

*“Whatever I write, as soon as I discover it not to be true,
my hand shall be the forwardest to throw it into the fire.”
John Locke*

Shakespeare’s Will ...

In what he hath left us.

by Michael and Spencer Stepniewski

Iamus
“I am that I am”
Sum qui Sum
SumMus

Shakespeare: The Method in his Madness by Michael and Spencer Stepniewski

The issue facing a reader new to Shakespeare is whether his great works are to be approached as open texts. Did Shakespeare write to entertain, perhaps to make a living, to release a store of beauty that was overflowing his mind? Or did “our beloved, The AUTHOR” have a more specific purpose? Did he mean to communicate information; did he write because he wanted the reader to learn something? If so, why are his words convoluted; they often seem strange and somehow alien, as if beyond the range of ordinary meaning. In this book you’ll discover why the question: ‘Who wrote Shakespeare’ persists, and how the writer’s identity is absolutely inseparable from these questions of meaning and art.

There are few writers who are treated with such liberality of interpretation as Shakespeare. His Canon has proven to be a work from which the reader draws meaning according to one’s inclination. The superficially loose fabric of his words allows each reader to infill matters of relevance—to extend a logical argument that is plausibly suggested by the writer, or to develop for oneself a philosophical point merely touched upon by the artist.

We’re going to demonstrate there’s another aspect of his art; one that relies on the *terra firma* of a well recorded life. We’ll discover something more akin to history than fiction, and a man who was not only at the center of English speaking politics, but who stole the time with every resource of his inventive mind, to fashion a great and lasting literary monument in the name unjustly forbidden to him. From the most enduring material he knew—the immortal words of classical Latin—he constructed a ‘Wit-Fraught Tomb’ that would not be effaced by political fortunes or changing taste. Ben Jonson said:

**“Thou art a Monument, without a tomb,
And art alive still, while thy Book doth live,”**

(“To the Memory ...” Ben Jonson, *First Folio*)

That missing tomb would have borne his mother’s and his father’s name — Tudor-Seymour — which hold the linguistic structures from which much of the Canon is constructed. ‘The Works of Shakespeare’ is also a kind of Will, in which the writer bequeathes his birth name to his natural son, Henry Wriothesley, child of Mary Browne, Countess Southampton. ~ **Howso’er ’tis strange ... yet is it true.** ~ (*Cymbeline* 1.1 65-7)

~ **Ev’ry Line, each Verse Here shall revive, redeem thee from thy [Heirs].** ~

(“To the Memory ...” L. Digges, *First Folio*)

We Ox-Seymour-ans take the implicit instruction of the author himself, and that of writers who knew him well. With this guidance, we attempt to restore the original logic to the works of ‘Shakespeare’. We have begun with the words as found in the *First Folio* (1623) and show how they consist of “the same stuff as dreams are made of” and, as the Princess says: “That he was fain to seal on Cupid’s name.” (French) **Amour. (Latin) **Amor.****

Love’s Labor’s Lost V.2 4-9

Foreign Language transpositions,

PRINCESS

see: **Reference Language**, pg.120

... Look you what I have from the loving king.

ROSALINE

nothing: ‘love’, from game of Morra, (MFr) *iouer à l’amour*

Madam, came nothing else along with that?

nothing, (Fr) *rien*: ‘mere nothing’

PRINCESS

as: (Fr) *comme*: wp Somme

Nothing but this? Yes, as much love in rhyme

love: (Fr) *amour* **rhyme**, (Fr) *vers*

As would be **crammed** up in a sheet of paper,

cram: (Fr) *bourre*: wp boar’d **paper**, wp *mémoire*

Writ o’ both sides the leaf, margin and all, **leaf**, (Fr) *feuille*: wp *fou* **margin**: (Fr) *bord* **all**: *met. tout d’*

That he was fain to seal on Cupid’s name.

fain: wp (Fr) *contenu* **seal**: (Fr) *sceller*: ‘officially seal’

Cupid: *Amour*

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Cramming — C-Marring — Shakespeare’s Method

“All that is spoke is marred.” (*Othello* V.2 357)

Learn only a little of the writer’s witty ways and you’ll never tire of the wordy Shakespeare again. Really understanding Shakespeare isn’t easy. Within the Canon is a method—an Invention—meant to confound Elizabethan censors anxious to report any revelations of state secrets to their employers. You are entering a world of wordplay that is not well documented and difficult to identify.

With these 8 precepts, you’ll be half-way there.

Cramming: The writer attempts to ‘cram’ or ‘cee-mar’ as many words—nouns, verbs, adjectives, adverbs, prepositions, conjunctions, etc.—that give, or hint at, his name. This is to defy an order by state authority to be silent about his principal identity. Our writer is “tongue-tied by Authority” (*Sonnets* 66, 80, 85, 140).

Repetition: All rhetorical devices of Repetition, Restatement, and doubling are used to emphasize two — the **Tu** in **Tudor**. Repeated words or phrases indicate fundamental ideas that must be understood — or **More** will be lost.

Allusion: words, names, places, are chosen by the writer to Allude to Attributes of Biblical, Mythological, and Historical characters. These associations add richness to the narrative without expending words—adding depth without clutter. Shakespeare alludes to Archetypes.

Metonymy: Character names are metonyms for the writer, or principals in his biography. Character names will often be modified by special determiners: very, every, most, representing **Vere**, and more, all, one, representing **More**. These specific determiners may function as pronouns or numeratives, classifying the two essences of the writer. Names usually have semantical or etymological links to character meaning.

Metaphor: Allegory—an extended metaphor—is the basis of Shakespeare. Though he uses precise words instead of metaphor to name and describe things, he assembles a literal narrative within the greater structure of Allegory. Each story in Shakespeare is an Allegorical representation of his life.

Indeterminacy, Double-entendre: All words must cohere to the fictional story being told. All words will likewise cohere to the writer’s biography. Virtually every word is written in his unique ‘double-tongue’. These two contexts come together and marry as a harmonious, if enigmatic, construction. Grammatical ambiguity and polysemy are the devices used by ‘Shakespeare’ that allow him to be understood in two or more ways.

Noema: Deliberately obscure speech. The use of unexpected polysemy, reference languages, transitive wordplay, and various other rhetorical devices contrive to make Shakespeare a ‘super-tongue’, only fully intelligible with some creativity and participation on the part of the reader.

Games: ‘Shakespeare’ has made a game of his art. The purpose of the game is to hide another meaning in each word through his knowledge of rhetoric and the English, Latin, and French, languages. He has contrived an enjoyable method, and you’ll soon see he is almost incapable of restraining his **Wit**. Identifying the Golden Treasure—the Golden *Thesaurus*—in each passage can easily become a competition. A more authentic Variorum waits on a new generation of students. Finding the word-fun often comes slowly; sometimes it will spring forth. We’ll delay a more comprehensive comment on **Wit** until page 64. Nothing will be more important. When interpreting ‘Shakespeare, we ask ourselves:

Where’s the Wit?

Shakespeare is to be read—and read again—for his lessons in rhetoric and language. Word-wit is Shakespeare’s Method, and he, with the help of others, has given us basic instruction towards understanding his wit. The solution to meaning must include clever wordplay. Readers may be inclined to bypass definitions as beneath their regard. This is an error. The best evidence of the writer’s Wit and Identity lies in his thorough knowledge, and delightful use, of words.

The Shakespeare Canon is the AUTHOR's Declaration of Identity.

I don't know how many times you've asked yourself: "Why don't I understand Mr. Shakespeare?" Well, we're going to tell you, because it's a better question than you guess. In fact, it is impossible to really understand 'Shakespeare' without understanding his method. His method is his art and his art is the story of his life. It's all one, he proclaims: "I am that I am" — "Ever the Same".

This book has a reason for being. Every year millions of students in schools across the globe are introduced to our finest rhetorical works, those of a Renaissance "British man", 'William Shakespeare'. Each of us finds something attractive in his words—we choose to use his words to express ourselves—but for every one who finds him clear and concise, there are a dozen who come away perplexed or having already developed what will be a lifelong distaste for the great writer. It doesn't have to be this way. The errors of the past that have brought this result are still correctible. All we have to do is recall steps in Renaissance humanist education that gave him the skills to write the way he did, and then make those steps elements in our present day schools. We will all be better served to remove much of what we call 'literary criticism', and return to the basics of language and rhetoric. From that, we suggest, an affection for his unique story and wit will grow naturally. No one can make the study of 'Shakespeare' easy, but his strange words can be fathomed.

We will never fully understand Shakespeare without understanding his secretive **Invention** (*see p.23*). Not only do we have difficulty understanding him, but when shown his refined rhetoric, we have difficulty believing his achievement is within the scope of human imagination. 'Shakespeare' is far beyond our normal capacities. However, with careful study of his method, you may find yourself minting a few Shakespeare-worthy witticisms. He is "not only witty in [himself], but the cause that wit is in other men" (*paraphrase from 2 Henry IV 1.2 9-10*). It's true!

If we don't understand poetry—if poetry is ambiguous or seemingly out of reach—is it not failed art? Great poetry is considered so because it has meaning to a wide audience. We submit that Shakespeare is considered great because we have faith in its profound meaning despite difficulties understanding it. At issue is this fundamental question: Do we wish to hold these most beautiful works of literature in our minds, and touch the very words as the marble and mortar of human expression?

To do so, we must try and see Shakespeare through late 16th century eyes. He had an audience—readers we suppose—who understood his words better than we do today. There is positive evidence for this in the prefatory materials to the early Folios. **The present writers will backtrack, and show the process the great writer used hoping to be fathomed then and forever. We'll introduce very little beyond that which was available to the better educated student of Shakespeare's time.**

When we look for the method of composition used by Shakespeare, we look for principles that lead to homogeneity such that we believe we can 'tell' his work from that of others. What words does he repeat. What characteristic phrasing, or what rhetorical devices, does he favor? What are his reasons for writing? It would be strange indeed if a man who wrote so many abstruse passages did not explain how they were to be understood. It would be stranger still if the voice powerful enough to muscle our language into the Renaissance could not find the strength to identify itself.

The scale of The Canon has rarely been exceeded. Shakespeare is Grand.

Shakespeare is a multi-century wonder. His Canon is mostly the work of a single, astounding genius; but more: continuing performance has magnified the text. 'Shakespeare' today is the literary art of the writer combined with the creative efforts of thousands of managers, directors, actors, technicians, even producers; each contributes new insight, and often new creative genius to the old. It is an evolving art—a 'Greater Shakespeare'—and something much broader and more philosophical than originally intended. It's a singular phenomenon in the world of Art. This essay, however, recognizes only the original **AUTHOR**, his 'Being', and the rhetorical means by which he explains it.

Many have invested much of their intellectual lives in Shakespeare. What we propose is to add a layer that emphasizes purpose, education, and self-discipline, to a subject that has languished in myth-building and received opinion; that is, we suggest you experience his Art as would his audience of 1603.

We can shed the mystery and improve our powers of thought and speech by studying the writer's words much more closely than has been practiced. Truly, we should read him "again and again".

Ultimately, this essay must prove a naive first effort in an odd, but productive, direction. It is imperative students take the examples noted in this essay and 'do the work' yourselves; then apply the methods demonstrated here to other passages. The present writers seek confirmation that the meanings available to Shakespeare can be discovered by anyone. We don't believe you can learn math by being given the answers, and we don't believe you can learn wordplay, rhetoric, or language, at least not efficiently, by reading about it. Wordplay and Wit—indeed language itself—is a skill that cannot be developed by memorization, but only by practice. We must find and follow the writer's direction.

There are very few references to Shakespeare Criticism in this work. Almost all the information included here can be found in Encyclopedias and other reference works. Ours is largely a collection of definitions that may be found in Dictionaries. The historical information is gathered from reputable works; we have not changed any 'facts', we've only reinterpreted first-hand accounts to agree with the 'Shakespeare' writer's own statements. We posit 'Shakespeare' to be the gold-standard of historical truth concerning the monarchy of Elizabeth I of England; all other records must be squared with his. We believe he did not build his Monument on opinion or difficult to obtain histories, but of words — and words we all wish to know better. Our promise to the student: Once you understand Shakespeare's Method your appreciation of his work will multiply. His lessons in language use are the most important we have.

The subject of Shakespeare Authorship is unavoidable, as is its general effect on English history. These ancillary studies were not looked for when this study began over 30 years ago, but have grown in importance until, by 2005, they became fundamental.

We are suggesting a Sea Change in the way Shakespeare is understood and taught — yet nothing here is revolutionary. In this book is a revision of the guiding principles used to examine his words, allowing the writer himself, and those who knew him best, to show us the way. No matter if you're a junior in high school or a well-regarded instructor, there's much to reconsider about the uses and ends of literature. We begin with the centuries old admonition penned by one who knew:

"A NEVER WRITER TO AN EVER READER: NEWS!" *news, (L) res: 'things', wp rex, 'real' — 'of Kings'*
(*Troilus and Cresseida*, William Shakespeare, 1609)

We choose our companions as we pass through life. For many of us, there is no better friend, no tutor more instructive, no entertainer who is wittier, no counselor who can give better advice, than our writer deceased for over 400 years. If (perhaps) 'Shakespeare' is not the deep philosopher, he does deliver profound lessons in education and the perpetual political struggle.

How to *Really* Read Shakespeare

Shakespeare is not the writer's real name. He evidently took the pseudonym by which he is known worldwide from the Biblical story of Cain and Abel. Cain—(*Hebrew*) *Qayin*, meaning **spear**: an object both 'forged' and 'stalk-like'—was sent out from the land East of Eden for the crime of killing his brother Abel. He became an *alien*: a "fugitive and a vagabond in the earth". We learn something of this affinity in *The Tempest*. God put some **mark** upon Cain and, according to the Septuagint, he was cursed to 'groan and **tremble**' throughout his life. Our great writer has likened himself to the Biblical Cain, or as Dante identified Cain, 'the Man in the Moon'. (see **Monsters** p.289)

So this is an association we are to understand by the name 'Shakespeare': it is a *nom de plume* representing a killer. Unable to identify himself openly, he is cursed for (figuratively) 'wiping out' his brother. A false name may murder the true — the surname de Vere may supplant Tudor-Seymour. The true must defend his life against the false. This is the impetus for Shakespeare's **Tragedies**.

The **Comedies** are a little different, though closely related. There, the writer, the protagonist as he will figure himself, finds his estate entailed upon his 'brother' and antagonist, as in the story of Jacob and Esau. Each Comedy will center on the ensuing struggle for estate title, or some question to be resolved concerning the disposition of that title. If you keep these simple distinctions in mind as you read Shakespeare, you won't have too much trouble with the structure of his plays.

“Every word dost almost tell my name” (Sonnet 76)

In this essay, **Shakespeare** will be used to name the artist and art of a sometimes anonymous writer, and specifically his literary works produced from about 1590 until 1604. He and others tell us he wrote under other names as well (see **Railing p.198**), but to keep the subject manageable, we’ll confine our observations to the greatest of his art. Shakespeare is the pen name of a man who was forced to accept the title Earl of **Oxford**—he signed his letters Edward **Oxenford**—but was not the son of John **de Vere**. He tells us he’s the natural son, and by his reckoning the legitimate son, of Thomas **Seymour** and Elizabeth **Tudor**. There is only ambiguous historical evidence to support this contention, yet because he’s so insistent we, the present authors, are inclined to believe him. It will be shown how Oxford, and many other writers of his age, gave us the testamentary ‘proofs’ of his true identity.

We will refer to **Oxenford**’s late Art as ‘Shakespeare’. We’ll refer to the artist as Shakespeare in relation to his late Art. We will try to identify the man as whatever facet of his life seems most appropriate. He may be called **Oxford**, or **Tudor**, the **Moor**, the **More**, or **Seymour**, or **St Maur**, or **Tudor-Seymour**, or ‘**the Ox-Sea writer**’, or some other damn thing: **HAMLET**, **VALENTINE**, **CORDELIA**. Frequently, we’ll try to reinforce or qualify the many names with the following acronym — **(O/S)**, *i.e.* (Oxford-Seymour) — and hopefully this will not confuse you. It will be apparent in the course of this essay: it was confusing for ‘Shakespeare’. Shakespeare is the story of a life in conflict with itself. It is a Comedy of Heirs-Or.

“Dost understand the word?” *Othello V.2 154*.

Some say Shakespeare is our foremost commenter on the human condition. His quest was to understand what it means “to be”, and the object of consideration was very much his life. In doing so he gave us brilliant phrases to frame our own consciousness. His wisdom may come with startling clarity, but more often is buried in obscurity.

If you find ‘Shakespeare’ easy, something’s amiss. Shakespeare is difficult because his language is greater than the one we know. His vocabulary, his fluency in literary and classical European languages, and his familiarity with rhetoric, puts a strain on our more limited abilities. And—here’s the crux—much of his meaning is veiled.

He is distinctive in the way he veils meaning. He uses words that may not be found in modern dictionaries; and because he employs grammatical ambiguity that renders some of his work seemingly indeterminate, we must wonder if there is a logical system whereby it may be understood—no matter that few seem to have investigated this before.

Within such cloudy composition is Shakespeare’s **Invention**. In this essay we’ll demonstrate how our writer described this Invention and Theme, obliquely yet repeatedly, in the Canon. It reveals how we may discover *his more certain political meaning*, and this takes precedence over any other that may be ascribed to him. Shakespeare, perhaps more than others, understood the value of plain-spoken words. He simply could not tell the plain truth in plain English. Ben Jonson noted that Shakespeare “was not of an age, but for all time”; and this is a hint as to the writers method and his attempt to obviate false reading of his work—now and forever.

The purpose of this guide is to give the reader a reasonable idea of the writer’s intent in the many passages defying obvious meaning. We can’t tell you precisely what Shakespeare means, nor would you want someone to do that for you—one would act as a spoiler for his many thousands of clever gems of wit were they all explained; but with some acquaintance, you’ll find he has revealed a ‘process’ within the Canon that maps a wide trail in what seemed a trackless moor. His Way, his Method, is an education in itself. With this understanding, we allow Shakespeare tell us what he’s made of.

Message in a Bottle

The works of Shakespeare are like a great **message in a bottle**. An investment of time and genius without equal in literature is manifest within—all to tell the writer’s unique story. The plays and poems have been cast out on the currents to drift, and perhaps to be discovered by you. We wouldn’t urge the effort needed to unravel the mystery—our artist was, after all, just one man—except the labor is so richly rewarded. To commit oneself to understanding the scope of classical rhetoric requires a purpose, and ‘Shakespeare’ gives form and impulse to that education. He is the best teacher of English to the

English speaker we know. Most of us will never need to be great orators. We can advance well enough with our modicum of reason and limited verbal skills. Yet we could be better. Our thoughts and speech could be substantially richer with the addition of his most purposeful Language.

The Shakespeare Canon is a deeply personal communication. We would be surprised if several hands were found to be at work in what is almost certainly the *apologia* of a single individual.

As noted elsewhere in this essay, ‘Shakespeare’ appears to have been written as a ‘two-part invention’. The plays were laid out as outlines, clearly laying foundations for a witty superstructure. If a co-author seems to intrude, we are likely finding vestiges of his own substrate. *Henry VIII*, for example, is composed in clear and forthright language with fewer of the artist’s rhetorical signatures. As such, that play may be unfinished. We may see, at times, only the first phase completed, rather than a second hand at work. Alternately, *Henry VIII* may have been purposely left incomplete to demonstrate the writer’s logical disposition — proving that he was not simply ‘mad’, but that his ‘madness’ was methodical.

Finding Quotes in Shakespeare

Words or passages from Shakespeare are often quoted followed by the work from which the quote is taken, then a series of numbers. For example:

“To be, or not to be, that is the Question” *Hamlet III.1 56*

This line comes from *Hamlet*, Act III, scene 1, and can be found near line 56 in most modern editions of the collected Works. The location of quotes is very important because context is paramount. You’ll find it frustrating this system is not standardized. The many volumes of Shakespeare’s Complete Works vary in their line counts, and some, like the *OpenSourceShakespeare Concordance* count ‘through line-numbers’ (TLN) from the first stage direction of each work, and continue to the end without beginning anew with each scene. This is because Shakespeare did not always divide his plays into Acts and scenes, even though such divisions had been usual since ancient times. Most editors have imposed a fairly rigid structure on Shakespeare since the late 17th century, and it’s a handy method of keeping track of shifting action without line counts running into the thousands.

