemy and imminent foreign invasion. 'Shakespeare' plays on several levels, but the level at which his rhetoric is coordinated is with an autobiographical matter unreachable except by wordplay. This autobiography is most relevant to the writer, for it explains his otherwise lost existence.

➤ The old Norse folk-tale called *Amlethus,* from *Gesta Danorum (c.1200),* by Saxo Grammaticus, is the source for Shakespeare's *Hamlet.* It was written by the beginning of the 13th century, and includes legendary/historical figures apparently dating from about the 10th century. In this piece, spoken by HORATIO, the general setting is described, and the play retains the essential elements of the original story. If the play is considered strictly as drama, we need not trouble ourselves with possible ulterior motives of the Author, especially anything that might explain the confounding prolixity of characters. Like all 'Shakespeare', *Hamlet* is wordy. Northrup Frye noted:

"It's long partly because everyone, with the exception of the two women, talks too much. (That's just the dramatic effect, of course: words are not really being wasted.)"

— Frye, Northrup; *Northrup Frye on Shakespeare,* 1986, p.83.

No, they are not being wasted, and that is the subject of this essay. Shakespeare's reworking of the old tale may be viewed superficially, at the 'First Level' of interpretation (see *Shakespeare's Damnation,* p.11), without considering possible allegory; but the ease with which historical events may be found to parallel the 'fiction' argues for a deeper look.

At the 'Second Level' of interpretation Oxford may allude to 15th-16th century Norwegian and Danish history, but only so far as suggests English and Scottish events that took place during the same period. Eric of Pomerania *(1381-1459)* was elected king of the Kalmar Union in 1396, by which Denmark, Norway, and Sweden were joined to consolidate control over much of Baltic trade. This Union faltered at various times and was finally dissolved in 1521. The lack of enduring state stability under elected rulers, particularly in Polonia and Scandinavia, and the indecision of strong parliamentary bodies that attended them, is the apparent focus of *Hamlet*.

At the 'Third Level'—the level which concerns our analysis—wordplay presents autobiography. LAERTES, as the convincing and electable successor to CLAUDIUS, may lead to intrigues causing great harm to Denmark (= England). **Oxford**, as Edward de Vere, is LAERTES, the treacherous candidate who plots with Robert Dudley/CLAUDIUS to usurp the throne from the rightful heir. The rightful heir, PRINCE HAMLET, should be known by his true 'coloring' as **Oxford**, Edward Tudor-Seymour/HAMLET. **Oxford** is the sole heir of the Crown Tudors, but under a false name is neutered and left to do the bidding of *de facto* regents. He himself is without power.

With such an inflammatory subject—one that might easily be seen by Dudley and Cecil informers as an indirect accusation of regicide—Oxford mustn't appear to deviate too obviously from the familiar plot of *Amlethus*. Mind you, he does veer to tell his biography, but such changes are clouded in wordy, abstruse language, ambiguity, and other sleights, that leave him harmless or free from liability … unless we have Wit to read.

Notes following a verse show that parallels are discernible between events in Denmark and Norway, or between England and Scotland. Indeed, the writer's supra-text speaks directly of the events in England and Scotland. In this way, Oxford informs his work with a great amount of detail that appears to be excess to some commenters—but which is essential to tell true history.

MARCELLUS

70 Good now, sit down, and tell me he that knows

~ **Good** [*(L) bonus, benignus,* metonym for St Maur.] **now** [*(L) modo:* 'a moment ago', playful metonym for Seymour-Tudor = More-d'Or; *(Fr) alors:* 'now, then', metonym for the Crown Tudors—'All Or' (tout d'or).]**, sit down** [*(L) I sede:* 'remain sitting', 2 'to sit still, tarry, abide' = (L) mora: 'to delay, tarry, remain,'; *II. A Trop.* 'to sink or settle down, subside']**, and tell** [*(L) referre: II B3* 'to convey a report, account, intelligence'] **me he that knows** [*(L) cognitor: I. A* 'one who has made himself familiar with a case in law', *I. B* 'a defender, protector'] ~

~ Tudor-St Maur, be Still, and tell me (he that is Protector) ~

~ Tudor-St Maur, be C'alm, and tell me (one that knows already) ~

➤ MARCELLUS addresses both BARNARDO and HORATIO. Because MARCELLUS stands for Edward Seymour, Lord Protector Somerset, and BARNARDO is John Dudley, Lord President Northumberland, they are together the principal architects of the war with Scotland, and already know what HORATIO is about to relate; hence MARCELLUS is "he that knows". This exposition is for our benefit. Historically, Protector Somerset (MARCELLUS) is Oxford/Shakespeare's elder uncle, just as he was to King Edward VI.

This set piece focuses on the boundaries inherent in the name of More. Boundaries, *(L) margo,* are an associated property of the name St Maur merely by etymological link.

71 Why this same strict and most observant Watch,

~ **Why** [*(L) cur,* repeated thrice in this passage, likely announces Somerset's dog-like, Grey-like quality.] **this same** [*wp, surname timesis* Seym(our)] **strict** [*(L) severus:* 'serious, stern, severe', likely playing on the role of Edward Seymour, Duke of Somerset, in the severe severance of his brother's head—"head to foot"; *(L) summum jus:* 'highest law', jus: 'right, law, justice'—as Regent, Somerset had almost royal authority.] **and most** [*(L) superlative amplius:* 'more'] **observant** [*(L) attentus:* 'attentive', *particularly II B* 'intent on, striving after something', *diligens: de:* 'of, down from' + *wp ligneus:* 'of wood, wooden', *II transf.* 'dry', perhaps alluding to the Sycamore: *(L) syco:* 'fig' + *morus:* 'mulberry'] **Watch** [*(L) custodire, tueri:* likely wordplay *(L) custos:* 'a guard, overseer, protector' + *todire: ~ Tudor ~*]**,** ~

~ Why this Sey'mour Defender of Tudor, severe and attentive ~

~ Why this Seym' severe and More Protector of Tudor, ~

72 So nightly toils the subject of the Land,

~ **So** [*(L) sic, ita, adeo:* 'to such an extent'; *(L) hoc modo:* 'in this manner'] **nightly** [*(L) nocturnus:* 'belonging to the night'; *Nocturnus:* 'the god of Night', in the manner of *Caelus; (L) nox: IB* 'that which is done at night', *IB 5* 'darkness, obscurity, the gloom of tempest', *II Trop.* 'darkness, confusion, gloomy condition'—*(L) morulus:* 'dark, dark-colored'] **toils** [*(L) laborare*] **the subject** [(E) subject: *10a* 'something that is the focus of activity or object of attention', *1* 'someone under the control of another or who owes obedience to another'] **of the Land** [*(L) terra: I* 'a land, country, or region'; frequently a metonym for Tudor—Two-d/RR.]**,** ~

~ So darkly la'boars the object of Tudor, ~

~ So cloudily labors the subject of the Terra, ~

➤ Oxford often associates his characters, and thus himself, with mythological genealogies. The Poet is a Mercury-like figure who masters commerce *(merces),* travelers *(vector),* eloquence *(eloquentia, vis),* boundaries *(terminus, confinium),* luck *(fortuna).*

Mercury is descended from Night *(Caelus Nocturnus)* and Day *(Dies, wordplay deus).* He is subject *(obnoxium)* to the Land *(Terra)* as we see here. Oxford/Shakespeare at times assumes a mythical lineage from parents figured as *Caelum /* Sea-mure (Admiral Thomas Seymour) and *Terra /* Tud'RR (Princess Elizabeth Tudor). In this he follows Marcus Terentius Varro *(116-27 BC)* in which *Caelum,* god of the heavens, embraces *Terra,* goddess of the earth; and note, the Latin names evoke, or are manipulations of English identities; this is typical of all 'Shakespeare':

Hoc vide circum supraque quod complexu continet Terram,

Trans. ~ See this *(Caelum)* around and above, which holds in its embrace The Earth ~

(M. T. Varro, *On the Latin Language,* Kent, Roland G. (translator); 1938, *p. 16-18.*)

And further, as Varro says, "all Nature is divided between sky and earth" *(V. 31, pg.29)*; we see one's manner and mores—one's Nature in the case of PRINCE HAMLET—are descended from *Caelum* and *Terra.* By this kind of emphasis we can delve to the root Oxford's riddles, his "Delphicke Lines with deep Impression" as Milton notes (John Milton, *"An Epitaph … Shakespeare", l.12,* 1630). That '**impression**' is Oxford's *(L) memoria,* particularly the 'depression or indentation' the *(L) cavum,* left by *Caelum* upon *Terra (Varro, p.19).* I think you can see, such etymological wordplay is broadly informative:

"Well said, **old Mole**, can'st work in th' earth so fast?" *(Hamlet I.5 165).*

This 'Old Mole' is the Senior Pier, Old Sea Mure, Old Sea Wall, Old Maur; he is *Caelum,* the father, working with unexpected (?) speed on *Terra,* the mother.

73 And why such daily Cast of Brazon Cannon

~ **And why** [*(Latin) cur: wordplay* (E) cur: 'a dog, often depreciative'] **such** [*(L) tali modo:* 'in such a way'] **daily** [*wordplay (L) de: C3* 'to designate the material of which any thing is made, of, out of, from', *wp (Fr) de le:* 'of the', denoting family origin.] **Cast** [*(L) jactus:* 'a casting, a throw'; (E) cast: *2* 'the delivery of a blow, a stroke', *21* 'a burden cast or laid upon people; an impost, a charge'] **of Brazon** [(E) brazen, *(L)*

aereus: wp ~ heir + *-eus, suffix:* 'made of', extended < *(L) orichalcum: wp orum, aurum:* 'gold' (Tud'Or) + *(L) calx, calcis:* 'lime, quicklime', appears to denote 'grey, gray'/*surname* Grey—hence *inferi-Or,* referring to 'arms of brass', possibly noting the oxidation of brass to a green patina, *i.e. (L) viridis, (Fr) vert* / Vere; *additional (L) calco [calx]: II B* 'to tread down, oppress, trample upon'] **Cannon** [*wordplay (L) canon:* 'rule', (E) canon: *2b* 'a general rule, fundamental principle; *eg*. canons of descent or inheritance', *2a* 'ecclesiastical law, as laid down in decrees of the pope and statutes of councils']

~ ***And why in'Cur such de'le burden of Tud'or-Grey Rule*** ~
~ *And in currish fashion, Grey-Tudor Canon Law* ~
~ *And why in'Cur such de'le burden of Or oppressing Rule* ~

➤ Here is a prime example of Oxford's "double-tongue", the same double-tongue which LONGAUILL (LONGAVILLE or LONGA-WILL, *i.e.* More-More?) observes in KATHERINE (as MARIA)—see *Love's Labour's Lost V.2 246*—and the same double-entendre found in virtually all of 'Shakespeare'.

(E) brass, *(L) orichalcum*—likely played as *Or et Chalcum,* refers to the Tudor-Grey family who are *Or:* 'gold' joined with the whitish coloring, *(L) canus:* 'greyish-white', of the *calx:* 'lime'; it is an in-Fair-i'Or — an inferior'Or. The Mary Tudor-Brandon family presented the most immediate challenge to the Crown Tudors, but lurking in the north was fam
ily of Margaret Tudor-Stewart (James IV) of Scotland.

74 And Foreign Mart for Implements of war :

~ **And Foreign** [*(Latin) peregrinus:* 'foreign, that comes from foreign parts', *externus; abhorrens: wp ab:* 'from, down from' + *b-horrens*/'boar-ens', *alienus:* 'that belongs to another person', *2. Trop* 'to be a stranger to a thing'; *(L) abhorrens:* 'incompatible', 'altered, changed', *abhorreo:* 'to be averse', 'to vary'] **Mart** [(E) mart: *n.1* 'the name of Mars..god of war'; *n.2 1a* 'ox fattened for slaughter' < *(L) mori:* 'to die'; *n.3* 'a regular gathering of people for..buying and selling'—commerce, *wp* St Maurs, Sommers — see "comart" *(l.93)*.] **for Implements** [*(L) implementum:* 'a diseased condition, *i.e*. a determination of blood to the head'; *alt. (L) instrumentum, ferramentum:* 'an implement or tool of iron', *wordplay (Welsh) dur:* < *(L) durus:* 'a steel weapon'] **of war** [*(L) bellum:* 'war', *(L) arma:* 'arms', *wordplay? (L) bellus:* 'pretty', 'beautiful', possible allusion to surname Beaufort; *possible wp surname* Vere/VVere—(E) war.] **:** ~

~ ***And altered Som'Maurs for th' disease of VVere :*** ~

➤ "Foreign Mart" here, and Co-Mart /comart *(l.93)* are clearly manipulations of *surname* St Maur, based on *(L) merx, merces* as associated properties of Seymour—Se-mer(c). Oxford is certain that one's life is governed in part by the agency of names, particularly with his example, in which a de Vere cannot effect positive change, but a Tudor-Seymour might be a strong royal force.