We use several editions of ‘The Complete Works of Shakespeare’. We’ve generally taken the Act, scene, and line numbers from *The Complete Pelican Shakespeare (2002)*, not because it is ‘the best’, but because the print appears to us more legible.

We recommend students always open their Complete Shakespeare to the Acts, scenes, and verses, noted in this essay. You can’t hope to understand this writer by exegesis alone, but only by learning the words and the rhetoric, and by reading him: “again and again”. His friends Heminges and Condell were right (see Heminge and Condell p.73).

Scholarly vs. Scholasticism

Shakespeare is not truly accessible through ‘scholarship’. It is meant to be understood by Wit.

Shakespeare is big business. The biggest names in the ‘Shakespeare’ business are the ranking names in literary studies. Among academic critics, there is a great deal of “scholarly this”, and a sniffing “unscholarly that”. It can be a very contentious, even acrimonious, field — and that’s too bad, because the great Artist is actually enormously entertaining. There’s hardly a line without Wit if you know how to find it. We’re going to show you how to find it, and by-pass much of the scholasticism now blood-sucking the subject. Here is something you need to know:

scholar *3a* ‘One who has acquired learning in the ‘Schools’; a learned or erudite person.’

scholarly ‘Pertaining to, or characterizing, a scholar; befitting, or natural to a scholar.’

scholasticism *2* ‘Servile adherence to the methods and teaching of schools; narrow or unenlightened insistence on traditional doctrines and forms of expression.’ (*all OED*)

Beware of material that can’t be understood in layman’s terms. We will do everything possible to avoid academic language. We aim to reduce a complex artistic process to the basic educational elements with which ‘Shakespeare’ is built. There will be no need to read difficult to obtain dissertations. If you have

a computer and access to a few dictionaries, you're set. **This is a useful subject.** You'll benefit from the study of the great writer's rhetoric, grammar, and logic, at virtually every turn and each sentence you speak.

The Method of 'Shakespeare' — the Method in Hamlet's madness, the Process by which Othello enchants Desdemona — is a more complete knowledge of the English Language.

Shakespeare as Linguist

Shakespeare was a linguist and loved his native English. His education, under William Cecil's (Queen Elizabeth's Lord Treasurer) prescription, was primarily in language studies, and he evidently took a particular interest in the development and association of English with Latin and French. His greatest achievement was to improve our language by making it more expressive. He found gaps in the English lexicon which he readily filled with appropriations or adaptations from French and Latin. It appears his aim was to make English the equal of Italian, French, and Latin, as a literary language and means of expression. Shakespeare is credited with adding many hundreds of words to English, and thus is certainly among the greatest artist/linguists. The study of Shakespeare is a study in **philology**.

philology: 1 'Love of learning and literature; the branch of knowledge that deals with the historical, linguistic, interpretive, and critical aspects of literature.'

philology: 3 'The branch of knowledge that deals with structure, historical development, and relationships of languages or language families ...' (*all OED*)

The more you study Shakespeare, the more you'll enjoy the versatility of language. When the student begins to appreciate this writer's "Super Tongue" (*Paglia*), and begins to catch glimpses of his Wit at work, one's enjoyment is multiplied. We're partisans, but it is safe to say there are few inquiries more engaging than the literary arts, and no literary artist more engaging than Shakespeare.

Anachronism — Literal Reading

anachronism: 1. 'Anything done or existing out of date.' (*OED*) In Shakespeare studies, anachronism describes understanding the writer's words as if they were used with modern senses in mind.

Most readers of Shakespeare today try and understand him anachronistically. Because a significant portion of his art doesn't make sense to us, we have attempted to read him metaphorically, as we would any material that seems artificially obscure. But it wasn't always so. In the sixteenth century, sophisticated readers would have tested his work against various compositional devices to find his meaning and purpose.

It may be argued modern literary criticism is largely an artifact of trying to understand and classify writing of the past, especially Elizabethan writing, in terms appropriate to more recent periods. Much of the criticism is simply 'out of step'; it is not firmly grounded in the time in which 'Shakespeare' was written.

The key to our revised approach is to think of the writer as a feudal humanist — to consider him a super student who had absorbed the knowledge of his era from some of its greatest teachers. 'Shakespeare' is steeped in Renaissance political theory, classical languages and lore, the literature of European vernaculars, rhetoric, and above all, human nature. With this last element he created works that will endure "for all time".

An important facet of anachronism is the 'correction' of texts. Most printings of 'Shakespeare' poems or plays include corrections, clarifications, and improvements. In many cases these changes mask the writer's intricate wordplay, and in so doing, his intent also. Tampering often spoils the man's genius. Translating his stories into our modern English will foil his effort. It is easier to understand Oxford's wordplay if a facsimile of the First Folio (available at folger.edu), or other contemporary quarto editions are available. The original capitalization, spelling, and punctuation—which have been much corrupted in present day collections—all contribute to understanding intended wordplay. The least expensive and most available editions of Shakespeare's Works serve a purpose when used as notebooks. We return frequently to facsimiles of the original Folios to correct many subsequent corrections.

Dictionaries

POLONIUS

— What do you read, my lord?

HAMLET

Words, words, words. *Hamlet II.2 191*

Great literature is timeless, and as fresh today as it was when written. Nowhere is this more true than ‘Shakespeare’. However, it has been over 400 years since he died and some of the words he used have evolved or become obsolete. It takes practice to consider the writer’s use circa 1600 rather than our present understanding of words. The *Oxford English Dictionary* gives examples of **semantical change** through time; it’s a fascinating study in its own right—but also a great benefit to know which meanings are likely and which unlikely in a given context. The *OED* gives an etymology of each word that will include its origins from Old English, French, or Latin roots. Unless otherwise stated, all English definitions in this essay are derived from the *OED*.

The cost of a years subscription to the *Oxford English Dictionary* can be very reasonable. Yet it’s available free through most libraries, and accessible by password on your home computer. All students, no matter their subject, should avail themselves of this resource.

Shakespeare examined words as developments from ancient sources. He referred his own use to that of Classical writers such as Ovid or Vergil. You’ll discover he had an intimate knowledge of Latin and French and allows himself figurative use by examples from antiquity—but he rarely imagines new metaphorical use. We would recommend Latin-English, French-English, and perhaps Italian-English dictionaries for involved students. They will all come into play. Unless otherwise credited, most *Latin* definitions in this book are derived from *Cassell’s Latin Dictionary* or *A Latin Dictionary* by Lewis and Short; *French* definitions are derived from *Cassell’s French Dictionary* or *Dictionnaire du Moyen Français* by Greimas and Kean. All Welsh definitions are from *GPC (Geiriadur Prifysgol Cymru)*.

Another reference work is the *Shakespeare Lexicon and Quotation Dictionary* by Alexander Schmidt (*publ. 1902*). Schmidt understood the superficial context of Shakespeare, but apparently was unaware of a political supra-text.

Finally, we would refer you to John Baret’s *Alvearie* (1573, 1580) as a final step. The definitions found in the *Alvearie* often assist in understanding Shakespeare’s thinking because they reflect the usage of his contemporaries. Baret’s English—Latin—French Dictionary was patronized by Sir Thomas Smith and Alexander Nowell (*dean of Paul’s Cathedral*) beginning in 1554—the year our young Oxford was placed in Smith’s home near Windsor. An edition can be found at: shakespearesbeehive.com. This annotated copy of the second edition (1580) appears to have been in the possession of someone interested in Shakespeare’s works, and probably from the period of ‘Shakespeare’ composition. It may have belonged to a government censor trying to understand Shakespeare’s scheme, or to one of the writer’s secretaries, or it may have belonged to the writer himself.

There is an appendix in Baret’s *Alvearie* that cross-references Latin and French words with entries in his dictionary. This tool contains the principal materials needed to ‘cipher’ Shakespeare (O/S) — i.e. speaking methodically in two contexts at once.

Abraham Fleming wrote an introduction to the Latin and French cross-referencing guides added for the 1580 edition of the *Alvearie*. These appendices allow students to find analogues in those tongues for English words; and this is the process we, the present writers, use to examine Shakespeare’s words. Since a dictionary may contain many meanings for a single word, the only way to secure a specific definition is to include qualifiers, such as adjectives, adverbs, kenning phrases, and by the rhetorical figures of emphasis or reinforcement, etc. Our thesis includes this proposition: ‘Shakespeare’ went a step further, by keying each work to either Latin or French (*see Reference Language p. 120*).

You’ll be pleased that no special jargon is required to frame the Shakespeare Method, just the classical rhetoric and the Greek words naming them. We will concern ourselves with only a few. Most of these devices have been on the margins of education for more than 2000 years. Some may be difficult to pronounce. If learned in the third grade, they’d be second nature by now.

We have noticed a reluctance in some students to refer to dictionaries; don't be one of them. Love your dictionaries and keep them open on your desk. They were meant to die of a broken spine.

The Art of English Poesy

Most of the rhetorical figures used by 'Shakespeare' are described in *The Art of English Poesy*, attributed to George Puttenham, 1590. This is a delightful book that might, even today, form the basis of an education in English Rhetoric; it is useful as an introduction to the supra-textual understanding of the Canon. Like *The English Secretary*, by Angel Day, many Elizabethan era educational volumes are witty and enjoyable to read.

Puttenham boldly 'Englished' the Greek terms for the devices of rhetorical ornament. Still, he feared giving offense to scholars who might be repelled by their "strangeness" or novelty:

"...such names go as near as may be to their originals, or else serve better to the purpose of the figure than the very original..." (Puttenham, George (?) *The Art of English Poesy*, Book 3, Ch.9.3)

As far as we can discern, his terms serve the purpose he intended, but they didn't really catch hold, so, cowards that we are, we've retreated to the Greek.

Etymology

etymology: / 'The facts relating to the origin of a particular word or the historical development of its form and meaning.'

etymon: / The antecedent form of a word; the word or any of the separate words from which another word has developed historically by borrowing.

analogue: / A thing which is analogous to another; a parallel, an equivalent. (*all OED*)

Shakespeare is often among the first to use a word in the literature. He's a wordsmith; but he is not, precisely, a neologist. He doesn't create words so much as he 'Englishes' foreign words and makes sensible appropriations from Latin. The discrete wordplay found everywhere in 'Shakespeare' means the writer must be inventive, yet fundamentally he is conservative with a special need to avoid novel metaphorical uses. The reader may find it useful to know something of **etymology** in attempting to understand the great wit-master. Again, the *Oxford English Dictionary* is a great source of word origins.

Any word of Latin and French that had not entered the English language by 1604, would still have been available to Shakespeare in its native form. A key point of the writer's wordplay is the classical view of etymology where similarity of words counts heavily in favor of a close relationship. Modern linguists often find surprises in the development of words; Shakespeare, however, is inclined to make associations based on the facts of his case and biography, rather than on firm philological grounds. We say this with some support, having carefully examined many thousands of words for possible and likely wordplay.

Words, words, words

Languages form logical systems. Just as careful semiotic analysis of numbers and mathematical symbols might reveal their significance without a prior understanding, we can study words and at length discover standard, but also non-standard uses—witty, ironic, metaphoric uses, for example—and thereby fathom a writer's intent. We may even consider the relationship of 'symbols' in a previously unknown language and conceive its meaning. The better we know words, the easier to find the clever twists.

The word abides. For 'Shakespeare' (O/S), meaning is bound within the construction of words. The meaningful elements of words, or morphemes, hold significance that cannot be effectively replaced by metaphor. Metaphoric meaning, held in the mind of the reader, has no permanent sense unless that specific figure is recorded. Because our writer would contrive a Monument to outlive brass and stone, he relies not on metaphor but the power of etymology: 'the explanation of a word on the basis of its origin'. The Classics of Rome and Greece have preserved word meaning with great integrity.

But, there's more. Many words proceeding from Greek and Latin etymons have diverged through time to be represented in modern vernaculars by words having somewhat, or very, different meaning. This means that by following the Renaissance practice of translating English into, again, Latin or French, then translating back again into English, a refined or even altered sense is obtained. By adding witty wordplay

into such translations, we find the basis of a system of cyphers developed by ‘Shakespeare’ (O/S). Our famous AUTHOR reveals a special insight into the life of words as a gift to the student, whereby one may assume an attribute of the gods Wōden and Apollo. You may become a reader of Runes.

The ‘Shakespeare’ writer twists his language to preserve his life — probably in two senses. He conceals his name from murderous interests in the English State, but also records his name, history, and cause, to save them from oblivion. Our writer, “that damned Moor”, is sentenced to erasure from the public record: (L) *Damnatio Memoriae*. PAROLLES is one of many voices telling the writer’s story:

PAROLLES *All’s Well That Ends Well* IV.1 69-73 (Fr) *parole*: ‘Spoken word, speech’
 I know you are the Muskos’ Regiment: **Muskos**: ‘Muscovy’, *wp* (L) *musca* **regiment**, ‘royal authority’
 70 And I shall lose my life for want of language; **want**, *adj* ‘lack or deficiency’
 If there be here German, or Dane, low Dutch,
 72 Italian, or French, let him speak to me now; I’ll (73) **undo**, *wp* ‘to make un-Faire, not Tu-do[r]’
 Discover that which shall undo the Florentine. **Florentine**: *wp* (MFr) *floré*: ‘flower’ + -ine, suffix: ‘of’

➤ PAROLLES, we will discover, is the characterization of the writer’s words, much as HORATIO proves to be in *Hamlet*. PAROLLES’ fluency in contemporary European Languages is, we suggest, nearly identical with Shakespeare’s.

➤ PAROLLES has special knowledge which can undermine the Florentine, and which may undo: ‘un-faire’ (un-Tudor) the flower: 8 (E) ‘essence, quintessence’, *I1b* ‘The state of greatest eminence’.

Vocabulary is Shakespeare’s glory. He is an obvious polyglot. As noted above, he enriched the English language with several hundred words appropriated or derived from the European Classical Languages. Aside from the Latin and French already mentioned, there is evidence of substantial knowledge of Greek and Hebrew. It’s likely he studied Anglo-Saxon (Old English) manuscripts in Cecil House under the tutelage of Laurence Nowell, the first lexicographer of Anglo-Saxon language. If his writings had been trash, he would still be known as a linguist for his many contributions.

Consider for a moment the difference between the Anglo-Saxon language and Modern English as it appeared in the 17th century. To the untrained eye, they are very different—they may seem distantly related. Latin, however, is virtually an eternal material, and varied much less over a far greater period of time, especially as the *lingua franca* of the church, science, law, and literature. The Renaissance study of Latin was based on models 1,500 years old, and the same models are used today.

The richness of Shakespeare’s lexicon was consistent with the best writers of his day. Several enthusiasts have pegged the word count at greater than 25,000, with 18,000 distinct *definienda*: *i.e.* word roots that are independently definable. This does not account for various developments from each root, nor the writer’s knowledge of the multiple meanings of many words, nor an extensive understanding of Latin polysemy. But his best work used simple, powerful words—perfectly, if enigmatically, phrased.

What makes his phrasing so remarkable? He has an unerring knowledge of rhetoric, but also a special advantage: **double-entendre** runs through the entire canon. This means each word has been arranged such that it may do double duty. The ‘accommodation’ of two competing contexts—one overt and dramatic, one covert and political—depends on indeterminacy, or the ambiguity among choices of word meaning. To achieve this level of freedom demands of the writer a large vocabulary — and Wit. This process lends to Shakespeare ‘Shakespeare-ness’, though other writer’s in his time appear to have adopted some of his schemes; and he often adds the magic rhetorical element called *Noema* — half-hidden ideas in obscure utterances.

In our schools today, the student is invited by literary educators to choose among plausible philosophic interpretations for each dramatic/poetic passage; but, again, in this guide we’re going to focus more on the political meaning. Hidden in the politics of his work is a rewriting or correcting of the history we think we know.

So Shakespeare is a virtuoso with language. Just as musicians can produce (nearly) infinite variety with a limited number of notes and rhythms, our man has the ability to play with language (nearly) infinitely. His fellow writers were struck by this virtuosity, and pronounced him the greatest Wit of the age.

Trivium

From late Roman times until the 19th century, the *Trivium* was held to be the basis of classical education. Its elements: **grammar**, **rhetoric**, and **dialectic/logic**, include the fundamentals from which the mathematics (*Quadrivium*) may be properly understood. ‘Shakespeare’ is a product of the *Trivium* and, perhaps, an ideal object lesson in its processes. Elements of the *Trivium* will go hand in hand with a more careful study of our language and logic.

Shakespeare’s monument is very carefully constructed of dialectical-logical elements. This indicates the writer was intent upon making himself understood providing you read him as recommended — “again and again”. By confusing twists of grammar and semantics, the writer disguises his words within themselves and within odd phrasing, then rescues coherence by devices of repetition and emphasis.

Context — What makes you think the word means this, and not that?

context: 3 ‘The connection or coherence between the parts of a discourse.’

grammar: 1a ‘The structure of language including inflection and other means of indicating the relations of words in the sentence.’ (OED)

When is a goose a member of the waterfowl family called *Anatidae*, and when is it a ‘fool’? Language is like mathematics. In each we have a series of symbols representing actual things, ideas, and quantities. While the symbols in math are relatively straightforward and hold a single meaning, symbols in language may change their meaning abruptly. We play with the values of words, but we do not play with numerical values. Playing with numbers is often a criminal offense — for Shakespeare, *not* playing with word values would likely have cost him his freedom if not his life.

In the regular use of language, context is the relationship of words to grammar—of *that* relationship to a specific period, and often to the specific speaker—which give the audience or reader the means to more precisely determine the meaning of words. It is the deciding factor in understanding words with multiple definitions (polysemy), or confusing them with others that sound similar (homonymy). Context may even suggest the meaning of a word unfamiliar to the listener. Determining context is usually a fairly simple process of interpreting various linguistic signs insinuated in all language just for that purpose. In ‘Shakespeare’, however, we find a more sophisticated game in which **we discover hidden context** by rhetorical signs. His hope is that readers will grasp the secret context through unexpected literal meanings of words and wordplay, rather than they will stray to purely metaphorical readings. **Hence, there is a duality between contexts, one revealing a politically sensitive topic—usually monarchic succession—and another that is not sensitive and may plausibly acquit the writer.**

Each passage in ‘Shakespeare’ is a **linguistic proof**, to be solved much as you might solve a mathematical proof. Like letters in algebraic formulas, words in the Canon—words everywhere, actually—represent ‘variable’ quantities. Because of this complex process, our writer is best understood if one play, one act, or even one set-piece alone, is first well understood, rather than developing a conceited overview of the whole.

Primary and Secondary Context

‘Shakespeare’ worked his way around censorship by having a virtually unassailable social position, by secrecy and anonymity, by the use of many allonyms or pseudonyms, but mostly by using obscuring language. While feigning harmless entertainments, he gave abundant contextual markers for an alternate and more serious understanding. Unfortunately, he achieved his secret purpose only too secretly. Though many have sensed a political subtext, few have realized how important and all-consuming to the writer was that primary—we would say ‘supra-textual’—meaning.

The **Supra-text** supersedes the apparent context. We are told:

HAMLET

Hamlet II. 2 543-4

“The play’s the thing

Wherein I’ll catch the conscience of the king.” (see Wit, p.64)

The “play” to which this passage refers is *The Mousetrap*—the play within the play of *Hamlet*. But there is another ‘play’, that is: **wordplay**, that holds the true significance. Yes, *The Mousetrap* (Muris-trap) is

intended to “catch”, (*L inlaqueo*: ‘to ensnare’/catch, “the conscience”, (*L moralitas*, ‘More-All-ity’, of the Danish king, but by wordplay it is meant to *inl’-aqueus* or ‘en-Sea the More’ of England’s ‘Moorish’ (*Muris*) Queen in virtually every line. Though we hear no more of *The Mousetrap*, it underlays the entire Canon.

With this supra-text ‘Shakespeare’ engages in mock battle using wordplay, like sword-play, to match his political opponents. He aims to win back for himself **his name** — that which has been stolen. The way he chooses to restore his identity is by nicking the Queen, again and again, to keep her complicity in that theft before her. She must not forget his identity is a critical problem for Denmark (England). If we wonder why our artist wrote so much, it’s likely because plays had brief currency in the theater. He kept the subject alive by striking repeatedly.