75 Why such impress of Ship-wrights, whose sore Task

~ **Why** [*(L) cur:* 'for what reason'] **such** [*(L) huius modi:* 'of this kind'] **impress** [(E) *n.2* 'to levy or furnish (a force) for military service in army or navy'—; *(L) imprimere:* 'to press into or upon, to stamp, impress', *IB* 'to press down, bend'] **of Ship-wrights** [*wp (L) ratis:* 'a bark, boat, vessel' + *(L) faber:* 'a worker, especially in wood, stone, metal', ~ a 'doer' ~ , *wp* d'or, Tudor—hence *'a Muris-d'Or'*, a Simor-d'Or.]**, whose** [*(L) cuius*] **sore** [*(L) molestus: wp moles + tus;* these syllable join ~ Muris-d'Or ~ (Ship-wrights) to name Seymour-Tudor.] **Task** [*(L) pensum,* (E) pensum: 'allotted work; a piece of..work imposed as punishment', (L) labor, wp la Boar—the emblem of the de Vere, Earls of Oxford; *alt. (?)* (E) mulct: 'a fine imposed for an offence', *wp* St Mur, St Mul.] ~
impress: likely allusion to *Caelum* and *cavum:* 'a hollow place'

~ ***Why such forced levy of Maur-d'Oers, whose Moles-t'ing the Boar*** ~

76 Do's not divide the Sunday from the week,

~ **Do's** [*wp* "the name of Action"—Todo(r), Tudor.] **not divide** [*(L) partio:* 'a bearing, bringing forth'; *(L) partio:* 'to share, divide, distribute'] **the Sunday** [*(L) dies solis:* ~ the day of the sun ~ , *wp* de

Sun/Son, (E) sun: 'the bright celestial object', out of *(L) caelus, caelum; caelestis:* 'coming from heaven', alluding to the classical genealogy Oxford has established for himself variously: down from *Caelum* (Heaven) and Terra (Earth), and otherwise down from Zeus and Semele (Semel, St Maur), giving birth to Bacchus, god of wine and madness; by this parentage, he identifies his mother as St Maur.] **from** [*(L) de:* 'down from', *(L) ex:* 'out of'] **the week** [*wp* (E) weak, *(L) debilis*—de Vires, de'Vils.]**,** ~

~ ***d'Oe(r)s not sever t'heir Son from de Vere,*** ~

~ *[Th'] D'Ors, who cannot distinguish their Son from de Vere,* ~

Rhetoric ➤ Watch for all forms of repetition. The theme of undifferentiated or "indifferent" things *(res, Rex)*, is repeated elsewhere in *Hamlet*. HAMLET and LAERTES, as Edward Tudor-Seymour and Edward de Vere, are undifferentiated or indistinguishable things.

At *Hamlet II.2 226,* we find ROSENCRANTZ ('Rose Crown'), with GUILDENSTERN ('Gold Star'), indistinguishable offspring of Tudor *(Terra);* they are both artistic allonyms representing false names used by Oxford to disguise content:

"As the indifferent children of the earth." (English) earth, *(L) terra: metonym* Two-d'RR, Tudor.

PRINCE HAMLET (Tudor-Seymour) is himself indifferent from LAERTES—de Verus, or Liar-tes, and with 'Greek' sympathies *(Hamlet III. 1 122-24);* the subject of bastardy weighs on him:

"I am myself indifferent honest *(verus)*,
but yet I could accuse me of such things that
it were better my mother had not borne me: …"

The PLAYER KING tells HAMLET *(Hamlet III. 2 35)* the Players have "reformed", *i.e.* corrected, deficiencies of the performers, that they "o'erstep not the modesty of Nature"—that performance is natural:

"I hope we have reformed that indifferently with us."

What does the PLAYER mean: that they have reformed *(L) nec bonus nec malus:* 'neither/either good *(merces, surname* Seymer) nor bad *(malus, surname Vir* / Vere)'? If the roles are to be played well, notes HAMLET, they must be reformed "altogether", *(L) omnino:* 'wholly, entirely'—All. This 'Man', or "Turke" (an occasional nickname for Oxford) in *Hamlet Quarto 1,* clearly denotes the 'de Vere' identity, a defective creation and the work of a "journeyman" *(l.31)* — not that of a master of his craft.

Finally, OSRIC represents some agency of the Tudor government that is too docile *(Hamlet V.2 83,* and too exposed ~ to a northerly heir ~ :

"It is indifferent cold, my lord, indeed."

To be "cold" is a liability. He means *(Latin) frigidus: II.A Tropical* 'without ardor' (R-d'Or, Tudor) or energy, frigid, indifferent, inactive, indolent, feeble *(debilis),* yet not immediately distinguishable from his authentic identity.

77 What might be toward, that this sweaty haste

~ **What might be toward** [? ~ To what might intend … ~ ; (E) toward, *(L) adversus:* 'toward, opposite', 'to stand opposite']**, that this sweaty** [*(L) sucidus:* 'sappy, fresh', 'moist'; *(L) sudor:* 'sweat'; (E) fresh: 'green'] **haste** [*(L) festinatio:* 'haste; (E) quick, *wp* (E) sudden > *surname* Sutton = Dudley] ~

~ What might be adverse, that this Sutton Vere-dancy ~

~ To what end, this su-d'Or Quickening ~

78 Doth make the Night joint-Labourer with the day :

~ **Doth** [(English) doth + make, both definitions of *(Latin) facere, fere, (French) faire:* 'to do' + 'to make'] **make** [as with previous word "Doth"] **the Night** [*(L) nox: II Trop.* 'darkness, confusion, gloom'; *(L) Somnus:* 'a divinity, son of Erebus and Nox', *somnus: II Transf. A* 'night', *B* 'death'; *(L) tenebrae:* 'darkness'

(stronger than *obscuritas,* weaker that *caligo*'; *(L) nubilus:* 'overcast, cloudy' —*wordplay (L) nubilis:* 'marriageable'] **joint-**[*wp* < *(L) junctura,* (E) jointure: *4a* 'the holding of property to the joint use of a husband and wife for life', *4c* 'used as equivalent to *dowry*'; *(L) junctum: II Transf.* 'to bring together, join, unite'] **Labourer** [*(L) operare:* 'to work, labor, toil', likely wordplay *(L) operio: II Trop.* 'to hide, conceal'; *wp laborare:]* **with the day** [*(L) lux: I* 'the light of day', *II A Trop.* 'the public view', *D* 'light, elucidation', *wp* (E) day / *(L) de:* 'down from, out of'—origin, hence the Grey Tudors helping, urging, or perhaps forcing the 'changeling' nature of Oxford.] **:** ~

***~ Tu do'th make* Somnus *a joint la Boar'er of the* Dies : ~**
~ Too-does make Nox a shared labourer with Dies: ~

➤ At the time of Oxford's birth, the forces of Night, *(Latin) nox* (Grey-Dudley Tudors) and Day, *(L) dies* (Crown Seymour Tudors) vied to assume regency power during the minority of Edward VI. The dying Henry VIII had established a ruling council of sixteen trusted ministers to manage the State and Crown affairs, but Edward Seymour, Duke of Somerset, the king's senior uncle, easily persuaded the others to grant him virtually absolute autonomy under the title 'Lord Protector of England'. This arrangement was complicated by the birth of Oxford/'Shakespeare, a potential royal heir (and a male at that), fathered by the Lord Protectors brother Thomas, Lord Admiral, Baron Sudeley. This pitted the two Seymour brothers against each other, and clearly had the potential to sideline Somerset indefinitely. Later, John Dudley, Earl of Warwick, and later Duke of Northumberland, managed to depose Somerset, and somehow convince young Edward VI to place his half-sisters, Mary and Elizabeth Tudor, behind the three Grey-Suffolk daughters, Ladies Jane, Katherine, and Mary, in the line of Succession. By 1552, Dudley was left holding 'the Lion' by its tail, and stood to lose (his head) if things did not go as planned. So too did Queen Jane.

With two identities, Oxford owes natural allegiance to the forces of Tudor-Seymour, the Crown Tudors—characterized as Two-*dies* (Tudors)—and unnatural allegiance to the Grey-Tudor forces of obscurity and 'Night'; hence his assignment to the name 'de Vere' places him under the control of Dudley and Cecil (the 'Grey-Dudley Tudors'). "Labour" is punned as 'La Boar' (de Vere) and labour: 'to give birth'.

79 Who is't that can inform me?

~ **Who** [*(L) quis, quid; wp (L) uter:* 'who out of two'] **is't that can inform** [*(L) certiorum facere:* 'to assure of truth'; *wordplay (L) hominis nomen deferre:* 'to bear the name of a man'] **me?** ~

~ Who is't that can bear the name of Vere? ~

Once **More**: *Hamlet 1.1 70-79*

MARCELLUS

70 ***~ Tudor-St Maur, be Still, and tell me (he that is Protector)***
Why this Sey'mour Defender of Tudor, severe and attentive
72 ***So darkly la'Boars the object of Tudor,***
And why in'Cur such de'le burden of Tudor-Grey Rule
74 ***And altered Som'Maurs for th' disease of VVere :***
Why such forced levy of Maur-d'Oers, whose Moles-t'ing 'la Boar'
76 ***d'Oe(r)s not sever t'heiry***
Son from de Vere,
What might be adverse, that this Sutton Vere-dancy
78 ***Tu do'th make* Somnus *a joint la Boar'er of the* Dies :**
Who is't that can bear the name of Vere? ~

HORATIO That can I,

79 (cont.) ***~ That can I, ~***

➤ Most of the characters in the play parallel 'historical' figures except HORATIO, and OSRIC. HORATIO, the remarkable *daemon /* **genius** *(see Hamlet III. 2 276)* to HAMLET, has 'more or less' complete knowledge of HAMLET's life and times. He is able to provide the details of events that occur before HAMLET's memory, and at the close of the play he lives on to report the tragedy to our unsatisfied ears. He represents a 'guiding spirit', again daemon: "Grammarians..do expound this word daemon, that is spirit, as if it were sapiens, that it Wise."

(Agrippa, Henricus; *Of Vanity and Uncertainty of Art and Science';* translated James Sanford, 1569).

(English) **genius**: 'Either of two mutually opposed spirits imagined as accompanying a person throughout his or her life and exerting either a good or bad influence.' HORATIO is HAMLET's *(Latin)* ***bonus genius:*** 'a benevolent spirit'; opposite *malus genius*. *(OED)*

Marjorie Garber notes the remarkable division of characters into constituent roles, in effect, several different characters that are evidently facets of one:

> "As we will continue to see, this technique of "splitting," producing several versions of a character type split into component aspects, is one of the most effective devices of Hamlet, and will culminate in Hamlet's dying recognition that all his rivals and friends (Horatio, Laertes, Fortinbras, the First Player) are in some ways aspects of himself."
>
> Garber, Marjorie; *Shakespeare After All*. 2004, p.495)

'Splitting' divides the same historical individual, typically the Writer, into a complex of several characters. It's a cinch, "Damon dear", that if you listen with "attent ear", Oxford will identify each.

80 At least the whisper goes so : Our last King,

~ **At** [*(Latin) inter: B Transf.* 'of relations conceived as local', *C1d* 'during, under the circumstances described'] **least** [*wp (L) certus:* 'it is determined, willed', *certo:* 'with certainty'; *wp* Least = Leicest'(er), alluding to Robert Dudley representing the Grey-Suffolk Tudors.] **the whisper** [*(L) susurrus:* 'murmuring, whispering'—this "whisper" refers to indistinct muttering, understood to express rumor and discontent; *wordplay* Seymour as ~ mar'mur ~ ; possible *wp (L) sus:* 'pig, swine, boar' + *wp ursa:* 'bear'] **goes** [*(L) meo, meare:* 'to go, to pass'—(English) meare, mere: *1* 'to mark out land as regards its boundaries, to delineate the borders of', ~ to mark out ~ , *3a* 'to abut upon; to be bounded by', (E) mure: *v.* 'to wall in, surround with walls'] **so** [*(L) sic, hoc modo:* 'in this way'] **: Our** [*(L) noster, wp* Or, Our—the common syllable of Oxfords surnames Tudor and Seymour.] **last** [*(Latin) postumus:* 'last, latest' , 'posthumous', *(L) proximus:* 'most recent'; surely naming Edward VI as the last king of England.] **King** [*(L) rex*]**,** ~

~ At Leicest' the Murmur so meres : Our pos'Tu-Mus King, ~
~ At Leicest' the Murmur remarks it so. Our late King, ~

History ➤ The Marches, the border lands between Scotland and England, was a source of conflict. The Scots were stationing armies on the lands of Northern England, and raiders (reivers), both English and Scottish, were extorting from landholders and tenants what was termed 'Black Mal', now blackmail. Henry VIII wished to govern the district of Northumbria—broadly, England north of the Humber and Mersey rivers—with a stronger hand. This was the English response to Scottish incursions into Cumberland and Northumberland.

A more permanent solution was imagined as the union of England and Scotland by marriage of the their royal families. In practical terms it was not so simple. Henry urged the Scottish regent to join the Protestant nations, but the plan was generally rejected. A better solution proved to be the election of James VI of Scotland / James I of England, as monarch in 1603.

History ➤ "Our last King" refers to a recent 'Or' / Ore king—a Two-d'Or king. It appears KING HAMLET is a conflation of Thomas Seymour—the Poet's father, and therefore sire to the only full blood heir of Tudor—and Edward Seymour-Tudor (Edward VI). It appears Oxford believed the young king was poisoned, and the words describing KING HAMLET include some of poisoning and some of decapitation.

81 Whose Image even but now appear'd to us,

~ **Whose** [*(Latin) cuius*] **Image** [*(L) imago, simulacrum:* 'a likeness, image, form, semblance', *wp, surname forms* Semel / Seymour, identifying the ghost, at least in part, as Oxford's Seymour father.] **even but** [*(L) modo*] **now** [wp (E) even, *(L) aequus:* 'equal to another, like'—the same + (E) now, *(L) iam*] **appear'd** [*(L) apparere:* 'to come in sight', 'to become evident, manifest, *aperire:* 'to make visible, to show, reveal', *wp (L) aper, verres:* 'a wild boar'] **to us,** ~

~ Whose Semel, just the Seym am I, was re-vealed to us, ~
~ Whose St Maur, just the Seym I am, made Man-ifest, ~
~ Whose St Maur, just the Seym I am, made Aper-Ant, ~

82 Was (as you know) by *Fortinbras* of Norway,

~ **Was (as you know)** [*(L) sicut scitis (scisco):* 'just as you know'] **by** [*(L) ab: II B2* 'to denote an agent from whom an action proceeds'] ***Fortinbras*** [*(French*-English) 'strong in arms' (?), likely alluding to a descendant of the Beaufort family, down from John Beaufort *(1373-1410)*, 1st Marquess of Somerset, eldest son of John of Gaunt, 3rd surviving son of Edward III (England).] **of Norway** [Scandinavian state at times joined with Denmark and Sweden, analogous to Scotland in relation to England. FORTINBRAS likely represents the Stewart royal family in the time of Elizabeth, descended from James IV *(1473-1513)* and Margaret Tudor *(1489-1541)*, elder sister of king Henry VIII.]**,** ~

~ Was (as you know) by Fort & Brass of Scotland, ~
~ Was (as you know) by Fort & Brass of Scotland, ~

Rhetoric ➤ **Parenthesis**: < *Greek, παρα, (Latin) para:* 'by the side of, beside, past beyond' + *(Gr) εν, (L) en:* 'to put something into' + *(Gr) θεσις, (L) thesis:* 'placing a proposition, affirmation', hence ~ a side thesis ~ or ~ an additional proposition ~ .

➤ FORTINBRAS may pun on Strong-in-Brass, figuring the alloy of Tudor-Stewart monarchs as an inferior metal *(see l.96)* in comparison to the pure *Or (aurum)* of Tud'Or. Brass, *(Latin) Orichalcum,* may also play on 'golden spur' *(calcar)* as a 'spur' or incitement to the Tudors *(l.83)*. With regard to the immediate conflict with the Grey-Tudor-Dudley family, *Orichalcum* might indicate *orum & calcis:* ~ gold & lime ~ , perhaps referring to the grey color of lime joined with gold—hence, brass, *(Latin) orichalcum,* with *tout d'or.*

83 (Thereto prick'd on by a most emulate Pride)

~ **(Thereto** [*(L) eo: IIA* 'to that place', *B* 'thereto', likely wordplay on initials of Edward Oxenford—E.O. ; *alt. wordplay* (English) ~ t'heir too ~] **prick'd** [*(L) transfigo, transfigere:* 'to pierce through', *wp transfiguro:* 'to change shape, transform, transfigure'; *(Fr) remordre:* 'to bite again', to try again'] **on by a most** [*(L) plurimus: superlative of (L) plus:* 'more'] **emulate** [*(L) aemulus:* 'striving after another earnestly, emulating, rivaling', *II* 'a hostile striving', *III* 'vying with, comparable to', *(L) aemulatus*] **Pride** [*(L) superbia:* 'loftiness, haughtiness, arrogance'; (English) pride: *10 (OED)* 'a group of lions forming a social unit', *11a* 'the best, highest, or most flourishing condition', *etym.* 'may arise from the use of the lion as a symbol for the sin of pride'—as an emblem of Tudor family (see LEONTES, *A Winter's Tale*]). ~

~ (To t'heir, transfigured by a Maur rivaling gens) ~
~ (T'heir too, transfigured by Maur rivaling Lions) ~

➤ The Lion of England was an emblem of many kings of England; "King Henry (VIII) granted an augmentation to the family Seymour upon his marriage to Jane Seymour in 1536: *'Or,* upon a *pile gules,* between six *fleur-de-lis azure,* three lions *passant gardant* in *pale or,* and is generally borne quarterly with their paternal coat in the first and fourth quarters." (Arthur C. Fox-Davies; *A Complete Guide to Heraldry,* Ch. 37. 499, 1909). Note: (E) **pile**: *6* 'a mole or pier in the sea'. *(OED)*

Both the Tudor-Grey (the 'Suffolk Tudors') and the Tudor-Stewarts of Scotland might be considered 'emulate Prides'.

84 Dare'd to the Combat. In which, our Valiant *Hamlet*,

~ **Dare'd** [*(Latin) audeo, audere:* 'to venture to do, to dare'] **to** [*Indicating Infinitive form, wordplay, surname* Tu(dor)] **the Combat** [*(L) pugna, (L) certamen:* 'a contest, struggle, strife', *wordplay (L) certus:* 'determined, resolved, it is my will' + (E) men, hence 'Will-men', More Men; otherwise .]**. In which** [*wp (L) uter,* evoking Tuter, Tudor, derived from the accusation of witchcraft in Anne Boleyn, Queen Elizabeth's mother; *wp* (E) witch, *(L) veneficus, venefica:* 'a poisoner, sorcerer, wizard']**, our** [*wordplay (L) aurum, vulg. Latin orum, (Fr) or:* 'gold'—the 'golden' element of Tudor, Tud'Or.] **Valiant** [*(L) fortis:* 'strong, powerful', *II Mentally* 'strong, steadfast, courageous', *(Fr) fort:* 'strong'; ***fort*** is the strong element of Tudor derived from the their Lancastrian Beaufort lineage.] ***Hamlet*** [< *Latinized Danish, Amlethus:* 'stupid, a fool'—*(L) morio:* 'an errant fool', proper surname of Oxford/'Shakespeare'.]**,** ~

~ Dar'd-Tu the More-men. In Witch is our Fort-More, ~

~ Tu-Dor'd the Maur-Vir. In which, Fort-d'Or More, ~

85 (For so this side of our known world esteem'd him)

~ **(For** [*wp (L) for:* 'to speak, say'] **so** [*(L) hoc modo:* 'in this manner', *(L) mores,* hence *(L) more; (Welsh) mor:* 'so'] **this side** [*(L) pars: II A* 'a party, faction, side', *(L) regio: II Transf. 2* 'a boundary line', *3* 'a quarter, region of the heavens'] **of our** [*wordplay (L) aurum, vulg. Latin orum, (Fr) or:* 'gold'—the 'golden' element of Tudor, Tud'Or.] **known** [*(L) notus, nosco: II A Transf.* 'to know, recognize'] **world** [*(Latin) orbis:* 'a ring, round surface, orb, a circle', 'the circle or orb of the earth, the world'—*wordplay orbis*/bis-or = two d'or, Tudor.] **esteem'd** [*(L) aestimare:* 'to estimate the intrinsic worth of a thing'; (E) esteem: *2a* 'to attach value', *2b* 'in a favorable sense: to regard as valuable'] **him)** ~

~ (For So this faction of Or-recognizing Tudor's St Maur'd him) *~*

~ Sey-Mour this Regio'n of Or acknowledging Two-d'Or St Maur'd him ~

86 Did stay this *Fortinbras* : who by a Seal'd Compact,

~ **Did** [(English) do, *past indic.*, as the 'active' metonym of 'to do'—Tudo(r); *(Fr) fait*] **stay** [*(L) demoror:* 'to detain, delay', 'restrain', 'arrest, stop'] **this *Fortinbras*** [*(French*-English) 'strong in arms' (?), likely alluding to a descendant of the Beaufort family, *i.e.* Margaret Tudor, down from John Beaufort *(1373-1410)*, 1st Marquess of Somerset, eldest son of John of Gaunt, 3rd surviving son of Edward III (England).] **: who** [*(L) qui, wp (L) uter,* combining with "by" that follows, forming ~ Two-uter ~ , hence Tuter, Tudor.] **by** [*wp (L) bis:* 'twice, in two ways'] **a Seal'd** [*(L) signare:* 'to set a mark upon, to mark'—*wp* (E) mark, *(L) Marcius:* 'Roman gens', chosen by the Poet to represent St Maur, Seymour, Semel, associated with Marcellus (*diminutive* Marcus); *(L) signum:* 'a mark', 'a surname, epithet'] **Compact** [*(L) conventum: II A* 'to come together, to unite, join, combine, couple', 'a covenant'; *(L) pactio:* 'agreement', *II In particular B* 'a corrupt bargaining, an underhand agreement';]**,** ~

~ Did hold in mora this Fort-in-Arms, who by a Marc'd Union, ~

➤ "Seal'd Compact" refers to the Treaty of Greenwich, concluded the 30th June 1543, by Commissioners of Henry VIII and the Ambassadors of Scotland. The Marches (border territories) between England and Scotland, established by Henry III of England and Alexander III of Scotland in 1249, would be better managed to avoid lawlessness, conflict, and provide a buffer zone between the two countries.

A contract of marriage between Prince Edward (then of six years), and Mary, Queen of Scots (then one year) was also concluded by this Treaty. It was, however, short-lived, and abrogated by the Scottish in December of 1543.

87 Well ratified by Law, and Heraldry,

~ **Well** [*(Latin) bene:* 'well', 'goodness, usefulness'; ~ a good ~ , *(L) merx, merces:* 'merchandise', something marketable; *wordplay (Latin) vel (volo): I* 'will, choose, take your choice', 'or', *vel … vel:* 'either … or', *vel* pronounced as (Engl.) well—befitting the double nature of the Poet, *d'Or* and *bonum, merces.*] **ratified** [*wp (L) sancire:* 'to establish, ordain, make irrevocable'; *(L) ratum facere:* 'to make a reckoning',

'fixed, established'; *(Fr) ratifier; wordplay* (E) rat, *(L) rattus, mus, muris'*—see *Othello "certes"*] **by** [*(L) ab, per*] **Law** [*(L) lex, fas, ius (jus)*] **and Heraldry** [*wp (L) fetiales,* (E) fetial: 'Of or pertaining to the *fetiales (unknown etymology,* likely relating to *'festus, feriae:* 'Of or relating to holidays'), hence heraldic, ambassadorial —(E) Fetial Law: the Roman law relating to declarations of war and treaties of peace']**,** ~

~ Or-Murified per Fetial Law, ~

➤ "Well": among the most useful epithet-metonyms used by Oxford—one word encompassing his entire being. As 'goodness', he is *benevolentia:* '**goodwill**, kindness'; as '**Or**' he is golden; together he is doubly good, twice gilded—Two-d'Or. "Well ratified" alludes to Edward VI (Edward Seymour-Tudor), represented by the Regency of Somerset. Edward VI, much like his cousin, Edward Tudor-Seymour (our 'Shakespeare'), is ~ Well Ratified ~ . *(Lat.) vel,* pronounced as (English) 'well' = 'or', performs double-duty—Ty-du(r).

Because the Writer speaks of three distinct periods of English relations with Scotland, *Hamlet* sources a conflated history. It spans the peaceful settlement by marriage of wars under James IV and Henry VII *(1496-1503)*, then a later invasion of England by James IV *(1513)* that ended with the death of James at Flodden Field *(1513)*, and finally the 'War of Rough Wooing' under James V and Mary, Queen of Scots, and Henry VIII and Edward VI *(1542-51)*. Oxford weaves together elements of separate historical times and locations to carefully 'set the stage' for his greatest tragedy—that which most directly mirrors his own life.

Elsinor Castle, the nominal setting of the play, likely represents the Tower of London, guarded by three notable Englishmen: Somerset, Northumberland, and the 16th Earl of Oxford, the last of whom the poet considers his godfather *(see Shakespeare's Damnation, pp.46-120)*.

88 Did forfeit (with his life) all those his Lands

~ **Did** [(English) do, *past indic*., as the 'active' metonym of 'to do'—Tudo(r).] **forfeit** [*(L) (res) multari, multa:* 'a fine, amercement', 'a fine in cattle'; *(Fr) forfait, amende*] **(with his life)** [*(L) vita, (L) caput: III Trop*. 'physical life', capital punishment'] **all** [*(L) totus:* 'all', *wp* Tudo(h)s; *(Fr) tout*] **those** [*(Fr) ces, wp, surname* Sey] **his** [*(L) suus, wp sus:* 'a swine, pig, boar'; *(Fr) son, ses, sa*] **lands** [*(Fr) lande:* 'moor, heath', (E) lande: 'a tract of wild land, a moor (see (E) laund, lawn)', not attested until 1787, but evidently known from French by Oxford.] ~

~ Did a'Merce (with his Cap) Tu-dos' Sey-Moors ~

~ Did pay a Merce (with his head) Tu-do Sey-moors

➤ Old Fortinbras is a metonym for James IV of Scotland, a strong ruler who ventured to build the Scottish army and navy to unprecedented levels. He then became a little foolhardy and invaded the English-Scottish Marches, the borderlands between the two countries, in 1496-97. Henry VII and James IV signed the Treaty of Ayton *(1502)* which included the marriage *(1503)* of James IV to Margaret Tudor, Henry's eldest daughter. James attempted another invasion of Northumberland in 1513, and as noted above, was killed in the Battle of Flodden Field *(1513)*.

89 Which he stood seiz'd on, to the Conqueror :

~ **Which** [*wp (L)* uter, hence Tuter, Tudor; *alt. wp* (E) witch (?), *(L) venefica:* 'poisoner, sorceress'] **he stood** [*(L) petere: II Trop*. 'to demand or claim at law, to bring an action to recover, to sue for anything', *wp (L) petra*, *marmor:* 'stone'—Sea-mor.] **seiz'd** [*Law* 'to put a person in legal possession of a feudal holding', "layed hold on, possessed of" (COTGRAVE, in *Variorum*.); probably not referring to *(L) rapere:* 'to seize and carry off; tear, draw away'—that land taken by force, not by legal means.] **on, to the Conqueror** [*(L) victor*] **:** ~

~ Witch he claimed possessed of, to the Victor : ~

~ Which he claimed possessed of, to the Victor : ~

90 Against the which, a Moiety competent

~ **Against** [*(Latin) contra, adversus*] **the which** [*wp (L) venefica:* 'poisoner, sorceress']**, a Moiety** [(E) moiety: *1* 'a half, one of two equal parts', *2* 'a part of a lager whole', *(L) mediatas, moeta:* 'middle point or part'; *(Mid. Fr) moitié,* (E) moiety: *wp moi été* (?)] **competent** [*(L) competentia:* 'an agreement, coming together', *II* 'of the stars: conjunction', 'appropriate, fit, suitable'; *(Fr) douées:* 'gifted, endowed, competent', > (E) dowry?; *(L) ingeniosus: II Transf.* 'adapted to, apt, fit']

~ Ad-Veres the Witch, a suitable division ~
~ Against the Witch, a half portion ~
~ Adverse the Witch, a conjunctive part ~

91 Was gaged by our King : which had return'd

~ **Was gaged** [*(L) pignus:* 'pledge, gage, security', *Roman Law pignerare*; *(Fr) assurance:* 'pledge, formal engagement', (E) pignorate] **by** [*(L) bi-, comb. form:* 'furnished with two', *wp* Tu + our.] **our** [*wp (Fr) or, tout'Or; (Latin) aurum, orum:* 'gold'] **King** [*(L) rex*] **: which** [*(L) uter,* referring to "by our" = Two-d'Our, Tudor; likely wordplay which/witch: *(L) venefica,* by (E) venefice: 'by poison or magical potions'] **had return'd** [*(L) reduco, reducere: IB Trop.* 'to bring back, restore, replace'] ~

~ Was pig'norated Tu-d'Or King : by venefice had re-Vere-ted ~
~ Was a Verre-ly pledged Tudor King : witch had re-Vere-ted

➤ This "gage", or pledge, included hostages taken into England as assurance of Scottish fidelity to their agreement. The marriage engagement was dissolved in December 1543, and war continued in 1544.