It will be useful for the student to hold literary ‘Shakespeare’ as primary, and distinct from theatrical performances of Shakespeare. One is not greater than the other; but the first belongs to him, the second, in part, to others as well. The long history of supreme performances on stage and film might overshadow the original text, but for the unique rhetorical properties of that original in teaching language. We consider the supra-text to give **primary context** because it fulfills his purpose. Understanding this purpose allows the reader to fathom difficult lines, and the actor to perform faithfully.

The **secondary context**, that which is used for the stage, adapts the text to produce a lively entertainment without, hopefully, losing too much of the original intent. Most introductory material on Shakespeare available to the student applies to this secondary context; and the text is sufficiently open, or indeterminate, that commenters find many of their own ideas may be easily superimposed on his words. In some instances they have almost nothing to do with the writer’s Great Matter — producing a memorial of his existence, and the great struggle against ministerial crime in which he was engaged.

The *Shakespeare Variorum* gives various interpretations of his texts and is a wonderful companion to the literary component of Shakespeare’s Canon, but that’s only a part of the story. We must examine through a different lens to understand that part of our artist’s work that has eluded readers. We need a parallel gloss to explain the structural/political component. We also recognize that allusions to myth and history that play a certain role in a literary context may assume a different and, perhaps, far more significant role in the political context. **In this essay you’ll see dictionary definitions that apply specifically to the historical / political understanding of his work.**

Understanding

TOUCHSTONE

As You Like It III.3 10-13 understanding, **wit**, (*L musa*, *wp mus*, *muris*; (*Fr*) *muse*

When a man’s verses cannot be understood, **man**, (*MFr*) *vir* **understood**, (*Fr*) *entendre*, *wp en-tender*
 nor a man’s good wit seconded with the forward **good**, (*MFr*) *mercier*: ‘commodity’
child, understanding, it strikes a man more dead than
a great reckoning in a little room. **reckoning**, (*Fr*) *compte*, *wp Comte*: ‘Earl’

What makes a joke worth retelling? Understanding! How funny is a joke, though expertly told, that must be explained at length before there’s laughter? The same holds true for literature. The reader who fails to grasp genuine meaning loses interest. Shakespeare’s unique combination of ambiguous, or only arguably intelligible phrasing, and his enigmatic lexicon, has spawned a cottage industry in the metaphorical reading of his work. Most of it isn’t amusing. They’ve turned his once famous wit into something flat and dull. In truth, his Wit is ever present as **wordplay** — again, “**the play’s the thing**”: *i.e.* ‘the wordplay’ contains the (*Latin*) *res*: ‘thing, matter’ that concerns our writer.

Linguistics

(*OED*) **linguistics**: ‘The scientific study of language and its structure. (Cf. [*L confer*: ‘compare’] philology)’

hermeneutics: 1 ‘A particular system of interpretation or scheme of analysis for language.’

rhetoric: 1a ‘The art of using language effectively so as to persuade or influence others’;

4b ‘The structural elements, compositional techniques, and modes of expression used to produce a desired effect on.. an audience’ [or reader].

We are involved in the study of Linguistics and Hermeneutics when we delve ‘Shakespeare’ to his root. The rhetorical devices he uses are designed to alert the reader to particular words. It’s the readers job to try and interpret those particular words, and hopefully to arrive at the writer’s intentions. The reader is aided by the frequent repetition of key words and themes (see **Glossary**, p.352) that serve to light the passage; and these form the basis of a complete rhetorical system whereby wit, and a more thorough knowledge of your language, enable you to unravel abstruse yet well-defined meaning.

Inductive and Abductive Reasoning

deduction: *6a* ‘The process of deducing or drawing a conclusion from a principle already known or assumed; *specifically* in Logic, inference by reasoning from generals to particulars.

induction: *4a* ‘Of the nature of..or characterized by the use of induction, or reasoning from particular facts to general principles.

abduction: *3a Logic* ‘A syllogism of which the major premise is certain and the minor only probable, so that the conclusion has only the probability of the minor (premise).’

3b Philosophy ‘..the formation or adoption of a plausible but unproven explanation for an observed phenomenon.

The process of discovering meaning in ‘Shakespeare’ is not by deductive reasoning. We have no definitive statement by the writer describing at once the elements of his Method. Instead, we may abduce or infer (induce) a Process from scattered and equivocal comments by the writer, or by his friends in dedications of the *First Folio* (see **Prefaces**, p.72). The accumulation of such inferences suggest our theory is, if not absolute, at least overwhelmingly probable.

There is only one way to assure oneself such secretive paths were followed by ‘Shakespeare’, and that is to test them. Because most readers have found a substantial portion of his work unintelligible, we are persuaded to attribute obscure language to the same ‘madness’ contrived by his most famous character HAMLET, or from his many FOOLS. Hints by the author concerning the understanding of his words are without apparent direction in small samples, but when examined *in toto*, a plausible rhetorical scheme emerges. This scheme, we will discover, is simply a development of wordplay common to his famous ‘tutors’: Ovid and Vergil. Shakespeare’s Canon delivers the truth of the Elizabethan political landscape by ‘Delphic utterances’ — and we perceive the writer may honestly claim an Apollonian fore-knowledge of his and England’s future.

By abductive validation we can be confident the simplest solution to meaning in ‘Shakespeare’ is that the writer believes he is properly Edward Tudor-Seymour; and his arcane reports, disguised as incoherent ravings, include political revelations that would be otherwise censored or its Author silenced.

Ox-Seymour-an Hypothesis

We believe our hypothesis redirects and unifies the disciplines of Shakespeare studies by a single coherent explanation — the writer’s submerged name is to be found within his *Corpus*.

Sonnet 72. 11-12

“My name be buried where my body is.”

body, (*L corpus*): ‘substance, matter’, ‘of a book’

And live **no more** to shame nor me nor you;”

nor.nor: neither **Or**, nor **Or** + you (**Tu**); not Two-d’or

The collected works of ‘William Shakespeare’, “to our wonder and astonishment”, is an enduring monument without a tomb. So says John Milton. It is a memorial by the artist, to the artist, whose true name would otherwise have been erased from the historical record. The Shakespeare Canon is history. It is Art Testamentary. Every line brings the Authors name to life again; each verse ransoms his memory from captivity. *Our* thesis is *his* thesis: “**Every word doth almost tell my name**” (he says). We believe all that is said circumspectly of him by his friends, and all he says circumspectly of himself, can be reconciled with one clear statement: Oxford was the only child of Elizabeth Tudor. ‘Clowd Cap-towres’ — yes, look again: “The Cloud capt-tow’rs” says the inscription in Westminster Abbey — held the Crown Tudors in a *de facto* state of servitude during the reign of Elizabeth. Her child, Edward, was security on that control. The proof of this construct is found throughout Shakespeare’s Canon, and we can understand it now:

Hamlet III.2 233

“**marry, how? tropically**”

marry: *interjection, wp (L) mare*

► **tropically:** ‘...figuratively; in a sense other than is proper’ — or standard. (*OED*).

The writer has placed his secret marks or signs in every passage. **Almost every word of the Canon contrives to tell our writer’s forgotten name[s]. Each phrase intimates his identity.** We repeat the lines found at the midpoint of the Sonnet series — the key lines:

Sonnet 76

7 “That every word doth almost tell my name,
8 Showing their birth, and where they did proceed.”

Look again at the quote from L. Digges’ dedicatory poem that heads this section. Isn’t that statement by Digges, and this by ‘Shakespeare’ himself, unambiguous? Aren’t they substantially the same? **Well then, what is the name?**

The name is **Tudor-Seymour, giving the mother’s and father’s bloodline. The entire ‘Shakespeare’ Canon is constructed of linguistic elements in a rhetorical scheme that either tells these names, parts thereof, or reveals important information about them.** To be sure it isn’t missed, ‘Shakespeare’ rephrases this message in the Sonnets, his meditations on (*L sui amoris*: ‘self-love’. As it turns out, his ‘love of self’ is virtually indistinguishable from a love of State and Family:

Sonnet 105

1	“Let not my <u>love</u> <u>be</u> called <u>idolatry</u> ,	love: (<i>L amor</i> be, (<i>L sum</i> idolatry, 7 ‘A counterfeit’
2	Nor my <u>belovèd</u> as an <u>idol</u> show,	belovèd, <i>wp (L) sum + amor</i> idol, <i>etym.</i> ‘image, phantom’
3	Since <u>all</u> alike my <u>songs</u> and <u>praises</u> <u>be</u>	praise, (<i>L amplius</i> : ‘more’, ‘to say more’
4	To <u>one</u> , of <u>one</u> , <u>still</u> <u>such</u> , and <u>ever</u> <u>so</u> .”	one, (<i>L princeps</i> : ‘the first’, ‘sovereign’

Sonnet 108

3	“What’s <u>new</u> to speak, what <u>now</u> to <u>register</u> ,	new, (<i>L insolitus</i> now, (<i>L iam,</i> <i>wp (E) I am</i>
4	That may express my <u>love</u> <u>or</u> <u>thy</u> <u>dear</u> <u>merit</u> ?	register, (<i>L re + gestio</i> : ‘re-doing’
5	Nothing, <u>sweet</u> <u>boy</u> ; but yet, like prayers divine,	thy dear, <i>wp (Welsh) Ty + dur</i>
6	I must each day <u>say</u> <u>o’er</u> the <u>very</u> <u>same</u> ;	sweet, (<i>Fr</i>) <i>suite</i> : ‘succeeding’
7	Counting no old thing old, thou mine, I thine,	day, <i>wp (L) de</i> : ‘out of’ o’er, <i>anagram Ore Vere-y Seym</i>
8	Even as when first I <u>hallowed</u> thy <u>fair</u> name.”	hallow, 3 ‘reverence’ fair, (<i>Fr</i>) <i>faire</i> : ‘to do’

Our writer couldn’t speak directly. He tells us he’s “tongue-tied” by Authority (*see p.55*).

We imagine the treasonable circumstances of his conception, and his questionable ‘legitimacy’, either shamed him to secrecy, or those factors allowed ministers to coerce the Queen and Edward into silence.

This is Shakespeare’s most urgent declaration. This is what he writes for. The Canon is his Devise or Will, in which he bequeathes all that he holds of value in this world—his Name. Ben Jonson tells us so in his eulogy to Shakespeare: ‘*To the Memory of my beloved, The AUTHOR*. John Milton tells us so in ‘*An Epitaph on the admirable Dramatic Poet*’. Others knew as well. We review each of these dedications in a later chapter. (*again, see Prefaces, p.72-102*)

Apis Lapis

The name for our idea, **The Ox-Seymour-an Thesis**, is a compounding of the writer’s two historical identities: Edward ‘Oxenford’ and Edward Tudor-Seymour. We suggest an epithet—*Apis Lapis*—given to Oxenford by Thomas Nashe in his *Strange News (1592)*, reveals those two names. *Apis* refers to the Egyptian ox-god *Apis*, and *Lapis* refers to the particular stone called *marmor* in Latin. (*L Marmor* specifies ‘marble’; probably intending Parian marble used for fine sculpture since the ancient world. More generally it means ‘stone’, (*L petrus, (Fr) pierre*, and this *pierre* puns on the massive structure called a pier or (E) mole (*see Hamlet I.5 165*), a seawall — Sea-mur. It’s also a fine pun on *Mar + mor*: ‘Sea-mor’. Hence, ‘the Ox-Seymour-an Thesis’ gives the double identity of the finest writer of the Elizabethan era: Master **Apis Lapis**.

Thomas Nashe tells us vital information about Oxford (*O/S*): that he spends a fortune on alchemy, trying to turn his dirt, (*L caenum: transf.* ‘disgrace’, into a More State (*wp* wisdom) and into gold (Tud’or). This is Oxford’s *magnum opus*. Nashe speaks to him—his “very friend”—but he is More:

“Patron you have been to old poets in your days, and how many pounds you have spent (and, as it were, thrown into the fire) upon *the dirt of wisdom* called alchemy: yea, you are such an infinite Mecænas to learned men ...”

► Note: **Mecænas**, 68-8 BC, patron of Roman poets Virgil and Horace.

Those students familiar with Shakespeare’s (*O/S*) Timon of Athens will spot generous Timon as the type for Nashe’s *Apis Lapis*:

“Think not ... I condemn you of any immoderation either in eating or drinking, for I know your [self-]government and carriage to be every way canonical (*i.e.* ‘prescribed by Canon Law’). Verily, verily, all poor scholars acknowledge you as their patron, providatore and supporter, for there cannot a threadbare cloak sooner peep forth, but you strait press it to be an outbrother of your bounty: three decayed students you kept attending upon you a long time.”

(Nashe, Thomas. *Strange News*, 1592)

(*L*) *canonicus*: ‘measured’; *jest* (*L*) *cano*: *II.2a* ‘to sing for one’s self’
(*L*) *marcesco*: ‘withered, feeble, powerless, decayed’, *wp anag.* **Scemar**

So, for the sake of our proposition, *Apis Lapis* it is! — we are ‘Ox-Seymour-ans’.

Typical of contemporary commenters on Oxford, Nashe names the writer obliquely. The repetition of ‘verily’ positively identifies ‘Vere’. What is more interesting is the mention of Oxford-Seymour as a “providatore”, *i.e.* **provedore** or **proveditor**—a governor or overseer—of poor students who are pressed into service as ‘cloaks’ for his sensitive identity. As Oxford (*O/S*) appears to have led a somewhat ‘cloistered’ life in his last two decades, these “scholars” became his outward ‘face’, or “outbrothers”, to the world. *Strange News* pre-dates the publication of works under the name ‘Shakespeare’, or else Nashe might have hinted at that pseudonym also. As it is, he mentions “poor scholars”, and these came to be known much later as the ‘University Wits’. It’s beyond the scope of this essay to identify the “outbrothers”, but they may well include John Grange, Christopher Marlow, Thomas Kyd, John Lyly (*O/S*’ private secretary), B. Griffin, Thomas Lodge, George Peele, Anthony Munday (*O/S*’ private secretary), and Robert Greene; and perhaps we must place Thomas Nashe himself among them. Certainly Arthur Golding’s (‘Guilden’) *Metamorphoses* is suggested as a youthful effort by the man who would become Shakespeare (*O/S*). To corroborate Nashe, Ben Jonson, in his encomium in the First Folio, appears to name Marlow, Lyly, Lodge, and Kyd as men whose *corpus* might lie with ‘Shakespeare’.

Secrecy

Secrecy concerning the identity of ‘Shakespeare’ is ostensibly for the shame a royal child not sanctioned by the Privy Council might have brought England’s first Queen Elizabeth. In truth, the quality of chastity which was coerced upon the Queen created political pressure that permitted her most self-interested ministers to gather power and wealth to themselves. When the question of a successor prevailed in her dying days, she would assert ominously:

“My Lord, I am tied with a chain of iron about my neck ...

I am tied, I am tied, and the case is altered with me.”

Queen Elizabeth I to Lord Admiral Howard, Letter, Feb. 1603.

Whittemore, Hank. *The Monument*, p.558. (2005) Meadow Geese Press, Marshfield Hills, MA

The “chain of iron”, I believe we must conclude, was the hold upon her life by the Dudley and Cecil factions at Elizabeth’s Court. At the time of her death, the ‘Tudors’ of the powerful Grey-Suffolk (Dudley) line had largely expired, leaving only Robert Cecil’s affinity for the Tudor-Stewarts of Scotland. Cecil, it seems, possessed the secret of an unacknowledged child Tudor-Seymour, yet obscured the identity of ‘Our Writer’ (*O/S*) as that child.

The Project

(*OED*) **project**: *2a* ‘A planned or proposed undertaking; a scheme; a purpose; an objective’

► ‘From classical Latin *projectum*: ‘A projecting structure; also something uttered; *projectus*: ‘fact of extending beyond a surface or edge, projection’.

We, the current authors, speak of a *thesis*, but we are only attaching a name to what ‘Shakespeare’ spent many years developing and describing, and to that which many others have known before. PROSPERO, as the voice of our writer, speaks of his **project**:

“Now does my **project** gather to a head.” *The Tempest* V.1 1

His process and method are products of his project. As those who wrote dedications to the First Folio made clear, Shakespeare’s (*O/S*) Canon is a memorial without which his true name would be lost. With the Canon, he may project his story. Even though the name be wounded, yet may it be restored with the help of sympathetic readers.

Truth

***Verò Nihil Verius* : In Truth, Nothing More True**

There is a curious ambiguity in the motto of the 17th Earl of Oxford—“Verily, Nothing More True”, or “In Truth, Nothing Truer”; take it in what sense you will. Certainly, the man who wrote ‘Shakespeare’ regarded truth as a matter of careful discernment, not to be taken at face value, but accepted with proofs at long last. For Oxford, there was nothing ‘More’ true in the Vere name: Tudor-[St.] Maur was his blood-line; ‘Oxford’, a feudal creation; de Vere was an alias, and patently untrue.

Oxford (*O/S*) is deeply affected by falsehood, and we believe the foundation of his fame is in his insistence on truth in language. Sugar-coated words fall from the mouths of oily connivers; his, on the other hand, are accurate. They sound matter-of-fact, intelligent, succinct. He seems dead certain of his intentions, and yet, on close examination, the words prove obscure. Our experience indicates a double bind in interpretation. Though he avoids metaphor that must be creatively resolved in the readers mind, he insists on active games of rhetorical Wit and a kind of strict orthography; it’s a strange irony. The reader should not range beyond the scope of etymologies or wordplay that may be understood from dictionaries. This, we suggest again, was the means to preserve his life.

(O/S) The Name

The three essential identities noted at the top of each page, “Shakespeare—Oxford—Tudor-Seymour” appear in each of his works under a great variety of metonyms (characters), and each denoting something slightly different. You’ll get used to them. The writer evidently felt compelled to reveal his ‘secret’ names — perhaps it was his amusement to hide them in plain sight. It’s fun finding them:

AMBASSADOR

Hamlet V.2 354

354 That Rosencrantz and Guildenstern are dead.

~ **That Rosencrantz** [(*Danish*) *rose*: ‘rose’ + (*D*) *kranz*: ‘wreath, garland, coronet’] **and Guildenstern** [(*Danish*) *gyldne*: ‘golden’ + (*D*) *stjerne*: ‘star’] **are dead** [(*L*) *mors*: ‘dead’]. ~

~ **That Roses-Crown and Golden-Star are Mors**. ~ **are dead**, *wp* ‘are Moors’.

► Words, including proper nouns, are interpreted in a language appropriate to the location. So Latin or sometimes Danish are generally used in *Hamlet*, with Latin used as an international language of diplomacy. You’ll find ROSENCRANTZ and GUILDENSTERN are the sorts of name Oxford (*O/S*) chose as pseudonyms in his efforts to disguise himself.

If we take the writer’s counsel, we should look for names that pun on his lost names. Here Rosencrantz hints at the Rose-crown: Tudor. Guildenstern hints at the Golden-star, or Golding-star, probably indicating the Pole Star (Guiding Star), *Stella Maris* — or possibly *Capello*, the brightest star in the constellation *Auriga* (The Charioteer). ROSENCRANTZ and GUILDENSTERN are facets of HAMLET (*O/S*); their names represent a couple of the many pen-names used by St. Maur (*O/S*). He used HORATIO to denote ‘Shakespeare’ in *Hamlet*, but little research has been done to discover who some of the others may be.

If it seems improbable one man could write so much, consider the character of FALSTAFF who clearly represents the authors combined pseudonyms in a single merry mass. Though there is much exaggeration in “whoreson round” (**round**: (L) *orbis*: *wp* two-d’or; **whoreson**: dear me, don’t make me say it.) Jack Falstaff, the number of Oxford’s pen names may still be in the dozens, if not approaching “two or three and fifty” or even “a hundred” (*1 Henry IV II.4 156*) — some of them bound in buckram of Kendal green, and some not so. Those unbound were sold, perhaps, as loose quarto sheets.

The ‘Shakespeare’ writer devoted at least the last fourteen years of his life to formulating word games for the development of wit. We must learn to teach them for what they are. Literary criticism has examined and re-examined philosophical points supposed to be in the Canon, but missed its most useful quality: as an enjoyable workbook for students, demonstrating rhetoric and providing thousands of word problems to be solved.