92 To the Inheritance of *Fortinbras*,

~ **To the Inheritance** [*(L) hereditas:* 'that falls to heirs who have children', likely pointing to the fact that Mary, Queen of Scots, had a heritable son; Elizabeth might also it she acknowledged her son.] **of Fortinbras** [*(Anglo-French)* 'Strong in Arms', 'fortified', not a Norwegian construction.]**,** ~

~ To the Inheritance of Fortinbras, ~

93 Had he been Vanquisher, as by the same Cov'nant

~ **Had he been** [*(L) si fuerat*] **Vanquisher** [*(L) victor, domitor:* 'a tamer, breaker', *II Transf.* 'subduer, conqueror', likely wordplay *(L) do:* as the active root of *To-do(h) + mitto: II F* 'to pass over, give over, cease']**, as** [*(L) cum: wp sum*] **by the same** [*wp, timesis (E)* same / Seym + Maur] **Cov'nant** [*(L) pactio, conventum:* 'a coming together, to unite, join, couple'; printed *Quarto 1* as (E) comart, < co-, *prefix:* 'written in *(classical Latin) cum + (classical Latin) n.1 Mart = Mars:* 'god of war', or (E) mart < *(L) merx:* 'commodity'] ~

~ Had he been th-Due' subduer, as by the Seym mar'riage ~
~ Had he been Tu-due subduer, as by the Seym'mers coupling ~

➤ *Quarto 1 (1603)* shows "comart" rather than "covenant". "Comart" is wordplay on either *(Latin) Cum-Mart (with soft c)* = St Mars (St Maurs), or *Cum-Merx,* ~ Sommers ~ . Most modern editors favor *Quarto 2 (1604/5),* and indeed, it is more complete. *Quarto 1* shows an unfinished work in which the superficial framework has not been 'massaged' to reveal more of the writers biography.

94 And carriage of the Article design,

~ **And carriage** [*(Latin) ferre, portare,* both of which serve as characteristic metonyms for Tudor —to port—to carry, to ferry, hence (E) port: + -age, *suffix:* 'forming nouns denoting something belonging to the first element, or (E) -ance, *suffix:* 'suffix forming nouns of quality, state, or action'—hence Portance: 'carriage, bearing, demeaner'; *alt. (L) gestura: II* 'management, administration'; *(L) executionem, exsequi*] **of the Article** [*(L) caput: III 1b Trop.* 'Roman civil or political life: the rights of liberty, citizenship, and family *(libertatis, civitatis, familiae)*, its loss or deprivation was *deminutio* or *minutio capitis'*—'forfeiture of civil rights', similar to attainder in England; *alt. (L) condicio:* 'an agreement, compact'] **design** [*(Latin)*

consilium: II A 'a conclusion made with consideration, resolution', *II A2 Meton.* 'a judgement', with the "resolution" understood to play on the renaming, the ~ re-Sol'ution ~ , of the Princess' son.]**,** ~

~ And Portance of the Attainder re-sol'ution, ~

~ And administration of the Attainder resolution, ~

95 His fell to *Hamlet*. Now sir, young *Fortinbras*,

~ **His** [*i.e.* ~ his head ~ , see l.88, again, complex language is meant to convey secret information.] **fell** [*(L) cadere:* 'to fall dead, to die'; *(L) ad pedes hominis proicere:* 'to fall at another's feet'] **to Hamlet** [*i.e.* KING HAMLET, a *(L) morio:* 'an errant fool']**. Now** [*(L) modo:* 'at this very moment'] **sir** [*(L) bone vir:* 'good man']**, young** [*(L) juventus, juvenis*] **Fortinbras** [~ Strong of Arms ~ , the identity varies at differing levels of interpretation, James IV of Scotland, Oxford as lineal descendant of Beaufort, etc.]**,** ~

~ His fell to a Morio. In this Mercery More, young Armstrong, ~

➤ We should note again the degrees or phases of separation in Oxford's analogies. While the story plays beautifully on the stage, much dialogue is difficult—near impossible to fathom. We find additions to the story by Saxo-Grammaticus are well executed—parallels to Danish-Norwegian history of the 15th-16th century are plausible, and there are further parallels to the history of Scotland's relations with England. The autobiographical supra-text emerges when we postulate the royal identity of the Writer, and detect carefully purposed etymological wordplay directing the reader to the story of British attempts to unify England and Scotland through the 16th century, with the hidden name of Oxford as a fundamental point of leverage—**blackmail** if you like—against the English Crown. What's the point of all this? England possesses a natural Tudor heir.

96 Of unimproved Mettle, hot and full,

~ **Of unimproved** [*(Latin) non:* 'not' < Indo-European base, *ne:* 'not' + *(L) meliorum facere:* ~ to do or make better ~] **Mettle** [*wp (L) animus:* 'the rational soul in man', *wordplay* metal, *(L) mettalum*, hence *(L) ferrum:* 'iron', *aes:* 'ore']**, hot** [*(L) fervidus, fervens,* (E) fervent, *wp (L) fare, facere:* 'to do' + *ventus:* 'wind, air', epithet for (E) heir, hence Fair Heir—Tudor Heir.] **and full** [*(L) refertus:* 'stuffed, crammed, full', *wordplay (L) re:* 'again', *II Trop.* 'a restoration of a thing to its original condition' + *fer: wp (Vulg. Latin) fare:* 'to do, to make' + *tus:* 'yours', *wordplay, timesis* ~ Two-dur ~ , ~ Fair-Tu ~]**,** ~

~ Of in-Ferri'Or Ore, Fair-heir and Fair-Tu, ~

97 Hath in the skirts of Norway, here and there,

~ **Hath** [*wp (Latin) habere, tenere; portare*] **in the skirts** [*(L) limbus:* 'a border', 'a hem, welt, edge'] **of Norway** [*etym.* 'the way north'—indicating Scotland in this allegory.]**, here and there** [*(L) rarus:* 'here and there', 'occasionally', *wp* R-are, RR, hence Two-d'R.]**,** ~

~ Hath in the border of the North, two-d'R-ly, ~

98 Shark'd up a List of Landless Resolutes,

~ **Shark'd** [(E) shark, *(L) pistrix:* 'any sea-monster; a whale, a shark', Oxford and Ed. Seymour, may be termed a Sea-moles or Sea-monsters—prodigies of the Sea; (E) shark up *v.1* 'to collect hastily (a body of persons, etc.)'] **up** [(E) -up, *suffix:* 'added to verbs forming substantival or adjectival compounds implying an instance or spell of activity, of an abundance or abuse of something'—(E) shark-up: 'to collect hastily (a body of persons) without regard to selection'] **a List** [*(L) index:* 'a summary'—*wp (Latin) summarium:* 'epitome, abstract, summary'] **of Landless** [(English) expatriate, *(L) ex:* 'out of' + *patria:* 'one's native land', *(Fr) sans terre, (L) sine terra:* 'without land'] **Resolutes** [*(L) fortis: wp* 'strong', epithet for Beaufort, the Lancastrian Royal line of Tudor; *(L) firmus:* 'steadfast, stable', *II Trop.* 'constant, true, faithful'—*(Latin) dur,* perhaps; *wordplay re + sol + utes;* (E) resolute: *2b* 'morally lax, dissolute', *2c* 'weak, feeble; lacking in firmness', *3* 'of a decision: settled, final, certain'—these definitions from the *OED* appear almost irreconcilable with each other.], ~

~ St Maur'd a summary of expatriate sup-Port'ers, ~

➤ "Shark'd up" is a curious phrase that likely has something to do with the Reavers / Raiders of the Scottish/English Marches—the 'Debatable Lands', so called from the 13th to 16th centuries. Henry VIII was intent on managing English lands south of the border with Scotland. The 'Reavers' were robbers operating under warlords, answering to neither the Scots nor the English. However, they did at times offer themselves as mercenaries. I will venture to guess there is a pun involved here: "Shark'd up" likely denotes the agency of a 'Sea Monster'—of Lord Somerset—pressing a (E) mercy: *v.* 'to amerce; to fine', perhaps the pressing of Reivers to serve against the Scots under English command—hence a pun on (E) mercy and Cy-mer. STEEVENS, in the *Variorum (p.16)* suggested: "Picked up without distinction, as the shark-fish collects prey."

Because the 'supra-text' of this set piece records the advancement of Oxfords 'de Vere' *alter ego,* he may refer to his own reconnoitring of rebel strength in Flanders, July 1574 (see Nelson, Alan H.; *Monstrous Adversary,* 2003, pp. 208-16).

➤ The mention of 'shark' likely alludes to the myth of *Andromeda,* who was to be sacrificed to the whale *Cetus:* (*wp* Sey-tus): 'a sea monster, a whale, shark', that had been sent by Poseidon to avenge some slight against the beauty of the *Nereids* (Sea Nymphs).

99 For Food and Diet, to some Enterprise

~ **For** [*(L) for:* 'to say, to speak'] **Food** [(E) fare, *(L) cibus:* 'food, nutriment', *victus:* 'sustenance, nourishment', *II* 'a way of life, mode of living, manner of living'—hence, another synonym for *(L) more:* 'manner, mode', etc., see essay: *Hamlet, "To the manner born",* Oxford-Seymour.com] **and Diet** [*(L) dieta, diaeta:* 'mode of life', a variant of 'manner', 'mode' as seen in *Hamlet I.4 13-38,* wordplay on the definition of *(L) mores*.]**, to some** [*wp* to pair timetic elements Seym + more, St + Maur.] **Enterprise** [*(L) inceptum:* 'a beginning, undertaking', 'origination', likely meant to suggest *(L) conceptum:* 'a conceiving, pregnancy'] ~

~ Say Mores and Modes and, to Some' Inception ~

➤ In the *Variorum (again, p.16),* THEOBALD asked "Is not 'food and diet' a mere tautology?" Yes, the repetition of words 'food' and 'diet' evoke the notion of 'mores, manner', 'mode', 'will', etc., laying the groundwork for HAMLET's set piece "To the Manner Born" *(Hamlet I.4 13-38).*

100 That hath stomach in't : which is no other

~ **That hath** [*(L) habere:* 'to have', *wp* (E) harbor: *(L) portus: n.* 'a harbor, haven, port', *(L) porto: v.* 'to bear or carry along', *(L) porta:* 'a gate, a door of any kind'] **stomach** [*(L) stomachus: 6a* 'used (with heart, bosom, breast) to designate the inward seat of passion, emotion, secret thoughts, affections, or feelings', *5 figurative* 'relish, inclination, desire'] **in't** [*(L) inter: prep.* 'among, amid, between'] **: which** [*wp* (E) witch] **is no other** [*(L) alius, diversus: wp* de Vere'sus:] ~

~ That harbors ardor in it : witch is no 'de Vere Swine' ~

~ That ports d'Or desire betwixt them : witch is no 'de Vere' alius ~

101 (And it doth well appear unto our State)

~ **(And it doth** [*wordplay, anagram (Welsh) Ty dur:* Tudor + *wp* (E) well: *(L) vel:* 'or', *alt. (L) rectus, bene:* 'well', 'goodness'] **well** [*wp* (E) well: *(L) vel:* 'or', *alt. (L) rectus, bene:* 'well', 'goodness'—the root of *(L) benevolentia:* 'goodwill', ~ St Maur ~ *i.e. (L) sanctus: II B2* 'morally pure, good, just' + *(L) more:* 'the will'] **appear** [*(L) videri: II B7* 'to be regarded in any manner, to seem, appear'] **unto our** [*wp (L) aurum, (Fr) or*] **State** [*ambiguity (L) status:* 'condition', *(L) regnum:* 'kingdom', *respublica:* 'commonwealth']**)** ~

~ (And Tudor-St Maur seems to Or' Kingdom) *~*

~ (And Tudor Seyms Maur adverse Or condition) ~

102 But to recover of us by strong hand

~ **But** [*(L) praeter:* 'except, save'] **to** [*wp, surname, timesis* Tu] **recover** [*(L) recipere:* 'to take back, to retake, regain'] **of us** [*wp, surname, timesis* d'urs] **by** [*wp, surname, timesis (L) bi:* 'two, twice'] **strong** [*(L)*

fortis, likely referring to the Beaufort lineage of the descendants of James IV and Margaret Tudor; (L) firmus: 'constant, steadfast'] **hand** [*(L) in poteste hominis:* 'in the power of man'] ~

~ Save to retake of Tudah by force of Beaufort ~

103 And terms Compulsative, those foresaid Lands

~ **And terms** [*(L) condicio:* 'condition, demand'] **Compulsative** [*(L) compulsare:* 'an urging, constraint', 'compulsion']**, those** [*wp* (E) do's] **foresaid** [*(L) commemoravi:* 'to remind'—linking the idea of *(L) memor: wp* ~ Same-mor ~ and *marmor:* 'marble', as emblem of ~ Sea-mor ~] **Lands** [*(L) terras*] ~