As we’ve noted: we don’t teach math by only presenting solutions to numerical problems; we ask the student to learn by solving many problems for themselves. Likewise, ‘Shakespeare’ teaches countless points on the practical use and understanding of words through problem solving. The genius of ‘The Bard’ (O/S) is frequently put before us; but in doing so, we lose the truth of his superior education. What can we do today to teach the elements of language that gave rise to an Oxford-Seymour (O/S)? We can begin by putting forth the right man and the brilliant educators who developed his genius.

Invention!

Shakespeare has a distinctive linguistic architecture—a rhetorical formula—that we believe can be used to identify his art from that of others. Further, he is very particular in the choice of materials with which he constructs his poetry. This ‘Shakespeare Vernacular’ may warrant its own genus among poetic styles, though others who worked with him, or commented on his works, might practice similar methods. Before he put pen to paper, he schemed to literally define himself through Art. Perhaps more than any other writer, his Corpus represents his Mortal remains. Anywhere you find his Body, there you’ll find his name.

Much of ‘Shakespeare’s Rhetorical Invention is not entirely new. In the Spring of 2020, with *Covid-19* hanging heavily about our necks, we were ‘lightened’ by the discovery of important works by noted Classicists—Frederick Ahl (*Cornell*), Phillip Mitsis (*New York Univ.*), Michael Paschalis (*Crete*), and Ioannis Ziogas (*Durham, UK*)—who describe similar wordplay in Greek works dating to Homer, and used extensively in the Latin of Ennius, Varro, Ovid, and Vergil. It appears only Oxford’s uniform application of this wordplay, as a ‘Supra-text’, is peculiar to what we call ‘Shakespeare’.

Students should approach ‘Shakespeare’ as it’s presented, starting with the order found in the early Folio editions. The dedications there give vital information; this reduces the likelihood of mis-interpretation. There are among us lifelong enthusiasts of the great writer who’ve never taken a serious look at them. This might not be a problem but for the need of good instruction in beginning ‘Shakespeare’.

The dedication that prefaces *Venus and Adonis* contains an uncertain reference to “the first heir of my invention”. This may mean *Venus and Adonis* is the first work by Shakespeare, or the first work to bear the name ‘Shakespeare’ in publication:

invent: 2b ‘To compose as a work of imagination or literary art.’ (*OED*)

invention: 1d *Rhetoric* ‘The..selection of topics to be treated.’ (*OED*)

Obadiah Walker (1616-99) clarified the definition of invention in *Some Instruction Concerning the Art of Oratory* (1659):

“The parts of Oratory are **Invention**, taking care of the Matter; and **Elocution**, for the words and style.”

► In fact there are five ‘canons’ in classical rhetoric: *Inventio* (subject, matter), *Dispositio* (arrangement of argument), *Elocutio* (style), *Memoria* (ability to recall), *Pronuntiatio* (delivery).

Walker lists only the two that are most important in written argumentation. Arrangement/*Dispositio* has been partially absorbed into Style and has become essential to the structure of legal arguments.

Memoria and *Pronuntiatio* apply primarily to speech delivery. The word ‘Invention’ is an appropriation from Latin, meaning: ‘the discovery’, but is here used as ‘the first principle’ of rhetoric’. Hence Invention is the contriving or devising of reasons used in Argument. When Shakespeare presents “the first heir of [his] Invention”, he is giving the most important justification for his case. In addition he puns on the loss of ‘Heir’ in his metamorphosis: In—Air, (*Fr*) vent—EO, or ‘Un-Heir-EO’ if you like.

His case? We’re going to ‘tip our hand’ and posit *Venus and Adonis* is an autobiographical allegory that tells (most inventively) the story of ‘Shakespeare’. It is the story of a mother and her son. The mother is the Queen of England, characterized as the goddess of Love, Venus. She has a son: Amor. Amor may be hidden from view in a ‘Deer Park’ (229). His only occupation is to hunt or sue for his true identity—in legal argument or by appeals to her conscience. Soon he dies, gored by the tusks of his false identity: the Boar. The rest of Shakespeare’s Canon is a set of variations on that argument. So, in a very true sense, *Venus and Adonis* is his First Principle or *Invention*; and when this ‘first heir’ is fully understood, the rest becomes familiar.

Not only is the content of ‘Shakespeare’ the content of the Oxford/Seymour life, but the words he uses have been bent to his name. The phrases, the sentences he crafts—the very language he pieces together—all of his work is so particularly his own, it may truly be said to him:

“Thou in our wonder and astonishment

Hast built thyself a livelong Monument” (preface, *Second Folio*, John Milton, 1632)

‘Shakespeare’, then, is a monumental process developed by Oxford and carefully applied, in most cases, to pre-existing stories. Within a double phrasing he tells of his biography and names himself. There is great redundancy in the method, such that even a small fragment of the Canon will bear the writer’s mark, much as molecular strands of DNA carry within each cell the entire genetic sequence for a life. It’s one of the greatest achievements of any artist, and can be likened to a painter whose technique is so distinctive that any brush stroke of a painting will reveal the artist. Yes, other artists may, perchance, mimic that stroke. John Milton, in his encomium to Shakespeare, Ben Jonson, and others like John Davies in his *Epigram 159 “To Our English Terence”*, have used the same method with great finesse. With it, they help direct the reader of Shakespeare to his essential theme.

We have suggested the reason other hands appear to be at work in the plays—often thought to be co-authors—is because ‘Shakespeare’ is so intricately woven with word wit it would seem a nearly impossible style to extemporize. The writer evidently ‘roughed-in’ the structure and dialogue, perhaps in the late 1580’s, perhaps earlier (see Jiménez, Ramon; *Shakespeare’s Apprenticeship*, 2018). He then spent something like fifteen years, 1589-1604, working his secretive and rhetorical ‘autograph’ back into the works. Occasionally unfinished material remains intact, and reveals a first phase which precedes what is identifiably ‘Shakespeare’. Once the student fully understands the scope of his method, one will have a sense just how difficult it would be to ‘dash-off’ a work in true ‘Shakespearian’ form.

We believe there’s another reason it is unlikely that co-writer’s would have assisted Oxford in the work. He sought to preserve his Tudor-Seymour name because **Authority**, as ‘Shakespeare’ tells us, had condemned that name to oblivion. By the last decade of his life, our man appears to have been under the complete political mastery of his Cecil overlords, having to beg for handouts and receiving little. Oxford was, no doubt, beset by the spies of his former father-in-law William Cecil, and brother-in-law Robert, both anxious to guard their most valuable asset ... and to punish Oxford for his treatment of wife Anne (Cecil)—daughter and sister respectively. The Cecils were aware that a considerable volume of anti-government, anti-Cecil and anti-Dudley, material was being printed, but the source of the writings was not easily discovered. To this day we have not truly found the body of writers responsible for darkly ‘scurrilous’ art that is such a prominent feature of the Elizabethan period; but we, the present writers, posit they are often encompassed within FALSTAFF, or rather, “twenty Sir John Falstaffs” (*Merry Wives I.1 2*), as the case proves to be.

Our man was already a singularly accomplished writer when he began using the pseudonym Shakespeare. We believe he was among the most popular writers of his time even before ‘Shakespeare’ ever appeared on a title page. However, his readers may not have been aware that he was known by other names, or that his personal ‘matters’ were discussed in publication. Certainly he seems confident of his abilities by the time of the Sonnets, which were, according to some, composed in the 1590’s:

(*Dialogo delle Lingua*, 1542) and French *Pléiade* Joachim Du Bellay 1522-60 (*La Defense et Illustration de la Langue Française* 1549), ‘Shakespeare’ achieved considerable improvement of our language. Shakespeare (O/S) is the ‘English *Pléiade*’.

It would not surprise us to learn that *The Arte of English Poesie* (1589), by George Puttenham, was partly overseen by Oxford (O/S). The ‘English-ing’ of the traditional Greek names for rhetorical tropes and figures was an innovation, and bears the mark of Oxford’s fearless originality.

Ciphers

The greatest difficulty in examining wordplay is to know how far the writer intended to go. When the reader realizes how little has been understood, one wonders whether all of Shakespeare is wordplay — and that wordplay *is* the cipher. Since the key line of the Sonnets counsels us that every word almost tells the writer’s name, we have proceeded to look carefully at each word as if that admonition were literally true.

Testament

testament: (*OED*) *Law* ‘A formal declaration, usually in writing, of a person’s wishes as to the disposal of his property; a Will.’

Is the Shakespeare Canon a literary Will and Testament? The following quotes are from the first two works published under the name Shakespeare. They appear to address the young Earl of Southampton as the writer’s heir:

“I leave it to your honorable survey, and your honor to your heart’s content; which I wish may always answer your own wish, and the world’s hopeful expectation.”

Venus and Adonis, William Shakespeare, 1593

“What I have done is yours; what I have to do is yours; being part in all I have, devoted yours.” (*The Rape of Lucrece*, William Shakespeare, 1594)

This essay will demonstrate how these modest dedications mean what they say, to an extent that can hardly be overstated.

Counsel

Counsel (*OED*) 5a ‘A private or secret purpose, design’

4 ‘That in which deliberation results; resolution, purpose; plan, design, scheme’

‘Shakespeare’ is loaded with Counsel. He gives instruction on the tricky nature of his words. Suggestions by one character to another, often towards a better understanding of meaning, are direction to the reader as well. Pay special attention to them because they have far-reaching effects.

The plays present as fiction what is, in truth, a record of the writer’s political life and private emotions. He tells of crimes by ministers of the Privy Council—supposed to be servants to the Monarch—against the English people, against the Queen and himself. He testifies; he reveals; he names names. Because of dangers to the writer, he may give counsel by example more often than directly, and it is hidden subtly in rhetorical devices. Each device introduced in this essay is a facet of the writer’s Invention and is used to record Shakespeare’s true name.

In addition to the writer’s counsel, those who wrote commendatory prefaces—introductory epistles and eulogies—to the First and Second Folios also gave essential guidance (*see p.72*). The great writer’s supposed friends Heminge and Condell tell us:

“... for his wit could **no more** lie hid, then it may be lost.”

Does that sound straightforward? Believe it or not, there is a revolution in that line; it is vital counsel to the reader. What it means: **Find The More, or else his wit may be lost’. If you find ‘The More’, then his Wit will not be lost.** The more, once more, and no more, are metonym-kennings for the writer’s contented or content-less state and will be discussed at length in this essay.

While it is difficult to ascertain a writer's intentions, few have taken such care to narrow the range of possible interpretations as 'Shakespeare'. He never composes as a show of technical skill, but uses each rhetorical device to catch and direct the attention of readers. If you study him carefully, it will be found he doubles and, if he can, re-doubles his language, with ever more specific modifiers, until he arrives at his purpose. The writer tells us:

“So all my best is dressing old words new” (Sonnet 76, 11)

“Since all alike my songs and praises be” (Sonnet 105.3)

Again, 'Shakespeare' guides the reader to specific problems that will be encountered in understanding his works, especially in his new uses for old words. The idea of Counsel is to 'cure deafness' (see *The Tempest* 1.2), i.e. to cure our inability to comprehend what the writer has purposely fashioned to be obscure and inexplicit. Listen as he gives us an all-important bit of instruction:

“O, know, sweet love, I always write of you,” (Sonnet 76, 9)

Who is the writer's "sweet love"? Himself! and by extension, his Son. Shakespeare's special rhetorical mixture relies heavily on emphasis, or **reinforcement**, in which he couples obscure counsel with an explanation. In this instance, the phrase "sweet love", (*wp*) *suite amour*, reinforces the (*Latin*) *sui amoris*: 'self-love', or 'love of oneself'. The works of Shakespeare concern the artist himself. This may sound egotistical; nevertheless it is the basis of most great writing. Significant artists navigate the world by a self-reflected guiding star ... none so beautifully as 'Shakespeare'. *Sui amor*, *self-love*, is framed by the writer's lost name ... St. More : Seymour:

**“My sprites, my heart, my wit and force in deep distress are drowned; drown, (L) *summergere*
The only loss of my good name is of these griefs the ground.”**

“The Loss of My Good Name”, ll.5-6, Edward Oxenford, before 1576

Already by the mid-1570's, Oxford is using some of the specific rhetorical devices later used by 'Shakespeare' — 'The More' (O/S) — to point to his 'good' (in *Latin*, *merces*, *merx*: 'merchandise, goods, wares', with wordplay on 'Mercy': Sea-Mer) name lost. Here we find repetition leading the way; there's *anaphora* beginning lines 7-8, and *diaphora* hiding *antonomasia* ('the surnamer') in line 5:

“The more I followed on, the more she fled away, (hint: “the more she”, his mother.)
6 As Daphne did full long ago, Apollo's wishful prey.
The more my complaints resound, the less she pities me;
8 **The more** I sought, the less I found that mine she meant to be.”

“Forsaken Man”, ll.5-8, Edward Oxenford, before 1576

“The More”, our writer, pursues his name, while his queen/mother, “the More she”, rejects both that name and her 'Sun'/ son. Like mythic Daphne protecting her virginity from Apollo, she flees in metamorphosis, becoming like the evergreen laurel tree—tough and woody.

Here is Shakespeare in the character of ROMEO; he gives **counsel** as a linguist:

PETER

... can you read anything you see?

ROMEO

Ay, if I know the letters and the language. (*Romeo and Juliet* 1.2 61-2)

► The letters he will use are from the Latin Alphabet and the language will be Early Modern English; yet Shakespeare's English will refer to a specific definition (in most cases), by way of Latin reinforcement.

Generally, this instruction will appear as an explanation, or an admonition (by characters in the plays), by enigmatic grammar that 'stands proud' of surrounding material, or simply by Oxford's use of standard metonyms, many of which are noted in the **glossary** (see p.352); these usually mark passages where we should consider various alternative meanings, and refer to some 'method' or 'process'. Underneath the beguiling madness of his words is carefully controlled artifice. Though never fully described in any single

instance, the method is frequently given piecemeal in exchanges within the works. Counsel may not truly reach the ears of the theater goer, but is intended for the careful reader.

Othello, for example, in the “extremity” of his wife’s murder repeats the word “husband” to Emilia, Iago’s wife:

OTHELLO *Othello* V.2 139-54
 ... I did proceed upon just grounds
 To this extremity. Thy husband knew it all.

EMILIA
 My husband?

OTHELLO
 ... I say thy husband. **Dost understand the word?**

The repetition of *husband* is a **sign**. **Repetition in its many rhetorical forms is always an appeal for your full attention; in this case it’s also Counsel.** The reader should pause and fathom the meaning of the word. Shakespeare strikes repeatedly at the Old English meaning of *húsbonda* as the ‘master of a household’, or (*L*) *vir*: ‘a man as related to a woman, a husband’ (*Lewis & Short II.A*). Iago, **Jacob** in Welsh, **James** in English, has usurped his master’s authority by infecting Othello’s reason with jealousy (*invidia*) and thereby instigates the murder of Desdemona. Is Iago Emilia’s *vir*? or has Vere become the Moor’s master? In fact, he appears to have become the common master; and yet Iago is himself a slave to envy. As in the story of Jacob and Esau *Genesis 27*, Iago steals Othello’s ‘birthright’, but the possession of that birthright, and its supposed blessings, come at a heavy price. There will not be the ‘Reconciliation’ in *Othello* that we see in *The Bible*.

In the next moments, Iago (Santiago) will fulfill his name—*Matamoros*, ‘the Moor killer’. Moreover, among Latin meanings for the word *vir*, we find: ‘a husband’; Iago is literally correct when he says:

IAGO *Othello* I.1 5-6
 “If ever I did dream of such a matter, ever: *wp* E. Vere, *Vir*
Abhor me. abhor: *wp* ‘a Boar’, emblem of the Earls of Oxford

“Abhor me”? to make a Boar of me? This counsel to the reader tells us how we are to understand Iago’s motiveless malignancy toward Othello. The invidious Iago, though he conspires to dispossess Othello, has become, not a ‘*house-bonde*’, but a (*Latin*) *verna*, the ‘house villain’, or ‘house-slave’. Thus, the writer plays with Latin interpretations of his own slave-name to identify characters in the play with historical figures then living—principally himself.

► The house slave, (*L*) *verna*, is an associated property of Vere; he is the creation and stooge of the duumvirate—Dudley and Cecil—who undermine Elizabeth’s Monarchy and his true Tudor-More self. It is no overstatement to say Oxford is a crux, if not the crux, of the English Reformation—at least from 1558 to 1603. His is the material body to which the consciences of religious non-conformists might have appealed. He might have led a military force against these usurpers had he not lost “the name of Action” — To-do[r], **Tudor**. (*see Hamlet III.1 88*; also **Associated Properties**, p.117).

Love’s Labor’s Lost gives many examples of counsel. Good-natured rebuke, or even sly observation, often masks critical information about the manner in which language has been used:

KATHERINE [as Maria] *Love’s Labour’s Lost* V.2 243
 243 What, was your vizard made without a tongue? vizard: ‘mask’ tongue: ‘language’

LONGAVILLE *LLL* V.2 246
 246 You have a double tongue within your mask ... “double tongue”: ‘double-entendre’

LONGAVILLE *LLL* V.2 250
 250 Let’s part the word. “part the word”: *rhetoric Tmesis, Tmesis*

ROSALINE *LLL* V.2 263
 263 Not one word **more**, my maids! Break off, break off.

- **break off**: *wp (Gr) brachylogia*: 1. omission of conjunctions between single words';
2. 'brevity in speech' (*A Handlist of Rhetorical Terms*. Richard A. Lanham. 1991.)

These examples of counsel tell us the language of Shakespeare is a *double-tongue* and that *words may be parted*. Double-tongued is, of course, double-entendre; and this parting of words is a form of *rhetorical Tmesis (Timesis)* or *Diacope*. *Timesis* is an essential element of disguising proper names; 'parted words' are a manifestation of the parted man. "Break-off" refers to various omissions that, if restored, would clarify wordplay but endanger the writer.

(*OED*) **tmesis**: *Grammar and Rhetoric* 'The separation of the elements of a compound word by the imposition of another word or words.' (see **Timesis**, p.188)

Now, let's look to the most important counsel on the How and Why of his Invention. We will try to retrace the steps taken by the writer in constructing his cryptic, **indeterminate language**. We'll find he used rhetorical figures of **repetition: redundancy, restatement, anaphora**, and indirect **signatures**: by **timesis, kennings, wordplay, etc.** . Again, if one feels one understands Oxford's meaning, but hasn't found pithy Word Wit within, likely the full solution has not been discovered.

Note: The bold-face italicized line within these symbols: ~ .. ~ indicate our solution to the writer's word game; it is similar in wording but more particular in meaning. These are our solutions. Yours will differ. Only after many readers turn their attention to a passage may the writer's full intent be resolved.

Sonnet 76 5-8

5 Why write I still all one, ever the same,

~ **Why** [(*L*) *cur: interrog.* 'why, wherefore'; *wp 1a* 'A dog; now contemptuous..formerly applied without depreciation'] **write** [(*L*) *descibere*: 'to write out in full'] **I** [(*L*) *ego ipse: emphatic* 'I myself'; 'I is often not expressed in Latin.']; **still** [(*L*) *sessilis*: I. 'Of or belonging to sitting'; II. '(of plants) 'low, dwarf' — *wp* Cecil, sessile; (*L*) *sedere*: 'to sit'; *sedare*: 'to settle', 'stay fixed, lie still', to be inactive, to lose the name of action.] **all** [(*L*) *totus*: *wp* Tu-ta(hs); (*Fr*) *tout*: *wp* Tu-(dor)] **one** [(*L*) *unus, princeps*: 'first, foremost', 'presumptive heir'], **ever** [*metonym* E.Vere] **the same** [*timesis, metonym* Seym-(our)], ~

~ **Why describe myself, Cessile Tudor Prince, E. Vere—The Seym,** ~

~ **Why write I: still, all, one, ever, the same,**

6 And keep Invention in a noted weed,

~ **And keep** [v.14 'To guard, defend, protect, preserve'] **Invention** [(*L*) *inventio: rhetoric 1d* 'The finding..of topics to be treated, or arguments to be used', 'the Matter', *wp (L) mater*: 'mother'] **in a noted** [(*L*) *tutus, tuor*: 'to look at with care, to keep, to guard'; *alt.* denoted, (*L*) *designare*: 'to mark out'; 3a 'To be the outward or visible mark or sign of; to indicate (a fact, state of things, etc.)] **weed** [(*L*) *vestita; n.2 4* 'defensive covering'; *wp, pun* *Plantagenista, Plantagenet*], ~

~ **And defend the Matter in a Tudor's cloak,** ~ **Matter**, *wp (L) Mater*: 'mother'

► King Henry VIII's 'Great Matter' was the begetting of an heir to the Tudor throne. His grandson, Edward Tudor-Seymour also had a 'Great Matter'; his 'Matter' was his Mater (mother). Here is the writer's defense for his own failure to act — he is protecting his Queen's reputation for Chastity and, perhaps, her life: "The Queen his Mother / Lives almost by his looks: ..." (see *Hamlet IV.7 11-12*).