~ And compulsory demands, those Sey Maur Two-do'Rs ~

104 So by his Father lost : and this (I take it)

~ **So** [*(L) hoc modo:* 'in this manner'] **by** [*(L) ab*] **his Father** [*(L) pater:* 'father, sire', *II A* 'the father as head and representative of a household', *i.e.* Senior FORTINBRAS, James IV of Scotland, and John Dudley, Duke of Northumberland, if we consider successive levels of allegory; (E) père: 'father', 'used after a surname to distinguish a father from a son or sons of that name'] **lost** [*(L) perdere:* 'to lose', *wp (French) perdre:* ~ Père-dre ~ ; (E) perdite: 'debauched, abandoned, wicked'] **: and this (I take it)** [(E) take, *(L) sumere:* 'to assume, suppose'] ~

~ In this Manner by his Père perdite : and this (I as'Sume) ~

105 Is the main Motive of our Preparations,

~ **Is** [*(Latin) est, possible wp* St] **the main** [(E) main: 'sea', *(L) pelagus, mare,* hence ~ Sea-mare ~] **Motive** [*(L) causa, ratio: II B2* 'reason'] **of our** [*wp (L) orum, aurum:* 'gold', *(French) Or*] **Preparations** [*(L) paratus:* 'fitting out, preparation', (English) paration, *wp (L) piratica:* 'piracy', wp]**,** ~

~ Is the Sea-Mare Ratio'nal of Ore Pirat'ion, ~

106 The Source of this our Watch, and the chief head

~ **The Source** [*(L) origo:* 'descent, lineage, birth', *wp (L) Or et meare: ~ Orum et Mure ~*] **of this our** [*(L) noster: II B* 'in addressing a person: dear, good', here ~ de'or-bene ~ = Tudor-More] **Watch** [*(L) observare, tueri:* 'to look to, to care for']**, and the chief** [*(L) caput, princeps*] **head** [*(L) caput, summus:*] ~

~ The Ore and Mure of this De'Or Tudor, and the St Maur Prince ~

107 Of this post-haste and Romage in the Land.

~ **Of this post-haste** [(E) post-haste: 'haste like a person travilling post; great speed'—*wordplay* (E) sudden/Sutton, surname of Dudley family.] **and Romage** [*wp* Rome-age/More-age, playing on (E) rummage and ravage, likely referring to Somerset's "Rough Wooing" of Scotland.] **in the Land** [*(L) terra*]**.** ~

~ Of this Sutton and Maur'age in Tud'or. ~

~ Of this Sutton and St Maur'age in the Moors. ~

➤ This passage introduces Edward Seymour, Lord Protector Somerset, and John Dudley, Lord President Northumberland, who both led English forces in the 'War of Rough Wooing'. "Romage", *anagram* ~ More-age ~ , indicates Lord Somerset's (E) rummage: 'to search thoroughly', of Scotland, including the burning of Edinburgh *(May, 1544)*. Again, the purpose of the war was to force Scotland to accept the union of England and Scotland by the marriage of young Mary, Queen of Scots, to Edward VI, King of England.

HAMLET / Oxford revisits both Regents of Edward VI at the close of the play *(V.2 340-41):*

> "So tell him, with th' occurrents, **More** and **Less**,
> Which have solicited — the rest is silence."

The "**More**" denotes Seymour / St **Maur**, and **Less** denotes **Leices**(ter), Robert Dudley, son of Northumberland.

Once **More**: *Hamlet 1. 1 80-107*

79 (cont.) ***~ That can I,***
80 ***At Leicest' the Murmur so meres : Our pos'Tu-Mus King,***
81 ***Whose Semel, just the Seym am I, was re-vealed to us,***
82 ***Was (as you know) by Fort-in-Arms of Scotland,***
83 ***(To t'heir, transfigured by a Maur rivaling gens)***
84 ***Dar'd-Tu the More-men. In Witch is our Fort-More,***
85 ***(For So this faction of Or-recognizing Tudor's St Maur'd him)***
86 ***Did arrest this Fort-in-Arms, who by a Marc'd Union,***
87 ***Or-Murified per Fetial Law,***
88 ***Did a'Merce (with his head) Tu-dos' Sey-Moors***
89 ***Witch he claimed possessed of, to the Victor :***
90 ***Ad-Veres the Witch, a suitable division***
91 ***Was pig'norated Tu-d'Or King : Tudor had re-Vere-ted***
92 ***To the Inheritance of Fort & Brass,***
93 ***Had he been th-Due' subduer, as by the Seym-mar'riage***
94 ***And Portance of the Attainder re-sol'ution,***
95 ***His fell to a Morio. In this Mercery More, young Fort & Brass,***
96 ***Of in-Ferri'Or Ore, Fair-heir and Fair-Tu,***
97 ***Hath in the border of the North, two-d'R-ly,***
98 ***Mercy'd up a summary of expatriate sup-Port'ers,***
99 ***Say Mores and Modes and, to Some' Inception***
100 ***That harbors [a]R-d'or in it : witch is no 'de Vere Swine'***
101 ***(And Tudor-St Maur seems to Or' Kingdom)***
102 ***Save to retake of Tudah by force of Beaufort***
103 ***And compulsory demands, those Sey Maur Two-do'Rs***
104 ***In this Manner by his Père perdite : and this (I as'Sume)***
105 ***Is the Sea-Mare Ratio'nal of Ore 'paration,***
106 ***The Ore and Mure of this De'Or Tudor, and the St Maur Prince***
107 ***Of this Sutton and Maur'age in Tud'or. ~***

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79 (cont.) ***~ That can I,***
That can I
80 ***At Leicest' the Murmur so meres : Our pos'Tu-Mus King,***
At least the whisper goes so : Our last King,
81 ***Whose Semel, just the Seym am I, was re-vealed to us,***
Whose Image even but now appear'd to us,
82 ***Was (as you know) by Fort-in-Arms of Scotland,***
Was (as you know) by *Fortinbras* of Norway,
83 ***(To t'heir, transfigured by a Maur rivaling gens)***
(Thereto prick'd on by a most emulate Pride)
84 ***Dar'd-Tu the More-men. In Witch is our Fort-More,***

Dare'd to the Combat. In which, our Valiant *Hamlet*,

85 ***(For So this faction of Or-recognizing Tudor's St Maur'd him)***
(For so this side of our known world esteem'd him)

86 ***Did arrest this Fort-in-Arms, who by a Marc'd Union,***
Did stay this *Fortinbras* : who by a Seal'd Compact,

87 ***Or-Murified per Fetial Law,***
Well ratified by Law, and Heraldry,

88 ***Did a'Merce (with his head) Tu-dos' Sey-Moors***
Did forfeit (with his life) all those his Lands

89 ***Witch he claimed possessed of, to the Victor :***
Which he stood seiz'd on, to the Conqueror :

90 ***Ad-Veres the Witch, a suitable division***
Against the which, a Moiety competent

91 ***Was pig'norated Tu-d'Or King : by venefice had re-Vere-ted***
Was gaged by our King : which had return'd

92 ***To the Inheritance of Fort & Brass,***
To the Inheritance of *Fortinbras*,

93 ***Had he been th-Due' subduer, as by the Seym-mar'riage***
Had he been Vanquisher, as by the same Cov'nant

94 ***And Portance of the Attainder re-sol'ution,***
And carriage of the Article design,

95 ***His fell to a Morio. In this Mercery More, young Fort & Brass,***
His fell to *Hamlet*. Now sir, young *Fortinbras*,

96 ***Of in-Ferri'Or Ore, Fair-heir and Fair-Tu,***
Of unimproved Mettle, hot and full,

97 ***Hath in the border of the North, two-d'R-ly,***
Hath in the skirts of Norway, here and there,

98 ***Mercy'd up a summary of expatriate sup-Port'ers,***
Shark'd up a List of Landless Resolutes,

99 ***Say Mores and Modes and, to Some' Inception***
For Food and Diet, to some Enterprise

100 ***That harbors** [a]**R-d'or in it : witch is no 'de Vere Swine'***
That hath stomach in't : which is no other

101 ***(And Tudor-St Maur seems to Or' Kingdom)***
(And it doth well appear unto our State)

102 ***Save to retake of Tudah by force of Beaufort***
But to recover of us by strong hand

103 ***And compulsory demands, those Sey Maur Two-do'Rs***
And terms Compulsative, those foresaid Lands

104 ***In this Manner by his Père perdite : and this (I as'Sume)***
So by his Father lost : and this (I take it)

105 ***Is the Sea-Mare Ratio'nal of Ore 'paration,***
Is the main Motive of our Preparations,
106 ***The Ore and Mure of this De'Or Tudor, and the St Maur Prince***
The Source of this our Watch, and the chief head
107 ***Of this Sutton and Maur'age in Tud'or. ~***
Of this post-haste and Romage in the Land.

BARNARDO
108 I think it be no other but e'en so.
Well may it sort that this portentous figure
110 Comes armèd through our watch so like the king
And was and is the question of these wars.

In *Shakespeare's Will* (see Oxford-Seymour.com), Spencer Stepniewski reviewed the role of HORATIO in *Hamlet,* and discovered his daemon-like nature *(see Hamlet III.2 2167)*. "Damon dear" signifies ~ daemon [Tu] de'or ~ , the guiding spirit or 'genius' of Tudor—*(Latin) daemon:* 'a spirit, genius, lar'; (English) Lar, lar: 'the tutelary deities of a house'. HORATIO represents an artistic spirit within Prince HAMLET who is able to inform him of past events, and often reveals to him his intuition. HORATIO embodies HAMLET's hope that his story may someday be known—HORATIO 'trembles and looks pale', ~ Shakes and appears as a Spear ~ .

Spencer's essay examined HAMLET's set piece at *Act I, scene 1,* our present concern. His work is largely from 2017, and much of the Oxford-Seymour, or 'HAMLET Method', derived from Marcus Terentius Varro, was already understood. One's facility with Oxford's wordplay increases with familiarity, and I have excerpted Spencer's work and added it to my own, so you can see that interpretations will vary. Choices within the semantic range of words depends on one's knowledge of the life and times of the Poet.

The commentary below generally pertains to 'Second' and 'Third' level interpretation (see *Shakespeare's Damnation p. 11); i.e.* there is little of importance in details of Danish or Norwegian history, other than as source material for 16th century analogies. 'Shakespeare' is topical and concerns events that give light to the Writer's story. In Hamlet, the history of the late 15th and early 16th century Scottish-English Wars leads directly to Oxford's place in the Tudor line.

HORATIO
112 A mote it is to trouble the mind's eye.

~ **A mote** [*(Latin) mota, motta:* 'a clod of earth', *(French) motte:* 'clod; a ball of earth', (English) mote: 'moat, a defensive ditch'; (E) clod: *3a* 'a lump of earth or clay adhering together', *3c* 'the ball of earth that adheres about the roots of a tree', *4* figurative 'applied depreciatively to the human body as being a mass of clay'] **it is to trouble** [*(L) molestia: wp (L) moles:* 'a large mass, a dam' = mores + tia; used at *Hamlet I.5 165*.] **the mind's** [*wp (L) mens:* 'intellect, reason', hence 'rey's son', confirmed in "eye" as the bourgeon (eye) of the king.] **eye** [(E) mind's eye: 'the mental faculty of conceiving imaginary or recollected scenes' *(Merriam Webster)*]**.** ~

~ A Clod it is to Moles't the Reason. ~
~ A Mote i' St to Moles 'the Rey' Son. ~

➤ "mind's eye"—possible wordplay on (English) mind, *(L) mens: wp (Latin) vir* / Vere + eye, *(L) oculus:* 'of plants—eye, bud, bourgeon'.

(E) mote: 'a particle of dust, especially minute specks seen floating in a beam of light.' This is the simplest interpretation, and suffices for superficial reading; but the Author has much more on his mind, and crams his verse with extra detail. The "mote" is more than a mere speck, rather, it is the clod of *Terra* (Two-d'RR) that clings to the roots of his lineage (family) and soul.

Spencer ~ **A mote** [*(L) motus:* 'motion or movement of a celestial object'; *(L) muttire:* 'mutter, murmur; *wp (Fr) mot:* 'word'; *(L) corpusculum, particula: grammar 6a* 'Any of a set of words (sometimes treated as a minor part of speech, and sometimes including affixes) that are typically short and indeclinable; a function word'; *6b* 'The adverb or preposition used..with the verb in a phrasal verb'; *alt. n.1c* 'a minute particle of something, an atom; something very minute or trivial, a trifle'] **it is to trouble** [*(L) vexare*] **the mind's eye** [*(L) mentis oculus:* 'the soul']**.** ~

~ A motion it is to vex the soul. ~

➤ This "mote", with wordplay on *(Fr) mot:* 'word', agrees with Hamlet's intent "to catch the conscience of the King" (Queen).

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113 In the most high and palmy state of Rome,

~ **In the most** [*(L) maxime, plurimum*] **high** [*(L) summus (< superus):* 'highest, topmost', *wordplay* St Maur] **and palmy** [*(L) florens:* 'shining, glittering, bright', *IB Trop.* 'flourishing, prosperous, in the prime' = (E) flowering; *alt.* (E) pommé < *French:* 'rounded and compact', 'with roundels', hence *(L) orbis;* Varro notes the palm is associated with the garland and victory *(p. 61).*] **state** [*wp (L) status:* 'condition', or *(L) respublica:* 'polity', or *(L) regnum:* 'kingdom'] **of Rome** [*wp anagram surname* More, St Maur.]**,** ~

~ In the Summus and Tudor estate of Maur, ~

~ In the St Maur and Orbic realm of More, ~

Spencer ~ **In the most** [*wp (L) plurimus :* 'many-mice', and *wp plurimos:* 'plural Mores'.] **high** [*(L) aestimare:* 'appraise, value', *wp aestas:* 'summer' + *(L) mare:* 'sea'] **and palmy** [*n.2b* 'victory, triumph; supreme honor or excellence, as in martyrdom'] **state** [*(L) status*] **of Rome** [*anagram* 'More']

~ In the highest Sommer and victorious state of More, ~

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114 A little ere the mightiest Julius fell,

~ **A little** [*(Latin) sub: IIB1* 'shortly before; *(L) brevi ante:* 'a little before'] **ere** [*(L) priusquam, antequam*] **the mightiest** [*(L) fortissimum, wordplay, surnames* Beaufort / Seymour] **Julius** [*Roman gens* Julius: 'devoted to Jovis/Deo', *(L) Iuleus, Juleus:* 'the son of *Ascanius,* and the grandson of *Æneas,* whom the gens *Julia* regarded as their ancestor—Oxford too, appears to trace his lineage to *Æneas,* and indeed with tongue-in-cheek, to the goddess *Venus*.] **fell** [*(L) cadere: IB2* 'to fall in battle, to die']**,** ~

~ A Summery Heir, the Strongest Julius was cut down, ~

~ A little before the Strongest Julius was slain, ~

~ A Tender Heir, the Strongest Julius fell, ~

➤ HORATIO recounts, and in effect compares, the state of civil discord between the Roman forces of Pompeius Magnus and Julius Caesar from 49-44 BC, and the 'present' situation with Denmark and Norway. By extension we understand a similar state existed between rival branches of the Tudor family in England and Scotland.