► 'Defending the writer's Mother in a Tudor's cloak' again suggests the Queen doesn't acknowledge her (likely or *de facto*) marriage to Sir Thomas Seymour.

7 That every word doth almost tell my name,

~ **That every** [(*L*) *omnis, totus*: *wp* Tuda(h)s, Tudor's] **word** [(*L*) *muttum; (Fr) mot*: *wp* (E) moe, more] **doth almost** [(*L*) *ferre*: 'almost, nearly', 'more or less', 'fairly'; *wp (Fr) faire*: 'to do', Tudor] **tell** [(*L*) *referre*: 'to bring back', 'restore, repeat', 'tell, relate'; *wp* re-Fair] **my name** [(*L*) *nomen*], ~

~ **That Tudor-More does fairly re-Fair my name,** ~

8 Showing their birth, and where they did proceed?

~ **Showing** [(L) *demonstrare*: ‘to prove, to make clear a fact’] **their** [Note plurality; (L) *suus*, *wp sus*: ‘swine, pig’, *Boar*; (E) *wp A.I.1 Possessive adj. 1* ‘Of them; which belongs or relates to them’; *wp t’heir*: the heir.] **birth** [(L) *ortus*: *wp, anagram Tu-(d’)Ors*], **and where** [pun were, where: Vere] **they** [Again note plurality.] **did proceed** [(L) *progredi*: ‘to go forwards, to advance’, to succeed.]? ~

~ **Proving th’ heir Tu-(d’)Or, and Vere they did succeed?** ~

► **their**: We notice disagreement between the plural pronouns their and they, and the singular “name”. The plural refers to the multiple names used for the writer in line 5, again, each indicating a specific condition in which he finds himself (See glossary). Also note: their = *wp t’heir*.

► “... **still all one, ever the same**”: principal metonyms for the writer, each denoting different states.

Once More:

~ **Why describe ‘I’ myself, Cessile Tudor Prince, E. Vere—The Seym, ~**

6 **And guard the Mater in an outward cloak,**

That Tudor-More does fairly re-Fair my name,

8 **Proving t’ heir Tu-(d’)Or, and Vere they did succeed?** ~

“Every word doth almost tell my name.” (*Sonnet 76*)

This loaded and ambiguous sentence is fundamental counsel in ‘Shakespeare’ (*O/S*). It appears in the middle of *Sonnet 76*—the middle line at the mid-point of the Sonnet series. By pride of place, we should fully understand this line before further reading. It has two important meanings:

~ **The Ever word does almost reveal my name.** ~

~ **Every word does All and Most give account of my life.** ~

Indeed, the word ever / E.Ver states the ‘most’ but not quite ‘all’ of the writer; E.Ver is a good fraction of his complex identity, but there’s more. The word **More** is manipulated in a thousand ways to name the full and true identity of the Oxford/Seymour author we call ‘Shakespeare’. He is ever inventive on the point of More, and every word in the Shakespeare Canon informs the matter of the writer’s name and story. Edward de Vere is a legal fiction, Edward [St] More (*O/S*) is the hidden truth. In this essay, we will try to demonstrate Shakespeare’s love of **More**, and how that word dominates all others. A more by any other name is no more.

My Name Is Buried Where My Corpus Lies

We include a quatrain from *Sonnet 72* to show direct counsel as to the whereabouts of the writer’s name. Shakespeare’s statements about the loss of his name belies assertions by modern academics that no such question is warranted. If we were you, we’d look to the Canon for the truth, and nowhere else.

SONNET 72. 9-12

9 O, lest your true love may seem false in this,

~ **O** [], **lest** [*ME les þe, les-te*: ‘whereby less’, *i.e.* ‘lessened’, pun on pronunciation of Leicester, which is nearly identical; (L) *ne*: ‘for fear that’] **your** [(L) *tuus*] **true** [(L) *verus*] **love** [(L) *amor*] **may seem** [] **false** [(L) *falsus*, *wp OE fals* + (L) *sus*: ‘pig, boar’ = false boar.] **in this**, ~

~ **O Leicest, your Vere-a’More may seem false in this**, ~

~ **O Lessened, your Vere a’More may seem false in this**, ~

10 That you for love speak well of me untrue,

~ **That you** [(L) *Tu*] **for** [(L) *for*: ‘to speak, say’] **love** [(L) *amor*] **speak** [(L) *for*: ‘to speak, say’] **well** [*wp (L) vel*: ‘or’, *wp (Fr) or*: heraldry ‘Gold or yellow in armorial blazoning’, the gold in Tud’Or] **of me untrue** [(L) *falsus, fallere*: ‘deceivingly’; *alt. non verus*: ‘not true’], ~

~ **That Tu, for a’Mor, Say ‘Or of me, not-Vere**, ~

~ **That you for a’More say otherwise of me not Vere**, ~

11 My name be buried where my body is,
 ~ **My name** [(L) *nomen*] **be** [(L) *sum*: wp, pronunciation (Fr) *saint*] **buried** [(L) *mersus*: ‘sunk, submerged’;
 2 *immersed*: ‘To plunge or sink into a (particular) state of body or mind’] **where** [(L) *ubi*] **my body** [(L) *corpus*:
 ‘body, the main mass of..a book’] **is**, ~
 ~ **My name be St. Maur, im-merse’d where my book is**, ~

12 And live no more to shame nor me nor you;
 ~ **And live** [(L) *sum*] **no** [(L) *non*: ‘not, no’] **more** [*metonym, timesis* Writer’s true name: St. More] **to**
shame [(L) *pudor, rubor*] **nor** [(Old Frisian) *nor*, ‘used as a correlative to introduce a second negated word, phrase,
 or clause, following a first such negation by neither’; here using nor/nor rather than neither/nor to evoke two-d’or]
me nor you; ~
 ~ **And Sum not More to disgrace neither one-d’or nor Two-d’or**. ~

Once More:

~ **O Leicest, your Vere-a’More may seem false in this,**
 10 **That Tu, for a’Mor, Say ’Or of me, not-Vere,**
My name be St. Maur, im-merse’d where my book is,
 12 **And Sum not More to disgrace neither one-d’or nor Two-d’or**. ~

The writer plays, in line 11, on the multiple meanings of (L) *corpus*:

(L) *corpus*: ‘A lifeless body, a corpse’. (Lewis and Short I. B2)

(L) *corpus*: ‘A whole composed of parts’; ‘a book’. (*ibid.* II)

Does ‘Shakespeare’ wish to remain Anonymous, or to be known by a pseudonym — to let his true name be lost to an impermanent grave? Or has he contrived to memorialize his life by ingeniously concealing the name within his book? We believe we present here ample proof he chose the latter. Dedicators of the First Folio confirm our conclusion (see p.72-102); particularly note line 4 of Ben Jonson’s encomium: ~ **Neither Vere nor More can praise too much**. ~ Some may object to an artist who memorializes himself in his own art, but again, this probably occurs far more frequently than we’re aware.

Look how simple statements about a character’s perception of himself are far more important than the casual expression suggests. Here the writer plays on his name to relate more with fool, and follows the clever practice of Desiderius Erasmus’ *Moriae Encomium* (*The Praise of Folly*, 1509).

ROMEO *Romeo and Juliet* III.1 135

O, I am fortune’s fool!

► **fortune**, wp (Latin) *fors*: (E) ‘to say, speak’ **fool, moria**, (L) *moror*: ‘to be a fool’

Romeo identifies himself through parted words and reference language—here Latin. He addresses “O” (himself, as ‘Oxford’); Romeo itself is an inversion (*anagram*) of More / O[xford]:

~ **O, I am Say-Mor!** ~

When a spiritually dead and mentally exhausted Macbeth can fight against the fates no more, he advises Macduff, and the reader, so we may fully understand the curse that haunts him:

MACBETH *Macbeth* V.8 17-20

Accursèd be that tongue that tells me so, **tell**: 2b ‘to report’/two-dor **so**, wp (Fr) *sot*: ‘fool’, (E) *moria*

For it hath cowed my better part of man; **cowed**: wp *mollis* Ox-ford **man**: (L) *Vir*

And be these juggling fiends **no more** believed, (OFr) *jogler*: ‘imposture, fraud’ **fiend**, (Fr) *démon*

That palter with us in a double sense, **palter**: ‘equivocate’, ‘to deal in ambiguities’

So = (Welsh) *Mor*, and So-mor is our writer. So has, by force, oxed / “cowed” the “better” part of Vere (*Vir*: man). To be plain, Seymour complains of having been (figuratively) castrated. This is the paltering “double meaning” we are to understand.

In a larger sense, the writer admonishes the reader to truly know words. When you find yourself unable to fathom Shakespeare’s meaning, is it because you don’t fully understand the

possibilities of the word? Use your dictionary ... and again, and again. We would not approach the learned works of Renaissance Masters without dictionaries at the ready. Modern Editions of the 'Works' usually are glossed in footnotes; these are useful in defining words whose meaning has changed since the 16th century. Particularly note the significance of allusions which should amplify both the literary text and the political supra-text. It is essential to take a keen interest in lexicon and etymology if we are to fully understand Shakespeare. Most of his words are precise and meaningful ... yet scrambled in word-wit. They deserve your attention. Any word that is repeated or otherwise emphasized, or used in curious fashion, deserves even closer attention:

SEYTON *Macbeth* V.5 16-23

16 The Queen, my lord, is dead.

~ **The Queen** [*allegory* Queen Elizabeth of England], **my lord** [(Fr) *maître*: wp (E) mater: 'mother, womb'], **is dead** [(Fr) *mort*; hinting at the Queen's More identity.]. ~

~ **The Queen, my mater, is More.** ~

► *name* Seyton, wp sea, (Fr) *océan* + (Fr) *ton*, *mœurs*: 'morals, manners'; hence (Fr) *océan-mœurs* = *pron.* O-St More; hence a minor character stands to deliver the Ox-Seymour message.

MACBETH

17 She should have died hereafter:

~ **She should have died** [(Fr) *mort*] **hereafter** [wp 'after having heired']:

~ **She should have Mor't heir-after:** ~

18 There should have been a time for such a word.

~ **There** [wp t'heir] **should have been a time** [(Fr) *saison*: wp 'sea-son'; *alt.* (Fr) *heure*: 'hour'] **for such** [3 'Of the same kind or class'; predicatively, < *so* + like: *I.I* In the way or manner described'] **a word** [(Fr) *mot*, wp (E) *moe*, more]. ~

~ **There should have been a Sea's son for such a Moe.** ~

19 **Tomorrow, and tomorrow, and tomorrow**

~ **Tomorrow** [(Fr) *demain*: wp *de*: 'out of, made of, from' + *main*: 5a 'from the Sea', *adj.* 'of great size', *n.* main sea], **and tomorrow** [*as before*], **and tomorrow** [*as before*] ~

~ **Made of the Sea, and from the Sea; and to the Sea** ~

20 Creeps in this petty pace from day to day

~ **Creeps** [(Fr) *traîner*: (E) *entrain*: 'to follow, succeed'] **in this petty** [(Fr) *ordinaire*: wp (Fr) *ordonné*: 'ordered, regulated'] **pace** [(Fr) *train*, (E) *suite*, (Fr) *suite*: 'series, succession'] **from day** [wp (Fr) *de*: 'origin', (Fr) *origine*: 'descent, derivation, birth'] **to day** [wp (Fr) *de*: 'origin'] ~

~ **Follows in this ordered succession from descent to descent** ~

21 To the last syllable of recorded time,

~ **To the last** [(Fr) *dernier*: 'last', 'meanest', basest, 'utmost, greatest'] **syllable** [(Fr) *syllabe*: 'sound', wp (E) *sane*, (Fr) *sain*: 'healthful, sound', wp *son*] **of recorded** [wp (Fr) *re*: 'back, again' + *cor*: 'heart', two-hearted, twice-souled; (Fr) *recorder*: 'rehearse', to repeat, hence *twice*; *alt.* (Fr) *registre*: 'registered, accounted'] **time** [(MFr) *hystoire*, (Fr) *histoire*: *hist* + *oire*; (Fr) *heure*: 'hour', wp Or, ore, our], ~

~ **To the latest son of Tu-d'Or,** ~

~ **To the basest son of Tud'heure,** ~

~ **To the last son of twice-soul'd Or,** ~

22 And all our yesterdays have lighted fools

~ **And all** [(Fr) *tout*, wp *first syllable* of *Tu*-(d')*or*] **our** [second syllable of *Tu*-(d')*or*] **yesterdays** [(Fr) *hier*, wp (E) *heir*; *alt.* (E) *hire*: 'Payment contracted to be made for temporary use of anything, esp. for money lent; usury,

interest'] **have lighted** [(Fr) *allumer*: 'to light, to kindle, to set on fire' *wp* (Fr) *clair*: 'Light of the Moon', also (Fr) *clair*: 'light of color, blond', hence clair: made fair.] **fools** [(Fr) *sot*, (Welsh) *mor*: 'so, sea'] ~

~ *And Tud-or heir has So made Fair* ~

23 The way to dusty death.

~ **The way** [(Fr) *route*: *wp* 'root'; (Fr) *manière*: 'Manner, way'; (Fr) *mœurs*: 'ways, manners'] **to dusty** [(Fr) *poussière*, *condition basse*: 'shallow' (see fool l.22)] **death** [(Fr) *mort*]. ~

~ *The root to shallow Mort.* ~

Once More:

SEYTON

Macbeth V.5 16-23

16

~ *The Queen, my mater, is More.* ~

MACBETH

~ *She should have Mor't heir-after:*

18

T' heir should have been a Sea's Son for such a Moe.

Made of the Sea, and from the Sea; and to the Sea

20

Follows in this ordered succession from descent to descent

To the latest son of Tu-d'Or,

22

And Tud-or heir has So made Fair

The root to shallow Mort. ~

History or Fiction?

History is so engrossing it's hard to admit it is largely a speculative endeavor. The result of historical studies may be truthful, yet we never lose sight of history's frequent removal from an objective and certifiable record.

The Taming of the Shrew is judged to be an 'early play' by 'Shakespeare'. For that work he wrote what is assumed to be an Induction, such that the play we know so well is a play within a play about SLY. Induction is an important concept in Aristotle's *Rhetoric*; and because our writer was exceedingly careful in his constructions, it should be defined: 'The Induction is an example in a reasoned argument' (*Rhetoric* 1357a 15), and includes the premises upon which the reader or hearer may reason through a rhetorical argument. Its place in 'the Shrew' is to introduce important concepts that will aid in understanding the play. This Induction is open-ended; SLY will disappear in the course of the play; therefore, we suggest, it's also an Induction for the entire Canon.

The *first premise* from the **Induction** is that a drunkard, CHRISTOPHERO SLY [*wp* *Christus-ferre / ferreus-ly* = 'bearing Christ (firmly)'?], must be convinced he has lost his memory — that he should not 'lie out in the open like a swine', looking like "grim death" (*Ind.1. 31*)—but is a noble gentleman fit for the fairest room ('the To-do(r) Moor') in the house (*1. 44*), SLY must come to believe he is what other's say he is.

Premise 2: Actors / Players will present a scene in which SLY is unflinchingly treated as their lord. The actors must never falter even if SLY behaves the "veriest antic in the world" (*Ind.1. 100*) — the Vere-y Morio who inhabits the *Orbis* ... like a canker worm in *Tudor*.

Premise 3: SLY must believe his past acquaintances—some "twenty more such names" (aliases, *noms de plume* derived from some aspect of his proper names) and men as these, which never were nor no man ever saw" (*Ind.2. 93*)—are creations of the imagination. The underlined phrases are critical to understanding the truth of more; but 'such-like names and Vir' are false and an ever / E.Ver creation.

Premise 4: What sort of entertainment is to be seen in *The Taming of the Shrew*? A 'Commony' (*Ind.2. 134*)? Is it Comedy? Will our writer create an amusement for the community? Does he comment on the Commons? Is it "More pleasing stuff" (?) Is it "household stuff", regarding the House of England—Tudor? A **commony** is as the (L) *communitatem*: 'the body of fellow citizens'—the **commonalty**: 'The people of a nation'. The message is: Some wife of the English State must be brought 'to bear'!

Premise 5:

PAGE

The Taming of the Shrew Ind.2 138 (review Induction 126-138)

It is a kind of history.

Again, the open ended framing of the 'Induction' suggests these premises are Counsel that may extend beyond the confines of "*the Shrew*". Particularly premises 4 and 5 are of great importance—that the plays of 'Shakespeare' address the Commonty, and that somehow they are a kind of history. If 'Shakespeare' is "a kind of history", and "every word does almost tell his name" (*Sonnet 76*), what is it about this writer that should be newsworthy?

Whether Comedy, Tragedy, Romance, or History, 'Shakespeare' speaks of the Commonwealth of England. He depicts the near comedy in tragic historical events, and the near tragedy in comic historical events. Original fiction does not serve Shakespeare's purposes. His works recycle stories and history already holding moral and cautionary themes; he then crams them with autobiographical elements. In *The Taming of the Shrew*, a PAGE (*Latin puer regius: lit. 'child-royal'*) tells us the play they are about to see is "a kind of history". If you only keep that in mind as you consider other signs or instruction ('counsel') provided by our writer, we believe you'll come to understand it as a premise that holds for all the Canon:

HAMLET (to POLONIUS) *Hamlet II.2 462-4*

Good my lord, will you see the players well bestowed?
Do you hear? Let them be well used, for they are
the abstract and brief chronicles of the time.

"The players" here represent reporters of current events. HAMLET cannot "catch the conscience of the king" with pure fiction; the fiction he presents must contain strong truthful elements — enough truth to disquiet the monarch. What seems fiction in *Hamlet*, was topical content for England's Elizabeth. What was topical content for the Elizabethans, is history for us today. Hence, though students are taught Shakespeare is fiction, a better description is that he writes *autobiographical* fiction. As such, his works may be considered allegories—allegories that contain more truth than many historical accounts. They are like *Roman à clef*, in which the key is deeply imbedded within the words.

An excellent example of Oxford's (*O/S*) reporting and prognosticating can be ferreted from *Hamlet*, where we find England's topic circa 1590-1603—a Successor to Elizabeth I—has been transposed to the succession crisis among Jutland's joint governors, Horwendil and Feng, in a myth recorded by Saxo-Grammaticus (about 1200 CE). That medieval story is then updated to the political history of Denmark in the 16th century, and analogous to what Oxford perceives will soon occur in England. The so-called 'Twin-Kingdoms' of Norway-Denmark had been joined since 1537 under a constitutionally elected rather than a strictly inherited Monarchy. This is the struggle in which HAMLET finds himself with LAERTES; the heir apparent is being displaced by an elected candidate. CLAUDIUS conspires with LAERTES to eliminate the true heir — therefore the question at the opening of the play:

"Who's t' Heir?"

LAERTES' father, POLONIUS (William Cecil), is figured as the engenderer of Parliamentary supremacy, and his name—'of Poland'—reflects his importance in the scheme of elected monarchs. Oxford has created an allegory. Norway-Denmark represents Scotland-England, and the writer predicts that indecision and in-fighting will result in the accession of Scotland's king to the English throne.

Authentic Fiction

We describe Shakespeare's work as **authentic fiction**, and generally regard it as among the most successful literature of its type. This makes for intellectual entertainment and this is what distinguishes the **pure fiction** of 'fantasy writers' from those who create meaningful drama—full of critical reflection on our common values and feelings. Shakespeare often speaks of self-awareness and existence—to be: (*L*) *sum*, and to do: (*Fr*) *faire*. Yet, speaking the truth can be dangerous business for some, and also self-defeating. To avoid the serious consequences of truth-telling, our writer adopted the motley mask.

motley: *A.Ia* 'cloth woven from threads of two or more colors'; *wp (Fr) mot*: 'word' + -ly, *suffix*: 'appended to nouns..to form adjectives' — *pun (E)* Moe-ly, or More-ly.

cloth: 14a ‘One’s profession’; 10 phrase “to cut the coat according to the cloth”: to adapt oneself to circumstances’ (OED)

There’s a significant pun in motley. The writer’s disguise is his words: (Fr) *mots*. *Mots* is a homonym for (E) *moe*: ‘increase’—more if you will. To really read our Shakespeare you must know he chose ‘motley’ more for the pun than the party-colored fabric. Here is his request, in the guise of JAKUES for More:

JAKUES *As You Like It* II.7 57-61 *name (Fr) Jaques: ‘Jacob’*
Invest me in my motley, give me leave
 To speak my mind, and I will through and through *mind: (Fr) esprit through, (Fr) de part en part*
 Cleanse the foul body of th’infected world, foul, *wp (Fr) immonde: ‘unclean’ world, (Fr) orbe: Tudor*
 If they will patiently receive my medicine. *medicine, (Fr) purgation: ‘cleanse of accusation’*

So, the reader of ‘Shakespeare’ may make their own choice as whether to focus on the fictional side of his stories, or on the authentic and existential side.

Sprezzatura

There’s an easiness to ‘Shakespeare’ — a relaxed nonchalance. He wrote, it appears, effortlessly, and perhaps this was the case. However, the *Shakespeare Variorum* often reveals the intense study needed to achieve such a calculated effect. Beneath Oxford’s (O/S) natural ease with language lies an exhaustive knowledge of almost any subject known to his age. To label his literary style, we would suggest High Renaissance ‘Mannerism’, in the way of artist and architect Giulio Romano (1499-1546), assistant to Rafael. It’s not surprising he is the only artist mentioned by name in the Canon:

The Winter’s Tale V.2 95
 “that rare Italian master, Giulio Romano ...” *Giulio Romano, wp Will More-(anno), Mor-More (?)*

Allegory — Identity and Disguise

(OED) **allegory:** 1 ‘The use of symbols in a story...to convey a hidden or ulterior meaning; typically a moral or political one.’

► In *The Art of English Poesy*, George Puttenham(?), 1589, wrote of allegory:

“...a duplicity of meaning or dissimulation under covert and dark intendments.”

(OED) **metaphor:** ‘A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable.’

All of Shakespeare’s works are political allegory. The names of characters are metonyms, or symbolic nicknames, for himself and others close to him. Locations are exotic representations of his merry England. And the core of each work is always his own biography. His stories are adaptations from literature or historical sources chosen to analogize some crux of the writer’s dilemma.

The writer may be figured as MARK ANTONY, or OCTAVIUS pursuing the murderers of his father, JULIUS CAESAR. The confrontation between the writer and ‘Regency’ overlords is presented in climactic events from history, myth, or fable: the fatal battle between his Tudor-Seymour nature and his Oxford *alter ego* is imagined as Octavius’ historic victory at Philippi (42 BCE), or the fictional fencing match between LAERTES and HAMLET. The self may be divided into multiple characters to fully describe the writer’s experience; sexes may be exchanged — Queen Elizabeth may be figured as KING LEAR; the late 16th century of the writer’s life may be transposed to ancient Rome.

The Rape of Lucrece is an **allegory** about the rape of “Collatine’s fair love” (Tudor-More, 1.7) that brings the death of the royal House. This is strongly suggested, if not confirmed, in stanzas 8-11 that repeat Lucrece’s colors in heraldry—red and white:

Lucrece 57-63
 But beauty, in that white entitulèd *white: (L) canus: ‘hoary’, wp canis: ‘dog’/Seymour emblem*
 58 From Venus’ doves, doth challenge that fair field; *dove: wp v. do[r], to do, Tудо[r]; V pron. as W.*
 Then virtue claims from beauty beauty’s red, *red, (L) ruber, sanguis: ‘blood’, ‘blood relationship’*
 60 Which virtue gave the golden age to gild *age: wp (L) aetas: ‘age’, (L) aestas: ‘summer’*

62 Their silver cheeks, and called it then their shield; shield, escutcheon: ‘coat of arms’
 Teaching them thus to use it in the fight,
 When shame assailed, the red should fence the white. fence: 4 ‘To set up a defense against’

‘Red and White’ refers to the Tudor Rose, which places the white rose of the House of York Plantagenets, in the “fair field” (58; *faire*: ‘to do’) of a red rose, the emblem of the House of Lancaster Plantagenets. The reader is to understand by analogy: LUCRECE bears qualities of the living Queen in her political make-up or constitution. In Elizabethan England, many would be aware of this significance. Strict Elizabethan government censors were diligent in pursuit of politically sensitive communications imbedded in harmless appearing entertainments. Yet, it appears, Shakspeare of Warwickshire was never questioned.

Roman à Clef

Roman à Clef: ‘A novel in which actual people or events are represented in disguised form, as by the use of fictitious names.’

‘Shakespeare’ gives us remarkable historical information about the mysterious power structure within Elizabeth’s monarchy. In the opening lines of *Merry Wives of Windsor* we find JUSTICE SHALLOW, ABRAHAM SLENDER, and SIR HUGH EVANS, discussing the official position of SHALLOW in the ‘County of Gloucester’. Commenters have not found the connection between this subplot and the rest of the play, but modern readers can learn a great deal if they allow for Oxford’s surreptitious approach to history:

In mid-conversation, we find SHALLOW railing against some affront by FALSTAFF:

SHALLOW *Merry Wives of Windsor* 1.1 1-4
 Sir Hugh, persuade me not; I will make a
 2 Star-Chamber matter of it. If he were twenty
 Sir John Falstaffs he shall not abuse Shallow, (L) *vadum*: *Il Trop*. ‘dangerous to mariners’
 4 *Robert Shallow*, Esquire. esquire, (L) *armigero, scutarius*: ‘shield-bearing’

► **Star Chamber:** ‘A court trying those cases affecting the interests of the Crown’.

If we have been previously introduced to FALSTAFF in *1 Henry IV*, we may know he claims to fight off many “rogues in buckram suits” (II.4 182), which we understand to be villains/villeins: ‘servants, retainers’, bound (as books), or unbound. These are the writer’s “outbrothers”, pseudonyms and allonyms that protect him from prosecution or worse. In *Merry Wives*, we discover ROBERT SHALLOW, representing Oxford’s overlord, the Earl of Leicester, is aware of FALSTAFF’s multiplex character — and he is suspicious the fat fellow means to reveal SHALLOW’s evil doings. Even if there are ‘twenty’ such abusive ‘hands’ behind the mask — “Let them speak” says FALSTAFF, “If they speak more or less than truth, they are villains and the sons of darkness.” (*1 Henry IV* II.4 163-65) — or, ‘Sons of Moor’.

SLENDER *Merry Wives of Windsor* 1.1 4-5
 5 In the County of *Gloucester*, Justice of Peace and Coram.

► Oxford (O/S) likely means SHALLOW is the ‘Coram’; he is the sole member of the deciding body.

Remember, each word is significant in ‘Shakespeare’ — always! The very topical nature of these works makes full understanding difficult; yet each seemingly disconnected passage is a specific argument within the writer’s history. SLENDER notes ROBERT SHALLOW is the “Justice of Peace and Coram” (*Latin quorum*: ‘A deciding body among Justices’) in the County (*Anglo-Norman wordplay, cunté*) of **Gloucester**, derived from (*Welsh*) *Caerloyw*, meaning ‘bright fort’ (*L. lucidus + castrum*) = Beautiful Fort, or Beaufort, if you will, as the critical bloodline of the royals Beaufort-Tudor. From this, we gather SHALLOW (Leicester) exerts great power over the Tudor monarchy.

SHALLOW
 6 Ay, cousin Slender, and Cust-alorum.

► This plays on the *Custos Rotulorum*: ‘Justice of the Peace..keeper of records of the quarter sessions’

Though we may sense SHALLOW and SLENDER are not quite bright, SHALLOW does not so much mispronounce the word, but rather, tells a different truth; he is himself the (*L*) *custos*: ‘keeper, guardian’ of

l'aurum: 'the gold'. He is overseer of the (*Fr*) *Or*, which hints at the *Or*: 'gold' in Tud'Or and in Seym'Or, as well as the Treasury of England.

SLENDER

Ay, and *Rato-lorum* too; and a Gentleman born,
8 Master Parson, who writes himself *Armigero*, in any
Bill, Warrant, Quittance, or Obligation, *Armigero*.

SHALLOW

10 Ay, that I do, and have done any time these three
hundred years.

'Rato-lorum' puns transitively on the surname of our writer, More, Moor, Mure, *etc.*, playing on (*L*) *muris*: 'rat' + *l'aurum* = 'golden rat', or some such.

Though elevated to the nobility by Elizabeth, Leicester was a gentleman born. Readers familiar with the history of 16th century England will recognize the importance of various legal devices—Bills, Warrants, Quittances, and Obligations (*l.9*)—used to steal other's property by what are ostensibly legal means. Edmund Dudley (*c.1462-1510*), President of the King's Council and Henry VII's financial advisor, was beheaded for using these instruments to appropriate great wealth for himself. His son, John Dudley (*1504-53*) was beheaded for attempting to seize the Crown for the Grey-Dudley family, resulting in the execution of Jane Grey. Robert Dudley (*1533-88*), Earl of Leicester, assumed much of the Earldom of Oxford upon the death/murder of John de Vere, the 16th Earl of Oxford, by such legalisms—often based on supposed or fabricated crimes. Further, we are to understand, SHALLOW/Leicester is (*L*) *arma-gero*: 'armed', entitled to armorial bearings, and bearing arms (weapons); he will take what he wants by force. According to 'Shakespeare', the Dudley family had been following these practices for "three hundred years"; and this agrees with the judgement of the Elizabethan pamphlet *Leicester's Commonwealth*.

SLENDER

12 All his successors (gone before him) hath done't;
and all his Ancestors (that come after him) may:
14 they may give the dozen white Luces in their Coat.

SHALLOW

It is an old Coat.

► *The Merry Wives of Windsor* is set in the early 15th century. The "old coat" mentioned here was to be devised more than one-hundred years in the future; but to the Author, writing in the late 16th century, the coat of arms belonging to John Dudley was 40 years in the past.

SLENDER notes "the dozen white Luces" (*MFr. luz*: 'fish, type of pike') which were blazoned on the coat of arms of John Dudley, Northumberland (first creation, 1551), father of Leicester/SHALLOW. This "old coat" of arms reminds the audience of the treasonous past of the Dudleys, and no doubt anticipates their treasonous future. EVANS notes a prime example before our eyes:

EVANS

16 The dozen white Louses doe become an old Coat well:
it agrees well passant; it is a familiar beast to man,
18 and signifies love.

SHALLOW

The luce is the fresh fish. The salt fish is an old Coat.

► An "old Coat" includes wordplay on 'old Cod', implying the obsolete term Cor, signifying 'salt cod'; this begins another strain of play that introduces the idea of essence—what is the **core** of a thing.

Look carefully at the construction of these lines. This is Shakespeare's Invention in miniature—*pars pro toto*. Ever watchful for repetition, we find "Coat" emphasized. *MWofW Act I, sc. 1*, plays heavily on Heraldry and the 'Coat of Arms'; but there is extended meaning in coat, (*L*) *velum*, pronounced 'wel-um': 'a covering, veil', and this "agrees" with the repetition of "well", playing on (*L*) *vel*: 'or', the *Or* in Tud'Or; with "passant" passing for **passing** = 'too'. Now, Too-d'Or is a **beast**: (*L*) *fera*, playing on (*L*) *fieri*,

facere, (*Fr*) *faire*: to do(h); and “do becomes”, or joins do and do — again ‘two-do’. Hence, Fair Tudor is confirmed. We are told, they are “familiar”—‘in the family of’—**man**, (*L*) *vir* (Vere); yet Vere only seems (“it cannot be”, we learn in *The Phoenix and the Turtle*, see p.332) ... and signifies **love**, (*L*) *a’Mor*. I’m trying to impart to you the genius of this writer who, like an impressionist painter, colors his words in hues that are at times not apparent as fiction, yet yield the perfect effect of reality to the mind. This is history.

SLENDER

I may quarter, coz.

SHALLOW

22 You may, by marrying.

EVANS

It is marring indeed, if he quarter it.

SHALLOW

24 Not a whit.

‘Shakespeare’ now approaches the vital subject of marriage. Whose marriage? of the parents of a ‘thin man’. Within heraldry, SLENDER may be entitled to quarter his shield upon marrying, and indicate the prominence of his mother’s line if she’s an heraldic heiress; *i.e.* if she has no surviving brother, or if a deceased brother leaves no issue. If he asserts his mother’s line, SLENDER (as a metonym for ‘de Vere’), may recognize his descent through the Tudor line; but of greater importance, he will also display his father’s line, St. Maur, thus “marring” it, as EVANS points out. This also asserts his mother is an heiress whose married name is Maur, hence she is ‘Marred’. “Not a whit” protests SHALLOW, who plays on (*L*) *mus*: ‘Wit’, and (*L*) *mus, muris*: ‘mouse, rat, weasel’. Thus we see Justice SHALLOW never forgets self-interest—he forbids mention of Seymours, the “water-rats”/ Sea-Muris (see *The Merchant of Venice* 1.3 22).

SHALLOW

The Council shall hear it, it is a Riot.

EVANS

32 It is not meet the Council hear a Riot. There is
no fear of Got in a Riot. The Council, look you,

34 shall desire to hear the fear of Got, and not to hear a Riot.

Take your viza-ments in that.

Is SHALLOW justified in calling FALSTAFF’s “disparagements” a “riot” (1.3 31)? SHALLOW/ Leicester fears the words of the writer (under various pseudonyms) may cause ‘a political movement, a sudden rising, a tumult’; **riot**: (*L*) *tumult*—Tu-Mult. EVANS reasons the Council (The Privy Council) “shall desire to hear” (heir) the fear (*L. Vere-ri*) of Got (*L. deus, timesis* Tu-dos), and not hear (heir) a Tu-Mult.

There is a strong strain of rhetorical emphasis in this scene. It is based in the word **heart**: 2 ‘the seat of life’, ‘the vital part or principle, life itself’, and extends in transitive wordplay to (*Latin*) *cor*, or (*French*) *cœur*. What appears as another device, *non sequitur*, actually follows naturally as a qualifier of a salutation; the “venison”—Venus’ Son—is the “good heart”, the merciful hart, the merciful De’or (deer). Hence we find **doe**: ‘a female of the Fallow deer’ (*Cervus dama*), but also the female Hare’; we find **hart**: ‘a stag, a male deer after its fifth year’; and we find **venison**: ‘formerly applied to the flesh of the deer, boar, hare..or other game’. Wordplay within the theme of Deer is appropriate for the alternate spellings (ME) dor, dur, and deore, punning on the golden particle in Tud’**Or** and Seym’**Or**:

SHALLOW *Merry Wives* 1.1 75-8

Master Page, I am glad to see you: much good

76 doe it your good heart: I wish’d your Venison better,
it was ill kill’d: how doth good Mistress Page? and I thank

78 you always with my heart, la: with my heart.

So, though it appears SHALLOW has difficulty maintaining his train of thought, in fact he is very much devoted to the subject of ‘Two-dur’. The poor ‘kill’ of the De’Ore (Deer), of course, refers to the lingering death of the Writer. As Tudor-Seymour he is good and dead, but a tenuous, (*L*) *tenuis*: ‘thin’ life, like that

Likewise, Suetonius (*c.69-122 CE*), in his *The Life of the Caesars*, mentions 60 conspirators and 23 separate wounds suffered by Julius Caesar when he was assassinated. However, Shakespeare's OCTAVIUS gives an erroneous account—but purposely:

OCTAVIUS *Julius Caesar V.1 51-4*
 Look, I draw a sword against conspirators.
 52 When think you that the sword goes up again?
 Never till Caesar's **three and thirty wounds** *wound, (L) offensa, vulnus*
 54 Be well avenged, ...

Our writer has not misremembered Suetonius; rather, he correctly notes the thirty-three offenses—(*L) offensa*: 'strike, condemnation, grief'—which were the Articles of Attainder charged against his father, Sir Thomas Seymour, in February, 1549. Of particular significance among them is the 19th article:

“That he had attempted to marry the Princess *Elizabeth*, the King's Sister, before his Marriage to the Queen (*Katherine Parr*): That during his Marriage, he continued to make Court to the Princess; and after the Queen, his Wife was dead, attempted to marry the Princess *Elizabeth* again.”

A Critical Review of the State Trials, Vol.1 Salmon, publ. R. Reilly (Dublin), 1737

It is by such agreement we may discover the historical subject of Shakespeare's plays. King Hamlet's GHOST represents Admiral Thomas Seymour; JULIUS CAESAR and the ghost of Caesar (OCTAVIUS was Caesar's adopted son) give striking parallels with Seymour. Both are prominent ghosts among the *Dramatis Personae*, and details of their characterization are in playful correspondence to a noble Tudor era 'Mars'—the writer's father—and perhaps a husband to his mother. 'Shakespeare' (*O/S*) advances himself as 'Octavius' or 'Prince Hamlet—he enlists these masks as his father's Avengers.

What is it that Mars, “the stern and direful god of war” (*V&A II.97-102*) wooed from Venus? The amorous consent to father her children, and to carry forward their bloodline. Adonis bears that blood. What his father “begged for”, Adonis “unask'd shalt have”. Mars/Seymour doesn't need sex from Venus/Princess Elizabeth, he desires the 'blood' of deity, and hence, power. We also note the convenient pun on the god Mars—(*L) mare*: 'sea', and the Sea + Mor of Seymour/St More.

Tudor-Seymour, our writer, has a particular reason to respect and favor Catholicism over Protestantism. Catholic Canon Law allowed for the legitimacy of children born to unwed parents if certain conditions were met:

Marriage

“From the twelfth century the Catholic church had upheld the importance of consent on the parts of spouses in establishing a valid marriage. A free, honest, and immediate will to marry constituted an indissoluble bond regardless of consummation or consecration.”

(Safley, Thomas Max (1996). *The Oxford Encyclopedia of the Reformation*. Oxford: University Press)

It appears those conditions were fulfilled by Thomas Seymour and Elizabeth Tudor. Therefore, our writer had a tenuous hold on a royal inheritance as sole heir ... but only under Catholic Law. Protestants rejected this particular flexibility.

Shakespeare does not attempt to bring history to life on the stage. He can't be accused of 'getting it wrong', because presenting history accurately is not his intention. His aim was to give a true (if indirect) account of himself, that might be staged repeatedly in dozens of iterations — hopefully carrying that story into the distant future. 'Shakespeare' has done his utmost to testify to his own existence. He has done everything we can conceive to prove he is who he says he is. We must listen to him, and to his friends; otherwise, he might as well have joined his Dudley-Cecil enemies, as they hoped he would, and taken the English State for all he could get.

Shakespeare's wordplay is designed to allow him to avoid detection or deny any interpretation thought to be politically sensitive. Therefore, it is often difficult to identify the historical person intended within Shakespeare's (*O/S*) allegories. For example, it is easy to assume OPHELIA, as the daughter of POLONIUS, represents Oxford's wife Anne Cecil. She bears many features of that poor pawn in her

father's high-stakes game; and the writer, as Hamlet, takes some blame for her death. Ophelia also may be understood as a conflation of Anne Cecil and young Elizabeth Tudor ... and the 'Elizabeth' within OPHELIA is the secret matter for which the writer labors so hard. If OPHELIA is portrayed sympathetically, there is also condemnation of her role as the Daemon—the spirit, or genius-Muse of the writer's Tudor and Seymour lineages—who subverts the monarchy. She is complicit yet, because of her youth, innocent. The political supra-text suggests the madness (*L. furor*: 'insanity') of OPHELIA comes by way of HAMLET's 'mad[e]-ness' (*L. furor*: 'personation'), and that 'mad[e]-ness' comes by way of POLONIUS/Cecil. Hence, Oxford submits his apology to LAERTES (his *alter ego*, and to the Cecil family) for behavior towards OPHELIA:

HAMLET *Hamlet V.2 219-22*
 ... Let my disclaiming from a purposed evil
 220 Free me so far in your **most** generous thoughts **most**, *super. (L) magnus*: 'great', hence (*W*) *mawr*
 That I have shot my arrow o'er the house **house**, (*Welsh*) *ty*: 'house' + *o'er*; hence *ty-dur*
 222 And hurt my brother. **brother**, (*L*) *frater*: 'a familiar appellation of friends'

The "house" o'er which 'Hamlet' has shot his arrow is the House of Tudor. Fortunately, Oxford (*O/S*) has taken great pains with a logical system of metonymy and periphrasis to identify the true person who is represented within his works. That complex system is the subject of this essay.