The short-lived regencies of Somerset and Northumberland were periods of autocracy, in which virtually all power was invested in the Lord Protector, and later, in the Lord President. The useful contributions of the Privy Council and Parliament were restored at the accession of Mary I and Elizabeth I, but Oxford warns of a coming tyranny under the likes of Robert Cecil.

Many in Shakespeare's audience would be familiar with the history of Julius Caesar: that the assassination of the great general and the ensuing struggle for power marked the end of the Roman Republic; a similar event had likewise affected England. They might also know that Caesar traced his ancestry through Aeneas to the goddess Venus, and from Ancus Marcius, and early king of Rome, to the god Mars.

➤ "A little ere", might pun on ***~ A small heir ~*** referring to 'small' as wordplay on (E) tender, *(L) mollis*—Simoll (Seymour)—hence "mollis heir" / "tender air", described at *Cymbeline V.4 140* and *V.5 445-47.* That "tender air, thy virtuous daughter *(filia/amor)* / Which we call *mollis aer*",

is IMOGEN, who is like JULIET: "**and Juliet is the sun** (**Son**)" *(Romeo and Juliet II. 2 3)*. P. Vergilius Maro (Vergil) used *(L) mollis* epithetically for *(L) caelum:* 'the heavens', while L. Annaeus Florus *(historian)* did so for *(L) aestas:* 'summer', both significant appellations for Oxford/St Maur.

Spencer **~ A little ere** ['heir'] **the mightiest** [*(L) potens:* 'mighty'] **Julius** [*(L) Juleus*, the surname of the family of Gaius Julius Caesar; the namesake for the month of July; relates to the month of the author's birth, and thus is a stand-in for his family name: Seas-R/Seymour] **fell** [*(L) capio: IB* 'to take into possession', *(L) capta: IBe* 'to mutilate, maim', 'to be injured' ("off-capped", beheaded?)**,**]

~ A little ere the potent Ceas-R off-capped, ~

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115 The graves stood tenantless and the sheeted dead

~ **The graves** [*(Latin) sepulcrum, sepulchrum:* 'a grave, tomb', ~ a House of Death *(mors)* ~, *possible wordplay (L) se pulchra:* ~ Beauty herself ~ , referring to heirs of Beaufort (?), "Beauty" as metonym for Lancaster-Beaufort; *(L) mors:* 'the state of death'] **stood** [*(L) mora, cf. memor*—'to keep waiting'—await.] **tenantless** [*(Latin) conductor:* 'a lessee, tenant'—*sine conductor, wp ~ less lessee ~* , under let to Robert Dudley, Leicester.] **and the sheeted** [*wp (L) excidere,* (E) escheat: *Law* 'an incident of feudal law, whereby a fief reverted to the lord when the tenant died without leaving a successor qualified to inherit'—a Bill of Attainder caused the estate of Thomas Seymour to be escheated to the Crown; *alt. (L) mortui vestimentum; (L) pes, pes veli: II B* 'a rope attached to a sail for the purpose of setting it to the wind' (air, heir).] **dead** [*(Latin) mortuus*] ~

~ The House of Maurs was Leices lessee, and the escheated Maurs ~
~ Beaufort-Maur remained without head and the directionless Mores ~

➤ While this allusion to 'Leicester', Robert Dudley, is slightly anachronous, the general idea is correct. Oxford conflates attempts by Regents to escheat lands from de Vere and St Maur inheritance *(1547-52)*, first to the Crown, and then redistribute them to the estates of John Dudley, Duke of Northumberland. Events moved quickly from the fall of Edward Seymour, Duke of Somerset, to the death of Edward Seymour-Tudor (King Edward VI), and Northumberland did not achieve his limited estate aims; however, he very nearly made off with the entire State at the accession of Jane Grey. The scheme was more fully realized ten years later, as Robert Dudley used similar extra-legal maneuvers to assume control of lands belonging to Oxford / 'Shakespeare' (17th Earl of Oxford) during his minority—generally 1562-69 (see Oxford-Shakespeare.com — Documents).

Spencer ~ **The graves** [*(L) mors*] **stood** [*(L) mora*] **tenantless** [*adj.* 'without a tenant or tenants; untenanted, unoccupied, empty']**, and the sheeted** [*(L) versoria*] **Dead** [*(L) mortuus*] ~

~ The House of More was empty, and the re-Verse'd More ~

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116 Did squeak and gibber in the Roman streets;

~ **Did** [*past part.* (English) to do, *(Latin) facere:* 'to do'] **squeak** [*(L) strideo:* 'to make any harsh, shrill sound', 'of humans, any loud and inharmonious sound', *1a* 'a harsh, grating, or creaking noise', *wp* grate / great, *(Welsh) mor*] **and gibber** [(E) gibber: *v.1* 'to speak rapidly and inarticulately; to talk nonsense'—first attested in *Hamlet,* I suggest Oxford intended *(L) cavillatio, cavillari:* 'railing, scoffing irony', *II Meton.* 'an empty sophistical discourse', (English) cavil: 'a captious, quibbling..objection'] **in the Roman** [*(L) romanus:* as an anagram of surname More, St Maur, Seymour— *(Latin) Romanus more:* 'in the Roman manner, plainly, openly, candidly, frankly'] **streets** [*(L) via:* 'road, street', *II Trop.* 'a way, method, mode, manner, fashion']; ~

~ Did strid'ant Murmur in the Maur'an way; ~
~ Did grate and murmur nonsense in the Maur'ian way; ~

➤ To "squeak and gibber" in the St Maur way is the same sort of cavilling noted by HAMLET at *Hamlet I. 2 377:* " 'twas *Caviarie* to the General" with clear wordplay on *(Latin) cavillari > (Old*

French) caviller—(E) cavil: *v.* 'Cavill, to jest, scoff, or reason subtly' *(see Robert Cawdrey, "A Table Containing… Hard Usual English Words", 1604 , see OED).*

Spencer ~ **Did squeak** [*(L) strideo, murmuro:* 'mutter'?] **and gibber** ['to chatter, talk nonsense'; *(L) inanis sonus: wp* 'void sounds/sons'; gibber: 'To speak rapidly and inarticulately'; gibberish (1557): 'Unintelligible speech belonging to no known language, and supposed to be of arbitrary invention'; *alt.* sounds of rats and mice, *(L) muris*] **in the Roman** [from 'Rome'; anagram of 'More'] **Streets** [*(L) via:* 'way']; ~

~ Did Murmur nonsense in the More-an way; ~

➤ The onomatopoeias 'squeak' and 'gibber' are formed from the sounds made by mice. Mouse, or rat, *(Latin) muris*, is a common metonym in 'Shakespeare' for the Oxford-Seymour writer; as Simur it is an anagram/homonym for Seymour.

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117 As stars with trains of fire and dews of blood,

~ **As** [*(Latin) cum*] **stars** [*(L) astrum, wp anagram, surname* St Maur] **with** [*(L) cum*] **trains** [*(L) syrma:* 'a robe with train', *wordplay* sy-mar, Sey-Mar, *II Transferred* 'tragedy'; *(L) ordo:* 'right order, regular succession', *(French) train:* 'a succession of people'] **of fire** [*(L) ardor: wp* R-d'Or = Two-d'Or, likely identical with "dews of blood": Tudors of (royal) blood, *i.e.* not Grey-Tudors; *(L) fieri: present active infinitive of fio:* 'to become', *present passive infinitive of facere, facio:* 'to do'] **and dews** [*(L) ros:* 'dew', *(L) meritus:* 'due'; *wp (L) facere, fio, fieri:* 'to do, to become', *wp* (E) dues: that which is owed legally and morally'] **of blood** [(E) blood: 'blood regarded as the inherited characteristic, distinguishing members of a common family'], ~

~ As St Maurs with Succession of* Fair *and Merit of inheritance, ~

~ As St Maurs with succeeding Tudors, and [Tu]d'ors of direct blood, ~

Spencer ~ **As stars** [*(L) astrum, anagram* St Maur] **with trains** [*(L) ordo*] **of fire** [or 'flame', *(L) ardor*, or R-'dor], **and dews** [*wp (Fr) deux*; 'two' or 'Tu'] **of blood** [*n.5* 'blood regarded as the inherited characteristic (later as the vehicle of hereditary characteristics) distinguishing member of a common family, nation, breed, etc., from other groups'; *(L) sanguis, genus*] ~

~ As St. Maurs with succeeding Tudors, and Tudors of clan, ~

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118 Disasters in the sun; and the moist star

~ **Disasters** [(English) 'an event or occurrence of a ruinous or very distressing nature' < *dis-, prefix:* 'in twain, in different directions, apart, disrupt' + *astro:* 'star'—'ill-starred'] **in the sun** [*wordplay* sun/son, the son and heir of the Crown Tudors.]**; and the moist** [*(L) umidus (humidus):* 'humid, dank, wet', 'the ocean'] **star** [*(L) stella, astrum:* 'a star, a constellation', *II B Trop.* 'Heaven, and the immortality of the glory connected with it'] ~

~ Dis' St Maur'd in the Son; and the St Maur Moon ~

Spencer ~ **Disasters** [n1a 'an event or occurrence of ruinous or very distressing nature'] **in the sun** [*wp* 'son']**; and the moist** [*(L) umidum:* 'the ocean'] **star** [*(L) luna:* 'the Moon'; a reference to the moon and its relation to the tides; in relation to Elizabeth, the 'Virgin Queen', as she is represented in Shakespeare's cannon by the virgin moon goddess Diana.] ~

***~ Dis-Asters of the son; and Sea-St. Maur** (Elizabeth) ~*

~ Dis-asters of the Son; and Moon ~

➤ We suspect the 'dis-aster' is an allusion to astrology; note repetitions in ll.117-18.

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119 Upon whose influence Neptune's empire stands

~ **Upon whose influence** [*(L) gratia:* 'favor, kindness, obligation', (E) grace: *5* 'mercy, clemency, forgiveness' < *(L) gratia:* favor, goodwill'; *alt. (L) vis, vires*] **Neptune's** [*(L) Neptunus:* 'the god of the Sea and other waters', *II A (poetic)* 'the sea', the 'North Sea Empire'.] **empire** [*(L) imperium, regnum*] **stands** [*(L) restare:* 'to stop behind, stand still'; *(L) defendere:* 'to defend, guard, protect'] ~

~ Upon whose Mer'Cea the Sea's kingdom rests, ~
~ Upon whose Veres the Sea's estate is moor'd, ~
~ Upon whose favor the Sea's reign moors, ~

➤ Wikipedia tells us Neptune is the god of the fresh and salt waters, and also of horses, (Middle English) ors, heors, etc., hence a god d'Ors, Tudors. England, Denmark, and Norway were the members of King Knut's 'North Sea Empire' *(~ 1013-42 AD).* This was a *thalassocracy,* a maritime empire: 'a state whose power derives from it's naval or commercial supremacy on the seas. *(Wiktionary).* 'Shakespeare' devotes most of his work to the fables of great sea powers.

Spencer ~ **Upon whose influence** [*(L) vis, vires: wp* Veres; *alt. n.2a* 'the supposed flowing or streaming from the stars or heavens of an etherial fluid acting upon the character and destiny of men, and affecting sublunary things generally'] **Neptune's** [Roman god of the sea; most likely a reference to the House of Seymour, of which 'Oxford' considers himself heir.] **Empire** [*n.1* 'anything considered as or likened to a realm or domain having an absolute ruler such as heaven, hell, the oceans, etc'] **Stands** [*(L) mora:* (E) mora: *n.1* 'undue delay'] ~
~ Upon whose Veres the Sea's domain is Moor'd ~

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120 Was sick almost to doomsday with eclipse.