History (as we know it)

The early history of the Elizabethan era was largely the product of William Camden's book *Annales (of England and Ireland during the reign of Elizabeth)* commissioned by William Cecil in 1597. This contemporary account evinces a bias towards pro-Cecil interpretation. Camden's circle of friends included the Cecil family, but also members of the Grey-Dudley alliance: Fulke Greville, Philip Sydney, and Robert Devereux; and Cecil's son Thomas notes that Camden took a significant role in managing the funeral of Cecil in 1598. Historian Stephen Alford calls Camden "Burghley's (Wm. Cecil's) official historian", and Cecil made available to Camden a great number of his original documents for the project. We suggest the historian used his astute political judgement to organize the material according to his patrons wish.

The primary documents for the history were chosen to cast a favorable light on Cecil, and the strongest objection to that history is the Canon of 'Shakespeare'. The works of Oxford (as 'Shakespeare') characterize the roles of Robert Dudley and the Cecils as self-serving and extortionist — and so, 'Shakespeare' presents to us a stark contrast to Camden's record of the Queen's Lord Treasurer (Cecil). (Alford, Stephen. *Burghley*. (2008), p.333, 345-47)

More History — Edward Tudor-Seymour

*For a good Poet's made as well as borne.
 And such wert thou. Looke how the father's face
 Lives in his issue, even so, the race
 Of Shakespeare's minde and manners brightly shines...*

(To the memory..of MR. WILLIAM SHAKESPEARE, Ben Jonson, First Folio)

The following is a thumbnail sketch of Shakespeare's biography. He provides the outline for such a history in *Venus and Adonis*, and at intervals in the course of the Canon. Other details can be interpolated, or re-interpreted, from well recorded history.

Even as the son of a young Elizabeth Tudor, the man we call 'Shakespeare' appears to have been born on the same day and month that JULIET, of *Romeo and Juliet*, was born. That would be, at the latest, July 31, 1548, as recalled by the NURSE (*? in life*, Blanche Parry 1508-90). His father is likened to Mars, the "God of War"; and this Mars, Sir Thomas Seymour, Lord Admiral of the English Navy, "whose sinewy neck in battle ne'er did bow", did bow before the headsman's ax March 20, 1549. The reason for Seymour's execution was his political 'attainder' without legal trial, on "three and thirty" (see *Julius Caesar V.1*) charges, that easily passed votes in both chambers of Parliament. In fact, the extra-judicial murder of Sir Thomas was ordered by his brother, Edward Seymour, Lord Protector of the Realm, in an act of fratricide. These two Seymour brothers were uncles to England's King Edward VI (*reigned 1547-53*).

Within a short time of his birth, the Tudor-Seymour child, properly named Edward, was given a false identity to leave untainted the reputation of the royal princess. He was 'created' heir to John de Vere, 16th Earl of Oxford. Hence, history knows the flesh and bones of 'Shakespeare' as Edward de Vere. Assuming Oxford isn't mad—assuming we are not reading the rants of a lunatic—he would be the nearest in blood to Edward VI, nearer perhaps than even the king's half-sister Elizabeth.

Young Edward Tudor-Seymour was hidden away in Princess Elizabeth's estate at Cheshunt in Hertfordshire, UK, initially under the supervision of Sir Anthony Denny and Katherine Brandon, the dowager Duchess of Suffolk, both close friends of Henry VIII. Almost from the beginning, William Cecil was likely the executor who truly directed Elizabeth's affairs and protected her secret. At the age of six, Edward was placed in the home of former Principal Secretary Sir Thomas Smith (1510-77), at the time dean of Eton School near Windsor, Berkshire, UK. Smith was a Greek and Latin scholar, and English Language theorist, as well as political theorist. Later, Smith would author *De Republica Anglorum..the Commonwealth of England*. Thus, young 'Shakespeare' was raised by a man with keen interests that closely match those evidenced in the writer of the Canon.

In August 1562, John de Vere died, probably murdered by agents of Robert Dudley, and Edward succeeded his foster father becoming the 17th Earl of Oxford and a ward of state in the London great home of William Cecil, by that time Principal Secretary to Queen Elizabeth. Though Oxford characterizes Cecil ambivalently in 'Shakespeare', it cannot be denied young 'Oxford' was given a first class literary education, surrounded by the same cadre of scholars who taught the children of Henry VIII.

There is some speculation, but no evidence, Oxford was the youthful (14 years) writer of a poem from 1562 called *Romeus and Juliet* which became the principal source of Shakespeare's *Romeo and Juliet*. Some also suspect the Arthur Golding translation of Ovid's *Metamorphoses* (publ. 1565-67) was, to some great degree, the work of Elizabeth's prodigy.

By the time he was 20, Oxford was a rising star at the Court of Queen Elizabeth. Thomas Radcliffe, 3rd Earl of Sussex, and first cousin to the Queen, seems to have taken a particular interest in him, and Oxford served under Sussex during his generalship in the Northern Rebellion in 1569. There he witnessed religious warfare that resulted in the execution of hundreds of Catholic recusants who were defeated by Elizabeth's army. Related to this event was the Ridolfi Plot (1571), in which Mary Stuart, Queen of Scots (1542-87), was said to conspire with the Duke of Alba to assassinate Queen Elizabeth and, with combined English and Spanish forces, place herself on the English throne. According to the plan, Thomas Howard, Duke of Norfolk (1536-72), was to wed Mary and thus strengthen her already strong claim. Oxford appears to have organized an attempt to aid Norfolk's escape from the Tower of London; and Norfolk told his family that Oxford alone might help him—if only he would—a strange testament to the 21 year old nobleman's power.

At this time, Oxford married Anne Cecil, the daughter of Secretary William Cecil, apparently in a *quid pro quo* bid for the Duke of Norfolk's life. The move was a failure by any standard; Norfolk was beheaded (1572), and Oxford, angered by his father-in-law's role in the treachery, distanced himself from Anne. Leaving Anne may have been an act of self-preservation.

In July 1574, Oxford and his cousin Edward Seymour (1548-76), son of Edward Seymour, Lord Protector during the reign of Edward VI, fled the Court without the Queen's permission, and crossed the English Channel, probably to meet with English Catholic recusants based in Louvaine (Leuven) in the Habsburg Netherlands. The Queen sent emissaries to coax him home. What may have been Oxford's reconnaissance of expatriate rebel strength, quickly dissolved, and Oxford returned to London after an absence of three weeks. His return to Court was viewed as an affirmation of loyalty to the Queen.

Oxford then petitioned the Queen for permission to take a grand tour of continental Europe. He visited the French Court in Paris (3/1575), including an introduction to the king. He met with Calvinist / humanist educator Jean Sturm in Strasbourg (4/1575), then spent a year touring Italy. He is recorded having visited Genoa, Venice, Florence, Siena; the setting of 'Shakespeare' plays in Verona, Padua, Milan, and even Messina (Sicily) suggest these cities were also seen. He returned to England via Lyon, and again Paris, before departing Calais for Dover in April, 1576. While in Europe, Oxford was given a daughter by his wife Anne, but conceived the child was not his. He refused to meet with his wife or acknowledge paternity—it was, after all, a political marriage, perhaps made under duress and the threat of Norfolk's execution—in what seems a vengeful act against Anne Cecil's father.

Almost immediately, our writer entered a 'Bohemian' lifestyle, gathering about himself some of the best artists of England. He appears to have thrown himself with great energy into writing novels, poetry, and plays; he published works anonymously, or he allowed others to receive credit for them. Lesser artists accepted Oxford's work to be printed with their names, and Ben Jonson tells us John Lyly, Christopher Marlowe and Thomas Kid could be buried with 'Shakespeare' if the writer's output was truly known. Oxford hints he used upwards of 50 allonyms to cover his frenzied, politically charged, output. Collectively, he calls them FALSTAFF, and dresses them in suits of "kendal green". His greatest works fall under the pseudonym 'Shake-speare', called HORATIO in *Hamlet*, who is but one of the volumes in kendal green.

Because Oxford was suspected of writing to expose or punish extortion by Dudley and Cecil, he was obliged to remain practically estranged from his wife for much of the rest of her life. As *Hamlet* reveals, Anne (as an element of OPHELIA) could not be trusted to live under the same roof without divulging to her beloved father Edward's long hours composing his art.

Oxford's wife, Anne, died in 1588, and he became increasingly isolated from English politics and Elizabeth's Court. He remarried and (apparently) produced an heir by one of the Queen's Ladies in Waiting, Elizabeth Trentham. They lived in 'King's Place', Hackney, one of the small palaces formerly belonging to Henry VIII. There, close by the 'The Theatre' (1576-97), and 'Curtain' (1577-1624)—where acting companies, including The Lord Chamberlain's Men, produced his early plays—he spent twelve years perfecting the works of 'Shakespeare'. He is said to have died at King's Place in 1604.

Monstrous Adversary, a biography of Edward de Vere, by Alan H. Nelson, 2003, makes a grim assessment of Oxford's character. The true student of 'Shakespeare' (O/S) will find Nelson's opinions difficult to reconcile with the favorable contemporary accounts of him, and also of Oxford's generous treatment of his enemies, Dudley and Cecil. Characters who are masks for either

are not usually villainous in themselves, but rather, Oxford takes the identity thrust upon him by those political actors and makes that part of his life villainous, thereby shouldering much of the blame.

Oxford as Pretender — Cousin and Nephew to King Edward VI

'Oxford-Seymour' Shakespeare was a 'pretender' (*Fr. prétendre*: 'to claim, assert') or Crown claimant. Because the Queen had no known 'legitimate' children—and only one unknown, as our writer tells us—various claimants were before Oxford in the strongly contested line of succession. One by one they fell: Queen Jane Grey was executed (1554), Queen Mary died (1558), John de Vere murdered (1562), Katherine Grey died in prison (1568), Mary Queen of Scots was imprisoned (1568-87) and executed (1587), Duke of Norfolk was executed (1572). If the Queen had died in 1573, Oxford could have been granted accession by Parliament through legalisms practiced by William Cecil, and perhaps with a new 'Devise for Succession' by Elizabeth. His very identity was such a legal sleight. He might even be legitimized through loopholes in Canon Law; but for whatever reason—probably because he realized he was being positioned to succeed, then to be enslaved—Oxford broke from cooperating with Dudley and Cecil and became the 'bad boy' of the Elizabethan era.

Oxford-Seymour claimed descent from the Crown Tudors as the sole heir of the Queen's body. He was also a direct descendant of Edward III (1312-1377) through Lionel, Duke of Clarence (1338-6), King Edward's second surviving son. As with his uncle, King Edward VI (1537-53), the Seymour line could claim blood royal by the following series (highlighted in boldface); dates are sometimes approximate:

King Edward III (1312-77)	_____	Philippa of Hainault (1313-69)
Lionel, Duke of Clarence (1338-68)	_____	Elizabeth de Burgh, 4th Countess of Ulster (1332-63)
Edmund Mortimer, 3rd Earl of March (1352-81)	_____	Philippa Plantagenet , 5th Countess of Ulster (1355-82)
Sir Henry Percy 'Hotspur' (1364-1403)	_____	Lady Elizabeth Mortimer (1371-1417)
John Clifford, 7th Baron de Clifford (1389-1422)	_____	Elizabeth Percy , (1395-1436)
Sir Philip Wentworth (1424-64)	_____	Lady Mary (de Clifford) Wentworth (1416-1478)
Sir Henry Wentworth (1448-99)	_____	Anne Say (1453-78?)
John Seymour, (1474-1536)	_____	Margery Wentworth (1478-1550)
Sir Thomas Seymour (1508-49)	_____	<u>Princess Elizabeth Tudor</u> (1533-1603)
Edward Tudor-Seymour , Oxford (1548-1604)	_____	Anne Cecil (1), Elizabeth Trentham (2)
— aka 'Shakespeare'	_____	Mary Browne Wriothesley (extramarital affair)
Henry 'Wriothesley' , 3rd Earl of Southampton		

Many roles in Shakespeare's Histories with a high line-count should be suspected of being a mask for the writer: Edward III and Prince Edward (Black Prince), Richard II, Henry Percy 'Hotspur', John Falstaff, Henry V, Richard III, etc., and many of the writer's antecedents and relatives figure importantly. Lesser characters, like EDMUND MORTIMER (1 *Henry IV*), often perform as harbingers of the writer. Research will reveal the extent to which our Edward Tudor-Seymour (O/S) has invested himself in the Canon. Since the writer's claim passes at times through female forebears, he provides justification and historical examples for this in an extended argument by CANTERBURY in *Henry V* 1.2 33-114.

We also find the writer placing himself in the roles of heroic figures such as 'Old' John Talbot (1387-1453, 1st Earl Shrewsbury) in *Henry VI, Part 1*, Philip the Bastard (~ 1180-1200, Philip of Cognac, illegitimate son of Richard Lionheart) in *King John*, etc. Curious mentions of historical individuals—for example, the Marquess of Montferrat, second husband of Violante Visconti, who had been married to Lionel, 1st Duke of Clarence, 1338-68 (see *The Merchant of Venice* 1.2 109)—appear because they are associated with the writer's family. It will be interesting to find whether Oxford has provided some sort of genealogy for himself in the Histories.

Though Oxford apparently had a son by Elizabeth Trentham in 1592, we have not found allusion to that child in his works. On the other hand, the Sonnets give abundant evidence of an earlier heir in Henry Wriothesley (1573-1624; 3rd Earl Southampton), by the Countess Southampton, Mary Browne Wriothesley (1552-1607). If we understand the writer's intentions, young Southampton is the result of a deliberate attempt by Oxford and the young Countess to breed back into the Crown Tudors Plantagenet blood true to the line from Edward III; at least, that is how the writer characterizes their affair in *Venus and Adonis* 251-326. This was during a time when Oxford was devising an escape from the Tower by the Duke of Norfolk and the Earl of Southampton in 1572. It appears young Henry (Browne-Seymour) 'Wriothesley' was seen for a time as a more tractable successor than his father (Oxford), and his circumstances will be discussed in a section on Shakespeare's *Willobie, His Avis* (see p.329).

A balance of power existed between the Dudley and Cecil factions. Together, these two political forces performed as a *de facto* Regency during the reign of Elizabeth Tudor. The Dudleys favored members of their own extended family, and they married into the Grey-Suffolk Tudors. The Cecils, through Anne Cecil, married into the 'Crown' Tudors (i.e. Oxford); when that relationship grew acrimonious—perhaps because the death of Norfolk weighed on Oxford—they turned to the Tudor-Stuarts of Scotland.

The heir apparent to the English throne in the 1590's was Margaret Stanley, Countess of Derby, (1540-96), only surviving grand-daughter of Mary Tudor (1496-1533; daughter of Henry VII) and Charles Brandon (1484-1545; 1st Duke of Suffolk). However, she never had strong support for accession, and less so following the death, without heirs, of Robert Dudley in 1588. The Cecils were unlikely to lend their weight to the Countess until Oxford's daughter Elizabeth de Vere, Cecil's grand-daughter, married William Stanley, 6th Earl of Derby, in 1595. The prospect of elevating William Stanley to the throne was lost in 1596 when Anne Stanley (Ferdinando Stanley's eldest daughter), Countess of Castlehaven, was confirmed heir presumptive. This virtually assured James of Scotland the English crown.

The state of the writer's mind is an important question. It's clear, the Canon bleeds the writer's resentment at being sidelined by his impeached legitimacy, yet he appears to have been the strongest and most proximate voice of reason to the Queen's ear. For all that befell him, for all that was beyond his control, and for all the responsibility he shouldered, he seems to have kept his sense of humor. Wit is his North Star. All he wrote in Comedy and Tragedy he expressed with an irrepressible tropical amusement. His linguistic constructions are designed to delight the reader. He may feign madness, but to our ears at least, there's never a question of his perfect sanity.

'Shakespeare' (O/S) lived his later years retired from political life, appearing to dedicate his existence to making sure the extortion of public money, and coercion of monarchic and parliamentary power by dominant privy ministers—by 'Cloud Captors' (see *Prefaces to the Folios*, Alexander Pope p.99)—was recorded for posterity. The tales of Shakespeare not only tell a kind of history, but provide object lessons on state-craft and human nature.

Elizabeth

At several places in the Canon, Shakespeare hints that Princess Elizabeth might have been secretly married to Sir Thomas Seymour following the death of Katherine Parr. For example, HAMLET says to OPHELIA in what appears his increasing state of madness:

HAMLET

Hamlet III.1 142-49

142 I've heard of your paintings too, well enough.

God hath given you one face, and you make yourselves

144 another. You jig and amble, and you lisp; you nickname

God's creatures and make your wantonness your

146 ignorance. Go to, I'll no more on't; it hath made me mad.

I say we will have no more marriage. Those that are

148 married already — all but one — shall live. The rest

Shall keep as they are. To a nunnery, go.

nunnery, (*L*) *monacha* + -y, suffix; hence *wp* monarchy

► These unrelated concerns, thrown together—of women's use of cosmetics and of marriage—suggest derangement. The writer plays on the separate qualities of madness (*L*) *furor*, and 'made-ness': deceit, or counterfeiture, (*L*) *furor*; but it is the Prince's birth that jumbles together the two ideas—“it hath made me mad” says HAMLET.

The 'Devise for Succession', produced by Henry VIII, insisted his daughters have the approval of the Privy Council in the question of marriage in order to receive their full inheritance and to retain their place in the line of Succession. Nevertheless, the writer had a vested interest in the Princess' marriage to Seymour; it would legitimize his birth, and might be used by the Council and Parliament to place him directly in the line of Royal Succession. By making Queen Mab (Elizabeth) 'Loveable', *a'Mor*, we also make a child by her a 'More'. Assuming the birth of the Tudor-Seymour child represented an opportunity, Sir Thomas Seymour would have been even more anxious to marry Elizabeth; it was, perhaps, his only hope to survive his brother Edward's (Lord Protector Somerset) attempt on his life. Or it might back-fire. So, we see how desperate was the Princess' situation, and the need to hide the identity of the child. As with GERTRUDE in *Hamlet*, her life rested upon Oxford's appearance:

“The Queen his mother / Lives almost by his looks, ...” (*Hamlet* IV.7 11-12)

We do not believe this historical construct diminishes the proud achievements of the 'Virgin Queen'. There is abundant evidence she was indeed a monarch of the first rank. If there were substantial elements of her rule that fell beyond her control, or that seem to have been coerced upon her, there is plenty of room to find greatness in her shrewd management of the divergent political factions led by Robert Dudley and William Cecil—the 'War' and 'Peace' parties, respectively.

Sir Thomas Seymour

History: The story of Admiral Thomas Seymour, father of Shakespeare, Ghost of King Hamlet and subject of *Julius Caesar*, is easily overlooked. Thomas was attainted in early 1549, meaning his titles and estates by feudal grant were forfeited without trial. Thirty-three articles of impeachment were delivered by the Privy Council to the Lord Admiral. His principal crimes were said to be a desire to subvert the authority of the Council and his brother Edward, Duke of Somerset, Lord Protector of the Realm during the minority of King Edward VI. Sir Thomas Seymour was particularly incensed by a proposal for the King's marriage to Lady Jane Grey, and of his brother's opposition to his proposal of marriage to Princess Elizabeth Tudor. He was quoted as having made a back-handed confession to some of the charges. Chief among his accusers was his brother. Though Th. Seymour demanded a trial, this was denied as a 'confession' had already been obtained. My suspicion is Thomas was executed without due process because a trial would bring to light the child of the Princess Elizabeth and Admiral Seymour.

During the period of the late 1540's, before Reformed ecclesiastical doctrine and discipline had taken hold from the Catholic ('normal'), marriage was often informal. Living as husband and wife, including having children, was enough to be considered properly married. Protestant law, however, required a more formal arrangement. Three banns, or public notices of an intended marriage, and a formal ceremony in a parish church became required for the union to be accepted. If a child had been produced by the union of Thomas and Elizabeth, and if there was public awareness of their intentions to marry, Catholic Canon Law might legalize their marriage and legitimize their son—but only after the death of Katherine Parr. Such a course had been allowed in the case of John of Gaunt, son of Edward III, and Katherine Swynford, in which the couples four children born out of wedlock were legitimized in 1396 when John and Katherine were married.