~ **Was** [*wp (L) erat: ~* a rat *~ (L) mus, muris,* emblem of Seymour, St Maur.] **sick** [*(L) aeger; (L) infirma:* 'weak', *wp ~* a lack of firmness (in Tu-dure) *~* , *(L) debilis, debil:* 'weak', (E) devil, *surname* deVere (?); *(L) nausea:* 'sea-sick'] **almost** [*(L) fere, wp (It) fare, (Fr) faire:* 'to do'] **to doomsday** [*(L) dies extremi judicii:* 'the Last Judgement'] **with eclipse** [*(L) defectio, defectus:* 'defection, rebellion, revolt']**.** ~
~ A Maur, Fairly sea-sick to the Judgement with revolt. ~
~ A Rat, sea-sick Fairly to the Day of Judgement with revolt. ~
~ A Rat fairly to the Day of Mors with rebellion. ~

Spencer ~ **Was sick** [*(L) nauseo:* 'sea-sick'] **almost** [*(L) fere, wp (It) fare*] **to doomsday** [*wp* doom, *4a* 'destruction, death', *(L) mors* + day, *wp (L) de:* 'origin, out of, from'; *n.1c* 'a day of judgement or trial, when sentence is pronounced'] **with eclipse** [*(L) defectus:* 'shortcoming, diminution']. ~
~ Was Sea-sick fair-ly to de-Mors with defect. ~

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121 And even the like precurse of feared events,

~ **And even** [*(L) etiam, adeo, vel:* 'or'; (E) even: *n.4 15* 'equal in magnitude, quantity', *n.2 17* 'divisible into two equal whole numbers'—*(L) duo:* 'two'] **the like** [*(L) idem, eadem:*] **precurse** [*(L) praecursor,* (E) precurse: < precursor: 'forerunner', *II* 'an advanced guard', 'a heralding of foreshadowing of future events'; (E) precurse, *wordplay* pre, *(L) prae:* 'before, in front' + (E) curse, *(L) pernicies:* 'disaster, overthrow, destruction, death, ruin'—the curse of the cadet lines of Tudor.] **of fierce** [*(L) ferus:* 'wild beast'—'the constellations of the Great and Little Bear'—John Dudley, Duke of Northumberland, as the Great Bear; Robert Dudley, Earl of Leicester, as the Little Bear.] **events** [*(L) eventus, res (gesta:* 'deeds')]**,** ~
~ And Tu, the same pre-Curse of Dudley Deeds, ~

➤ The curse, *(L) pernicies,* likely alludes to the extortion by *Gaius Verres* ('the Boar'), governor of Sicily (Cecilia, with an implied pun on surname Cecil) prosecuted by Marcus Tullius Cicero in 70 BC. Again, Oxford believes his false name 'de Vere' positions him solely to extort public money for the benefit of his overlords, Leicester and Burghley. You will not find a positive reference to 'the Boar' / Verres (Vere) in 'Shakespeare'. Contrary to intuition, the Boar is Oxford's implacable enemy.

Spencer **~And even** [*(L) etiam:* 'for the sake of intensity'; 'and also, furthermore, likewise'] **the like** ['same'] **precurse** [, *n.1a* 'a person who or thing which precedes another as a forerunner or presage'; *(L) praenuntius:* 'forerunner', 'messenger'] **of fierce** [*(L) bestialis*; 'bestial'; reminiscent of a 'beast of burden', or an 'ox'] **events** [*n.1a* 'the (actual or contemplated) fact of anything happening']**,** ~
~ And more so, the same presage of Bestial events, ~

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122 As harbingers preceding still the fates

~ **As harbingers** [*(L) heribergatore, (OFr) herberge:* 'one who provides shelter or lodgings', 'a harbourer'—porter: *1c* 'an officer who walked before the justice of a court, carrying a rod as a symbol of authority' ; *3* 'one that goes before and announces the approach of someone; a forerunner'] **preceding** [*(L) prior, superior*] **still** [*(L) murceus:* 'slow, inactive'] **the fates** [*(Latin) Parcae, (Greek) moirai:* 'the Fates'] ~

~ As Porters before inactive Moirae ~

~ As Tudors before inactive Moirae ~

Spencer ~ **As harbingers** [*n.3* 'one that goes before and announces the approach of some one'; a herald; relates to the Roman god Mercury, a pun on 'More'] **preceding** [*v.5* 'to go before in order or arrangement; to occupy a prior position'] **still** [*adv 3b* 'evermore', *7b* 'ever'] **the fates** [*(L) sors; n.3b* 'of an individual, an empire, etc.: the predestined or appointed lot; what a person, etc. is fated to do or suffer'] ~

~ As herald precedes E.Ver the lots ~

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123 And prologue to the omen coming on,

~ **And prologue** [*(L) prologus: II Transf.* 'the player who delivers the prologue'] **to the omen** [*(L) monstrum:* 'a divine omen indicating misfortune', *II Transf.* 'a monster, monstrosity'; 'of inanimate things, the Sea', 'wonders, prodigies, marvels'—all of which are used by the writer to describe himself; *wp (Fr) monstre:* 'a pretender' (Larousse); *(L) omen, auspicium:* 'a sign, a divine premonition';] **coming** [*(L) accedere:* 'to come to', *B1* 'to approach a thing in a hostile manner'] **on,** ~

~ And prologue to the pretender acceding, ~

~ And prologuer to the O-Man acceding, ~

Spencer ~ **And prologue** [*n.1b* 'an introductory or preliminary act, event, etc.'] **to the omen** [*(L) monstrum; portentum*: 'a prodigy, portent'; *(MFr) wp monstre*, *monstrer*: '*monstrer de*, *prétendre*'; *hence (Fr) prétendre*: 'To lay claim to, pretend', generally indicating a claimant to the crown.] **coming** [come, *(L) accede:* 'to approach', 'to approach in a hostile manner'; probable reference to (E) accede: accession to the throne] **on,** ~

~ And prior to the O-Vere acceding, ~

~ And prologue to the pretender (to the throne) acceding, ~

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124 Have heaven and earth together demonstrated

~ **Have heaven** [*(L) caelum*] **and earth** [*(L) terra: wp* Tud'RR, Tudor.] **together** [*(L) simul:* 'at the same time', *wp* Semel, St Maur, Seymour] **demonstrated** [*(L) demonstrare, confirmare:* 'to make firm *(dur)*, establish', ~ to *dur* ~ , *II.C* 'to give full assurance of a fact, confirm'] ~

~ Have Cae-Mur and Tudor-Sea'mer deMonster'ated ~

➤ Again, "heaven and earth" states Oxford's lineage in terms of Classical Mythology.

124 Have **heaven and earth** together demonstrated

Spencer ~ **Have heaven** [*(L) aura: C.3a metonym* 'Heaven, upper Air', *wp* heir.] **and earth** [*(L) orbis: wp Tu-dor*] **together** [*(L) simul, wp* Sey-mu[r]; *n.2c* 'in ideal combination; considered collectively; added or summed up'; here we have two words that translate roughly to homonyms of 'ore'. Added together we get 'two-ores', or Tudor.] **demonstrated** [*(L) demonstro:* 'to show, indicate, prove'] ~

~ Have Heir and Orbis Sea-Mu[r] proven ~

➤ One mythical lineage adopted by Oxford/'Shakespeare'—among others—presents itself in *Caelum* and *Terra*—Heaven and Earth, a phrase that occurs repeatedly in *Hamlet*. *Caelum,* as Varro tells us, is the region of the gods *(deorum)*—or as Oxford figures it ~ Does & Mures ~, Tudors and Maurs. The *Terra* is for men, *homines, mortalitas, virum.*

III 16. The primal places of the universe, according to the ancient division, are two, *terra:* 'earth', and *caelum:* 'sky'; and then, according to the division into items, there are many

> places in each. The places of the sky are called *loca supera:* 'upper places', and these belong to the gods; the places of the earth are *loca infera:* 'lower places', and these belong to mankind. (Varro, Marcus Terentius; *De Lingua Latina*, Kent, Roland G. (translator); 1938, *p.17*)

HAMLET prods OPHELIA to remember her Varro, I suspect, at *Act III, sc. 2 110-112,* when he perceives she understands his jest: "Lady, shall I lie in your lap?", to mean "c[o]untry matters", as concerning the *loca infera,* the 'lower places' of *Terra*.

Varro continues on the etymology of *(Latin) caelum:* 'the heavens, sky'—

> *Caelum,* Aelius writes, was so called because it is *caelatum:* 'raised above the surface', or from the opposite of its idea, *celatum:* 'hidden', because it is exposed.

It appears fairly obvious Oxford has taken a part of his Method, and in many cases, specific etymologies, from the pages of *De Lingua Latina*. I cannot in this short essay catalogue the full extent of his likely borrowings from Varro, but it appears that much of the essential metonymy and epitheton is taken directly from the first extant book. Look to JAQUES' famous passage from *As You Like It:*

> When a man's verses cannot be understood, nor
> a man's good wit seconded with the forward child,
> understanding, it strikes a man more dead
> than a great reckoning in a little room.
> Truly, I would the gods had made thee poetical. *(III. 2 10-14)*

Heaven is personified as *Caelum:* 'son of Aether and Dies, and the father of Saturn', and points to the hidden heaven, *Caelum celatum,* and by extension, (E) celation: 'a hidden birth' or (E) cell: ~ little room ~ , ~ *smoll* moor ~ , as the cause of the Author's enigmatic *Corpus*. As causal agent, 'a hidden birth' bears the blame. The phrase "Heaven and Earth" is used three times in Hamlet and "By Heaven" is HAMLET's interjectional oath of choice.

Hamlet's line concerning his father "in the cellarage" *(I. 5 154)* relates directly to *(L) celatum:* 'a secret', and again, (E) celation: 'a secret birth.

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125 Unto our climatures and countrymen.

~ **Unto** [*(L) ad*] **our** [*wp (L) orum, aurum:* 'gold', *(Fr) or*] **climatures** [(English) 'a region of the earth', elsewhere, 'Regent' is punned on 'region', particularly since the -ure, *suffix* is likely intended as in *(Latin) -ura, suffix:* 'primarily denoting action or process, and the result of this—function, state, rank, dignity'] **and countrymen** [*wordplay (Latin) populares:* 'countrymen', wp (E) country + men, *(L) vires:* 'forces, men'—*(L) populor:* 'to spread or pour out in a multitude over a region, hence transferred to the result: to lay waste, ravage, devastate', *II Transf. 1* 'a region, district', *II 2* 'a host, crowd, a great number of persons; *alt. (L) rusticus:* 'a rustic, clown, boor'] **.** ~

~ Unto Tud'Or Regions and Region'al Veres. ~

~ Un' Tu-d'Or Regents and Regional waste. ~

➤ "Climatures" is unusual, and this is the first attested use in the *Oxford English Dictionary*. Why did Oxford develop such a novelty? As always, I believe he favors his autobiographical supra-text, and new uses avoid well-established terms that will reveal meaning too obviously. The supra-text is meant to be abstruse, even irrational, such that it will confuse censors and acquit the Writer should he be charged with divulging State secrets.

➤ The Oxford's Omen is of the extinction of the *Dano-Marci*—the Tudor-Maurs. Indirectly, Oxford may also predict the loss of inherited Authority, and warn of the dangers of populism. It must be remembered that if government ministers could hold royal power, there were no checks or controls on the exercise of power. It appears Oxford believed sovereigns, anointed by God, would serve as more benign rulers.

125 Unto our climature and countrymen.

Spencer ~ **Unto our climature** [*1* 'A region of the earth', *wp* regents; *(L) ora, (Fr) lande:* 'moor'] **and countrymen** [*n.3* 'a person from one's own country'] ~

~ Unto our regions and citizens. ~

Enter Ghost again.

126 But soft, behold, lo where it comes again.

~ **But** [*(L) modo:* 'only'] **soft** [*(L) mollis, wordplay, surname* Si-moll, Semel, Seymour]**, behold** [*(L) intueor:* 'to look upon']**, lo** [*wp* (E) low, *(L) summisus, submissus: II.B2b* 'humble, submissive', *II.B* 'lowered', *II.B1* 'low, soft, gentle'; *alt.* (E) lo: *a)* Oh, O; *b)* 'Look, see!'] **where** [(English) where from, *(Latin) unde:* 'from which place'; *wp, surname* Vere] **it comes** [*(L) accedere:* 'to come to'] **again** [*wp* (E) once more]**!** ~

~ Onely Maur, Tudor—gentle Vvere accedes, once Maur. ~

~ Mor-d'Or St Maur in Tud'or! A submissive Vere accedes, once Maur! ~

➤ The GHOST interrupts HORATIO's thoughts; lines 126-36 are outside the set piece dedicated to HAMLET's history. Now he addresses the GHOST directly. Nonetheless, the writer continues to construct "ev'ry Line, each Verse" (Digges) from his names. In ***bold Italic*** is an interpretation filtered through Latin analogues. Again, this is the 'supra-text'. We detect the urgency with which Oxford identifies his father — St Maur; *~ Yet a gentle Vere accedes (Once Maur)! ~*

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127 I'll cross it, though it blast me — Stay, illusion!

~ **I'll cross** [*(Latin) adversor:* 'to oppose, to stand against something', *(Latin) transire:* 'to cross over', *IB.2* 'to go or pass over into anything by transformation' — *wordplay* (E) trans: 'across, over, beyond' + (E) sire: 'a male parent'] **it, though** [*(L) quamvis:* 'however much'] **it blast** [*(L) robigo:* 'to rust, blight, mildew'; *alt. (L) semitam aperire:* 'a narrow path, a way' + 'unclose', 'reveal' — hence, ~ to reveal the way ~] **me — Stay** [*(L) (de)morari:* 'tarry, delay', *(L) (com)moror:* 'to stop, remain, stay' — *surname* Som-more, St Maur.] **illusion** [*(L) somnium:* 'a dream'; *I (L) somnus:* 'sleep', *Somnus:* 'personified god of sleep', 'as a divinity, son of *Erebus* and *Nox*'; *II. Poet. A* 'Night', *B* 'Death', *C* 'of a calm at sea', *D* 'a dream']**.** ~

~ I will it ad-Veres, how-E.Ver it blight me — Maur, Som-Maur! ~

➤ "Cross" may refer to the ancient practice of hybridization of livestock to produce desired qualities. The *OED* attests 'cross' in this use to 1754, but it is known that Mesopotamians produced certain equine hybrids 4500 years ago. At any rate, *(Latin) adversari* is apt for 'crossing' the father's identity 'towards Vere' — *(Latin) ad-, prefix:* 'to, towards, at; or indicating change into…' + *(L)* verso: *I* 'to turn, twist', *2* 'to turn upside down; to discompose, disturb, vex'. (see *"The genetic identity of the earliest human made hybrid animals"*, Bennett, E. Andrews et al, 2021).

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128 If thou hast any sound, or use of Voice,

~ **If** [*(Latin) si, wordplay—timesis, surname* Sey(mour)] **thou** [*(L) tu*] **hast** [*(L) habere, portare: II.Trop.* 'to bear; to import, betoken'] **any** [*(L) ullus*] **sound** [*(L) sonus, sonitus, wordplay* (E) sons, *elision* ~ son of Tu(d)or ~]**, or** [*timesis (L) aurum, orum:* 'gold'; *(French) or*] **use** [*(L) uti*] **of Voice** [*(L) vox, vocis sonus, wordplay* ~ the voice of your son ~]**,** ~

~ If Tu-doors bear any sons-Or, or use o' son's Voice, ~

Rhetoric ➤ Here is a device I have found often, but don't recall mentioning. A single substitution may be doubled to complete the intended sense. For example, "hast" as *(L) portare,* completes the 'hanging' syllable Tu — Tu + *(L) porto:* 'door', ~ d'or ~ , hence Tudor. The Poet's direction is confirmed by the double application of "or", specifying ~ golden sons ~ , ~ Tud'Or sons ~ , and (additionally) the coordinating conjunction 'or' denoting an alternative.

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129 Speak to me. If there be any good thing to be done,

~ **Speak** [*(L) sermo, anagram Seymour, ~ say more ~*] **to me** [*(L) ad me*]**. If** [*(L) si, timesis, surname Sey (sea).*] **there** [*wp* t'heir] **be any good** [*(L) merx, merces, anagram* Ce'Mer, St Maur] **thing** [*(L) res: I* 'a thing, being; matter, affair, deed, condition', *II* 'an actual thing, the thing itself, reality, truth, fact—opposed to appearance'] **to be done** [*(L) fio, fieri:* 'to be made, done', *wp (L) facere, (French) faire*]**,** ~

~ Say Maur to me. If t'heir be a Sea-Mer real'ity to be Fair, ~

~ Say Maur to me. If t'heir be a St Maur matter (to be fair), ~

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130 That may to thee do ease, and grace to me : Speak to me.

~ **That may** [*(L) potis:* 'able, capable', 'usually in connection *pote,* or *potis est,* he, she, or it is able, may, or can'] **to thee do** [*wordplay tu-do(r),* ~ to give you ~] **ease** [*(L) quies:* 'rest' = (E) remainder: *(L) reliquum, residuum'*]**, and grace** [*(L) gratia:* 'favor which one finds with others, esteem' *(estimatio), (L) estimare: wp St Mare*, (E) grace: 'mercy', *wp* Cy-Mer, Seymour.] **to me** [*(L) ad me*] **: Speak** [*(L) sermo, anagram, surname Say Maur.*] **to me** [*(L) ad me*]**.** ~

~ That is able to do Tu-do(r)s peace, and Mercy to me : Say Maur to me. ~

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131 If thou art privy to thy Country's Fate

~ **If** [*(Latin) si, wp, timesis 1st syllable* Simor, Seymour] **thou art** [*wp anagram* Tu-tar, Tudor] **privy** [*(L) consilium regis:* 'king's counsel'] **to** [*wp (L) tu*] **thy** [*(L) tuus,* (E) your,] **Country's** [*(L) patria:* 'one's fatherland, native land'; *(L) patrius:* 'of or belonging to a father, paternal'] **Fate** [*(L) fatum: II Transf.* 'that which is ordained, destiny, fate'; *(L) necessitas: II Transf.* 'fate, destiny', *(L) sors:* 'lot, share, duty assigned by lot', likely alluding to (Biblical) Lot, *Genesis* 19 : 30-38, and a kingdom needing orderly succession; further mention of Lot (and unnatural descent) is mentioned at *Hamlet II. 2 358.*] ~

~ If Tudor king's counsel is to thy Paternal Lot ~

~ If Tudor king's counsel to thy country's Lot ~

➤ Here is the heart of the matter! After the destruction of Sodom and Gomorrah, there were no men but one to mate with Lot's two daughters. So they contrived to make their father drunk and lie with him so as to "preserve [the] seed of our father" *(Gen. 19:32).* I suspect we are to infer that some necessity was considered between Thomas Seymour and Elizabeth Tudor in order to preserve the true line of Tudor; to place their bid, so to speak, for the Crown. Hence, we have our brilliant Author. Apparently he was easier to conceive than to be rid of.

Rhetoric It appears *(L) sors* is the word being considered for "Fate". Several words in this verse are figured by *timesis or tmesis, (Greek) τμησις* < τεμ / tem: 'to cut'; timesis: *grammar, rhetoric* 'the separation of the elements of a compound word by the interposition of another word or words.' Though simple words *(eg. sors—surnames* St Maur-Tudors) were not often disjoined, Oxford often combines syllables and letters of his names to suggest further meaning.

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132 (Which happily foreknowing may avoid) — Oh speak!

~ **(Which** [*(L) quis, wp uter / surname* Tuter, Tudor—suggestion of (E) witch, *(L) venefica:* 'sorceress', 'poisoner', and *(L) Venereus:* 'of or belonging to Venus', *Venereus:* 'the Venus-throw at dice'] **happily** [*(L) beatus < beo:* 'to make happy, to bless'; *(L) aptus:* 'suitable, appropriate'] **foreknowing** [*(L) praenoscere*] **may** [*(L) potis:* 'to be able', perhaps suggesting *(L) potentia: II B* 'power, political power'] **avoid** [*(L) aversor:* 'to turn oneself away from']**) — Oh** [*(L) interjection O!, Oh!; alt. (L) O(mnis):* 'all, whole'—*hence (L) totus* / Tudors, also *O(ptimus)—(bonus),* 'best, most good'] **speak** [*(L) dicere; (L) farior:* 'speak', *wp (Italian) fare, (L) facere:* 'to do', *surname* Tudor.]**!** ~

~ (Blessed Witch foreknowing, may turn away) — Oh Fair (Or)! ~

~ (Which fortunately foreknowing, may turn away) — Oh Tudor!

Or, if thou hast up-hoarded in thy life

~ **Or** [*(Latin) aut*]**, if thou** [*(L) tu, timesis, surname* Tu(dor)] **hast** [*(L) portare:* 'to bear', *wp (L) porto:* 'door, gate'] **up** [*(L) sursum, wp* Sumurs, St Maurs]**-hoarded** [*(L) conquiro:* 'to seek or search for', *II B* 'to seek to commit' ('something wicked and shameful'—*aliquid sceleris et flagitii*.] **in thy life** [*(L) vita; wp aetas:* 'life' / *aestas:* 'Summer'—*flos aetatis:* 'prime of life'] ~

~ Or, if Tudor-St Maurs sought** [something wicked] **in thy Summer ~

~ Or, if Tudor-Seymours sought in your life ~

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134 Extorted Treasure in the womb of Earth,

~ **Extorted** [*(Latin) extorquere:* 'to twist out, wrench out, wrest away', *wordplay ex + torquere*, ~ wrest away from by twisting ~ with reference to loss of St Maur identity to a Verso identity.] **Treasure** [*(L) thesaurus:* 'anything stored up, a hoard, treasure, store', hence *(L) celula:* 'a small store-room'—"a great reckoning in a little room" *(As You Like It III. 3 11-15)*, see *Shakespeare's Damnation,* p.132] **in the womb** [*(L) uterus: IIA Transf.* 'of the cavities of the earth', *IIB* 'the fruit of the womb, a fetus, child', *wordplay* Tuterous—*surname* Tudor + -ous, *suffix:* 'abounding in, of the nature of'] **of Earth** [*(L) Terra: metonym, allusion* = Elizabeth Tudor, mother of Oxford.]**,** ~

~ A Verso Treasure in the child of Tudor, ~

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135 (For which, they say, you Spirits oft walk in death)

~ **(For** [*(Latin) pro*] **which** [*wp* (E) witch, *(L) venefica:* 'sorceress']**, they say** [*wp, timesis, surname* Sey, St More]**, you** [*(L) tu, wp, timesis, surname Tu(dor)*] **Spirits** [(E) spirits, *(L) mores:* 'will'; *(L) Spiritus Sanctus:* 'Holy Spirit', *wp* ~ Wholly Spirit ~ , ~ the spirit of All ~] **oft** [*(L) frequens: I* 'that often does a thing',] **walk** [*(L) ambulare: II Trop.* '*to walk,* in the sense of *to live,* with an adjunct of manner or circumstances'—hence *(L) vivere, wordplay* (E) we'were; *alt. (L) eo, metonym, initials* EO = Edward Oxenford, with which Oxford frequently signed his works and letters.] **in death** [*(L) mors,* Oxford's true surname—Maur.]) ~

~ (For Witch, they Sey, Tu-Mores oft we Vere in Mors) ~

~ (For which, they Say, you Mores oft we Were in Mors) ~

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136 Speak of it. Stay and speak. Stop it *Marcellus!*

~ **Speak** [*(L) sermo, wordplay* ~ Say more ~] **of it** [*(L) eo:* 'it', initials for Edward Oxenford.]**. Stay** [*(L) mora,* (English) in mora: *Law* 'unnecessary delay'] **and speak** [*(L) sermo, wordplay* ~ Say more ~]**. Stop** [*(L) mora, remora, caesum, conmoro; (L) prohibere, wp* pro-E. Vere] **it** [] **Marcellus** []**!** ~

~ Sey Mour of EO. In Mora and Say More. St Maur EO, Marcellus! ~

~ Say more of EO. Stay and Say more. Maur EO, Marcellus.

➤ Towards the end of most set pieces, Oxford becomes more insistent. His f.e.Ver rises at the possible accession of the wrong identity—Edward O'de Vere rather than Edward Tudor-Seymour. MARCELLUS, as noted earlier, almost certainly represents Lord Protector Edward Seymour.

Once More, HORATIO! :

112 ***~ A Clod it is to Moles't the Rea'son.***
In the Summus and Tudor estate of Maur,
114 ***A Summery Heir, the Strongest Julius was cut down,***
The House of Maurs was Leices lessee, and the escheated Maurs
116 ***Did strid'ant Murmur in the Maur'an way;***
As St Maurs with Succession of* Fair *and Merit of inheritance,
118 ***Dis' St Maur'd in the Son; and the St Maur Moon***

Upon whose Mer'Cea the Sea's kingdom rests,
A Maur, Fairly sea-sick to the Judgement with revolt.
And Tu, the same Verres-Curse of Dudley Deeds,
As Porters before inactive Moirae
And prologue to the pretender acceding,
Have Cae-Mur and Tudor-Sea'mer deMonster'ated
Unto Tud'Or Regions and Region'al Veres.
Enter Ghost again.
Only Maur, Tudor—gentle Vere accedes, once Maur.
I Will it ad-Veres, how-E.Ver it blight me — Maur, Som-Maur!
If Tu-doors bear any sons-Or, or use o' son's Voice,
Say Maur to me. If t'heir be a Sea'Mer Real'ity to be Fair,
That is able to do Tu-do(r)s peace, and Mercy to me : Say Maur to me.
If Tudor king's counsel is to thy Paternal Lot
***(Blessed Witch, foreknowing, may turn away) — Oh Fair** (Or)!*
Or, if Tudor-St Maurs sought** [something wicked] **in thy Summer —
A Verso Treasure in the child of Tudor,
(For Witch, they Sey, Tu-Mores oft we Vere in Mors)
Sey Mour of EO. In Mora and Say More. St Maur EO, Marcellus! ~

Noema: cryptic writing, is the nature of 'Shakespeare'. Difficulties interpreting such Art insists the reader take measures: first that we "understand the word", and second, that we "listen with attent ear" for clues or counsel as to the direction of the Author's mind.

Appendix 4

Twelfth Night — **M.O.A.I.** *(II. 5 83-150) (Reference Language is Latin)*

Mike Stepniewski 1/10/2024

I wonder if MALVOLIO ('Ill-Will') represents Edward 'de Vere' as the *alter ego* of BENVOLIO ('Good-Will'), the true and faithful heart of Edward Tudor-St Maur.

MALVOLIO *(II. 5 83-86)*

> By my life, this is my lady's hand. These be
> her very C's, her U's, and her T's; and thus makes she
> her great P's. It is, in contempt of question, her hand.

ANDREW

> Her C's, her U's, and her T's? Why that?

➤ The spelling may suggest female anatomy, but the political message is more likely to be 'CUT', *(Latin)* ***talea, taliare:*** 'a limitation of inheritance'—*i.e.* Oxford's old complaint. Any way he turns, he is faced with the legal tail of the Oxford estate or the Tudor Monarchy. By cutting or tailoring Oxford's identity, the Queen makes her great 'Peace' with the Suffolk Tudors. As I recall from *Love's Labour's Lost,* Oxford (a "Pricket") is the male counterpart of Queen Jane Grey (an "Old Grey Doe"). Rather than beheading the child, they simply erase him by alteration — they making a changeling of him.

(II. 5 ff.100)

M. : 'As an abbreviation, **M.** denotes most frequently the prænomen **Marcus**; also as a surname'; Martius: 'descended from Mars' (Thomas Seymour); and less frequently *magister:* 'master, leader', *monumentum, municipiam*. **Marcus** is the surname representing St Maur, Seymour, and appears in Oxford's 'Shakespeare' as Marcus Junius Brutus, Caius Martius 'Coriolanus'.

O. : 'As an abbreviation, **O.** stands for ***omnis:*** '**all**, every', *syn.* ***totus—epithet Tudors; omnia summa:*** 'all in all', and ***optimus:*** (superlative, *bonus)* 'the best', *syn.* ***princeps:*** 'the first man, prince', ***summus:*** 'highest', ***primus:*** 'the first'.

A. : *I Aa* ***'A. primum est'***, ~ **A.** is first ~ ; *VII C2* 'As an abbreviation, A. usually denotes the prænomen *Aulus > (L) aula: II. Transferred* 'Princely power, dignity'.

I. : 'The capital letter **I.** is often confounded with the numeral I: ***unus:*** 'one, alone, sole, single', ***primus:*** 'first'. 'As an abbreviation, I. (as the sign of the vowel i) denotes ***ipse:*** 'himself, herself, itself'; *imperium, imperator,* etc.