This may be the basis of Oxford's apparent preference for a conservative Canon Law in a reformed Anglican Church (as established by Henry VIII), along the lines of the Catholic Church, rather than the more exclusive Protestant marriage laws that were instituted under Edward VI and Elizabeth.

Thomas Seymour petitioned the Privy Council to marry Princess Elizabeth shortly after the burial of Henry VIII in February of 1547; he petitioned for the same in September of 1548 on the death of his wife, Catherine Parr. In light of Shakespeare's apparent insistence on identifying himself as Tudor-Seymour, a secret marriage of Thomas and Elizabeth may have taken place between mid-September 1548 and mid-January 1549. On Jan. 17, 1549, Seymour was imprisoned in the Tower and indicted on 33 articles, including conspiracy to wed Elizabeth. He was beheaded the 20th of March.

The foregoing would provide an excellent reason Queen Elizabeth did not choose to marry during her reign. She already had a son by Sir Thomas; and that son, though outside the obvious line of succession, was nothing less than spectacular. The apparent protected status of the 'Shakespeare' writer is thus explained. Succession might be arranged by the careful removal of competing claims to the crown, such as those of Thomas Howard, Duke of Norfolk, and Mary, Queen of Scots.

This course would be favored by William Cecil and Robert Dudley—if the young brat could be controlled. Though Dudley might prefer to marry the Queen and become her consort, as a second choice both Cecil and Dudley found in the secret child a potential source of virtually unlimited power and wealth. We suggest the Queen was played for a fool. Powerful Ministers leveraged themselves on her hopes for the young man. It appears he was also fooled by their promises; he came to his senses—and to a special Providence—but only at the fall of a *spero* (*hope*).

An account of the affair is described in *The Life of Sir Thomas Seymour, Knight*, by John Maclean, 1869; see pp.65-82.

Dudley

Historical Note: The life of 'Shakespeare', *i.e.* of Edward Tudor-Seymour, or Edward Oxenford, is the culminating episode in the struggle between the Tudor and Dudley families reaching back to the reign of Henry VII. Edmund Dudley (1462-1510), a chief financial agent to Henry Tudor, was accused of embezzlement and extortion while under the direct supervision of the King. He amassed a considerable fortune, considerable unpopularity, and took the fall for strict taxation of feudal estates during the first Tudor reign. He was attainted for 'constructive treason' in 1509, imprisoned under a judgement of death, and executed during the first year of Henry VIII's reign.

His son, John Dudley (1504-53), also a capable administrator, was a confidant of the dying king Henry VIII and a member of the Regency Council put in place to govern England during the minority of Edward VI. Under the rule of Lord Protector Edward Seymour, John Dudley was elevated to Earl of Warwick in 1547, and replaced the fallen Protector Seymour/Duke of Somerset as Lord President of the (Privy) Council by January, 1550. Dudley was created Duke of Northumberland in 1551.

A fateful ambition to supplant the Tudors inspired John Dudley to arrange the marriage of Lady Jane Grey to his son, Guildford Dudley, as Edward VI was dying. This was his mortal miscalculation. The powerful nobility was still comfortable with Catholicism. When faced with a choice between Dudley's Puritanism and the Old Religion, they happily backed Mary Tudor's Catholic conservatives. John de Vere, 16th Earl of Oxford was decisive in swaying military strength to back the Tudor Princess, and John Dudley was quickly brought to justice; so was his daughter-in-law, Lady Jane. Dudley was beheaded in August 1553, and Queen Jane was beheaded in February 1554.

The impregnation of Princess Elizabeth by Sir Thomas Seymour in the Fall of 1547 created the opportunity, albeit a delayed opportunity, for a third generation of Dudleys to exert pressure on the Tudors, allowing Robert Dudley (1532-88) and his

wily secretary, William Cecil, to extort usurious fees—probably for strongly supporting the accession of Princess Elizabeth against other claimants, and for managing crown policy during her reign.

A fourth generation of Dudleys and Dudley clients might have pursued a similar course under Robert Devereux, 2nd Earl of Essex, had not the political acumen of the Cecils defeated him following the Essex Rebellion in 1601. Pressure on the Crown Tudors by the Cecils to yield power and a share of the country's wealth continued until the death of Elizabeth I, at which time Robert Cecil was in the position of 'king-maker'. Rather than risking his head in allowing Oxford to come forward, he offered the crown to James VI of Scotland.

There is sufficient evidence to believe the Queen was attracted to and loved Robert Dudley, Earl of Leicester. He and Cecil successfully developed her political capital as a monarch 'wedded' to her people. The Queen is said to have mourned alone for several days following the unexpected death of Dudley, 4th Sept. 1588. We suspect those were days during which Elizabeth and her son tried to organize a strategy to assert more control of Cecil in the absence of her Dudley 'Region Cloud'. She is said to have locked herself in her private apartments without attendants; but, was Oxford present? Had he been, such a detail might be carefully struck from the record. Finally, the Treasurer (Cecil) and Privy Councillors ordered her door broken to extricate her—and this was probably Cecil trying to maintain control of his Tudor Asset.

Without unduly detracting from some positive attributes recorded of Leicester, he did help forestall the adoption of a liberal religious policy that might better accommodate Protestants and Catholics. Regardless of possible reasons or good intentions, this short-sighted intransigency ensured future hostility only to be resolved by civil war. It is mostly this disastrous fault which 'Shakespeare' might have remedied.

Lastly, we can't overlook our writer's desire for retribution against Robert Dudley for the murder of his foster father, John de Vere, and against John Dudley for his role in fomenting strife between the Lord Protector Edward Seymour and his brother, Lord Admiral Thomas Seymour. If the Dudley family was accomplished in many ways, they were also ambitious, and would not hesitate to kill for what they wanted. Few historians seem to have considered what an unthinkable proposition it was that Edward VI should alter Henry VIII's 'Devise for the Succession' (Will), and place Lady Jane Grey ahead of his own sister Elizabeth. Therefore, we suggest as many have: it is reasonable to suspect the Dudleys and their clients, including Sir Henry Sidney, of gently poisoning our Shakespeare's uncle/cousin—Edward VI.

► **The Dudley family** generally appears as the agency of **Night** in 'Shakespeare'. It is they who obscure the Sun/Son, yet prosper in the darkness. The character of **CLAUDIUS** in *Hamlet* represents Dudley; he is the "region cloud" (*Sonnet 33.12*), or Regency, causing wrack to the Tudor monarchy. The metaphor and rhetorical figure of **Clouds** hiding the Son is based on an anagrammatical treatment of the word (ME) clude (ModE cloud), with c and l disjointed elements of the letter d, and gently moving an l behind the second d to form **dudle**.

Cecil

Historical Note: The man who was POLONIUS, Sir William Cecil, created Baron Lord Burghley in 1571, was the craftiest politician of the Elizabethan Age. The cool efficacy of his judgement was appreciated by every employer, and each took him in confidence to handle their most sensitive matters. Lord Protector Edward Seymour, Lord President John Dudley, and Queen Elizabeth I all trusted him, though it may be said of Elizabeth: she likely found she had no choice but to submit herself to him. Please note: the first two "great ones", Seymour and Dudley, lost their heads. Elizabeth saved her reputation but lost the Tudor crown from the line of Henry VIII to the line of Mary Stuart, Queen of Scots.

Rather than become a regional force by holding a powerful seat in Parliament, Cecil kept to the center, at Elizabeth's side, and collected the patronage of many strong seats for support. He refused higher elevation in the peerage to avoid loss of that central power, often manipulating the appointment of family members like Thomas Cecil, Anthony Cooke, and Francis Bacon, to critical districts or, as in the case of his son Robert Cecil, placing him as successor to his own controlling position. At any rate, Cecil did not suffer for his modesty:

"As Master of the Court of Wards and Liveries ... it is clear that Burghley made a vast amount of money. In one wardship from the 1580's, payments were made by the Court to Lady Mildred and to one of Burghley's secretaries, Barnard Dewhurst. In that case Burghley came away with more money than the Queen. This was not an isolated example. Perhaps it was not open corruption ..." **And perhaps it was.**

(*Burghley, William Cecil at the Court of Elizabeth I*, Stephen Alford, 2008)

► **The Cecil family** appears in 'Shakespeare' as the agency of **All Devouring Time**. This is based in wordplay upon their surname and the word sessile: 2 'Sedentary, fixed to one spot', from (*L*) *sessilis*: 'Of sitting'. This plays on their secret power to render Tudors "Still"—that Tudors should "lose the name of action".

Regency

Historical Note: The 'de facto Regency' that substantially governed the Tudor Monarchy (as mentioned above), has sometimes been divided into two factions by historians: the "War Party" under Robert Dudley and his family, and the "Peace Party" under William Cecil and his family. The two groups were often opposed to each other in certain policies, but were bound together in portioning between themselves profitable offices and feudal estates under the Crown Tudors. Key to maintaining their power was keeping the Queen unwed. Despite the appearance of urging Elizabeth to choose a consort, they were very actively discouraging her from doing so. Both Dudley and Cecil had been dangerously 'side-lined' at times during the Catholic reign of Mary Tudor, and had witnessed important positions filled with clients of Philip II of Spain. Under Elizabeth they did whatever possible to prevent a repeat of that disenfranchisement. Their hold on Elizabeth—probably in managing her secret heir, with the promise of elevating him to the crown should she die—allowed the new 'Regents' to accumulate profitable estates to themselves. In glorifying the Queen's chastity and promoting her 'marriage' to the English State, the chief counselors sealed their position.

Robert Dudley appropriated the greatest properties in the West-Midlands and North Wales, and gathered lucrative trade licenses and subsidies worth many thousands of pounds per annum. William Cecil also took estates and enterprises, notably the Court of Wards. Edward 'de Vere' (Oxford) and Henry Wriothesley (Southampton) were examples of wards of state who came under Cecil's control, and whose inheritances could be tapped by Cecil 'for all they were worth'.

Who came up with the idea of changing the Tudor-Seymour child's identity to Vere? The only evidence we have for this historically important but unrecorded event is the oblique testimony of 'Shakespeare'. Through his characters, he tells of strange 'off-cappings' (IAGO, *Othello* 1.1 10), and 'cap-à-pie' / 'tops to toe' / 'heads to foot' (HAMLET and HORATIO, *Hamlet* 1.2 200, 228-29) — beheadings. If the context established in the entire Canon extends to this question, it is the "Three great ones of the city" (see *OED city*, 6b), not of Venice, but of London; they are Sir Thomas Seymour, Edward Seymour, and John Dudley.

William Cecil may have organized the 'minor' effort to save Elizabeth's child; he, as the private secretary of Edward Seymour and Edward VI (Secretary to the King) is the common element in both scenarios. It appears a Cecil patron, Katherine Willoughby, Duchess of Suffolk and close friend of Katherine Parr, assisted Cecil in the plan to protect both Thomas Seymour's children, i.e. 'Edward Oxenford' (O/S) and Mary de Vere (Mary Parr-Seymour). The Duchess of Suffolk's son, Peregrine, later married Mary 'de Vere'.

Cecil chose to support Dudley rather than Edward Seymour after Seymour's attempted 'coup' of September 1549. Dudley was beheaded three years later; but upon the accession of Elizabeth in 1558, his son Robert, Earl of Leicester, enforced Edward and Mary's 'de Vere' identity and parlayed his secret knowledge of it into a position of extraordinary power. More and Less, the essential antithesis in 'Shakespeare', is derived from Maur and Leice, and restates St. Maur as the Greater, and Oxford the Lesser of his two identities. As 'Less', he is lesser, and a creation of Leicester.

➤ "**Cecil** (1548) was one of the stars of Protector Somerset's household and government. He was trusted by his master to handle difficult and sensitive business." (Alford, Stephen. *Burghley*. pg.38.4. Yale Press, New Haven, CT).

It's not our aim to make moral judgements several centuries after the fact, but we have Shakespeare's appraisal of the Elizabethan Regency in his allegory *The Rape of Lucrece*. Within the painting of the fall of Troy (ll.1366-1582), Lucrece pays special attention to the character of Sinon who, with seemingly earnest shows of emotion and concern for the state of Troy, convinced king Priam to allow the famous wooden horse inside the gates of the citadel. Such treacherous behavior would earn Leicester and Cecil a place in Dante's severest circle of Hell.

The 'Incomparable Pair of Brethren', William and Philip Herbert, sons of Mary Sidney and Henry Herbert, 2nd Earl of Pembroke, supported the publishing of the First Folio of Shakespeare's Works. They had a special interest in doing so. As you'll see, they might link their bloodlines with Elizabeth Tudor through Philip Herbert's marriage to Susan de Vere by the testamentary quality of the Plays and Poems.

The title Duke of Somerset passed from the Beaufort family with the execution of Henry Beaufort, styled 4th Duke of Somerset, in 1471. A royal creation for Somerset followed in 1499 with the infant son of Henry VII, but ended with the child's death at one year. A second royal creation was established for Henry Fitzroy, illegitimate son of Henry VIII, as Duke of Richmond and Somerset in 1525, and became extinct with his death in 1536. The writer's abundant wordplay on the word 'summer' suggests he would accept the title of Somerset, if offered, as the unacknowledged son of Elizabeth I. As Jaques (standing for our writer) hints in *As You Like It* 11.5 49: 'Ducdame, (It) Duca dammi, Duca dammi'—'give me Duke'. If Henry VIII could do it, so could Elizabeth.

Plausible Apology

It is difficult to say how contrite Oxford felt for his 'crimes of passion' against Anne (Cecil), Countess of Oxford. The roles of OPHELIA (*Hamlet*) and HELENA (*All's Well That Ends Well*) appear as apologies to his wife, and to his Cecil in-laws. Anne's trials are attributed to the madness or youthful

arrogance of her lover. In truth, the wronged women are not wholly themselves in ‘Shakespeare’—Oxford (O/S) has invested a part of himself into those characters (a very big part), and so the apology belongs to the single flesh of man and wife. Oxford finds himself “a man more sinned against than sinning.”

If we think of the allegory within *All's Well That Ends Well*, we find the premiss of HELENA's ability to minister to the King's (Queen's) sickness is Oxford's alone. Being Elizabeth's son and sole heir, only he can cure her defect and ultimately mend the fatal illness that will kill the House of (Henry) Tudor. This assumes the Regency will be true to their word, and restore the power of self-determinacy to the Queen. Oxford's (O/S) marriage into the aspiring Cecil family should have assured the continuance of the royal bloodline with Countess Anne as a joint partner. Her death appears to have ended the willingness of the Cecils to manage Oxford's accession. It would then make sense: the Cecil family's insistence on the marriage between Oxford's son Southampton by Mary Browne-Wriothsley, and his daughter Elizabeth Vere by Anne Cecil, which appears to have been sanctioned by Cecil, but rejected by the Tudors, probably on the grounds of incest.

Existentialism

The cornerstone of our Shakespeare study is authenticity. The writer struggles to express himself by his true nature, not by identities thrust upon him. He argues for good faith actions by Elizabeth I of England and her powerful, coercive, Ministers, to remove the artificial bonds pressed upon him. In his proper estimation, Shakespeare's essential nature is absolutely inseparable from his being; yet that essence *has been* separated and discarded in an effort to hide the Writer's existence, and high crimes suggested by his existence, from public knowledge.

While the idea of an ‘authentic life’ was to be discussed at length in the 20th century, ‘Shakespeare’ (O/S) neatly expressed it 300 years earlier. His is an extreme example and the archetype of one who is not free—who is, in fact, a kind of slave (*L. verna*)—in which his very name keeps him from fulfilling what might be achieved ... if only he were More.

At that time, a great number of England's people were unable to freely practice their faith because of statute laws, including the Act of Uniformity of 1559, which enforced Protestant religious observance. Our writer was raised in the homes of the Queen's Principal Secretary, William Cecil, who prescribed virtuous conformity for all English subjects. It was to be virtue ‘straight-up’—without palliative “cakes and ale”—while Cecil himself lived in palaces so magnificent as to humble those of the monarch. Oxford was perfectly situated to observe from life, frequent contradictions of falsehood and truth, appearance and reality, which became the hallmark of his work. Most importantly, if he is who he says he is, perhaps Oxford alone would be able remedy this injustice so at odds with conscience.

‘Shakespeare’ became a voice for liberality and authenticity. He would have the people follow their own Will (*L. moris*), at least within more generous bounds than most Renaissance States offered. As we read the plays and poems, we see individuals suffer because they are affected by others who are, naturally enough, self-interested, but with less imagination, less purpose, less reason. Oxford reveals his belief that a benign monarch is the only power strong enough to quell the greed of top civil servants.

We notice how inextricable from Shakespeare is the idea of Being — meaning our nature, identity, and understanding what is properly one's own. If it appears most of his characters are involved with such self-appreciation, it is because they are facets of the writer's mind. As a father of Existentialism, Shakespeare gives us an extended vocabulary by which to understand our lives; but we never forget: he writes to contemplate his own. Oxford believed his true identity preceded any form that was imposed upon him — that his individual ‘greatness’, his **Mawr**, was innate and could not be reconstituted by anyone other than himself.

“Alas, poor Yorick” (*Hamlet V.1 173*) — even the skull HAMLET holds in his hands is his own. Only by fathoming our English language can we see a philosophy beneath the writers clever ‘gibes, gambols, flashes of merriment’ (*V.1 178-9*):

Yorick, Y-, *prefix: 1a* ‘Designations of persons associated or related by birth, family, or status’, also *2a* ‘Compounds in which mutual relation is implied’ + **Or**, (*Fr*) *or*: ‘gold’, (*L*) *aurum*:

The root of Tudor; the golden element of his claim. + **ick**, *ic*: (*L*) *ic-us*: ‘after the manner of’,

(*L*) *mores, mos*. Yorick is either to be seen as ‘Compounded Tudor-More’, or ‘Ever Tudor-More’.

Hence, YORICK's skull represents Oxford's life as considered in retrospect. But of course, Oxford's life was, as was HAMLET's life: "rotten before [he] die" (*Hamlet* V.1 153) — *wp rotten* and (*L*) *rota*: 'a wheel', (*L*) *rotatus*: 'whirling around'. The rotated or 'twisted round' identity of Vere, *wp (L) verso*, has corrupted him and rendered his existence inauthentic.

Sufficient Reason

apologia: apology: 'a written defense of the opinions or conduct of a writer, speaker, etc.'

attainder: Act of Attainder: '..a judgement of death or outlawry in respect of treason or felony, viz. forfeiture of estate real and personal, corruption of blood; the condemned could neither inherit nor transmit by descent; the extinction of all civil rights and capacities. (*OED*)

The Works of Shakespeare exist, as we have posited, to vindicate the name of [St.] **More**—Seymour. Our writer tells us something of his fathers situation, of the political maneuverings that brought extraordinary accusations against him, and of his **attainder**. Moreover, he treats of the consequences to himself: the loss of name, fortune, inheritance, of parentage and progeny. The sins of the father are visited upon this son, and the injustice falls hard on Edward Tudor-Seymour. 'Oxford' makes his apologies by framing allegories with enough specific information that the reader may understand the role of conspiracy or false charges in the downfall of a 'good' man.

'Shakespeare' had an immediate **purpose**. He wished to offer a more benign continuance of the Tudor monarchy of Elizabeth, without the intolerant control of covetous ministers bent on religious conformity and personal enrichment. The harsh rule of the crown by Dudley/Cecil was seen as the source of weakness within the country, and not a bulwark against foreign aggression. Oxford-Seymour—the "*Mollis Ayre*", or Gentle Heir, *wp* 'moles heir': Sea-Mur heir—suggested himself, and later his illegitimate son, as a base successor, who nonetheless had the pure blood of golden (*L. aureus*) kings in his veins.

Venus and Adonis 724 **rich**, *wp (L) ferax* **preys**, *wp praise: (L) oro*: 'to pray, entreat'
 "Rich preys make true men thieves". **true**, (*L*) *verus*, *wp Veres* **men**, (*L*) *vires*, *wp Veres*

The "Rich Prey" puns on Rich Ore—Fer-Or—Faire-Or—To-do-Or—is Tud'Or.

An aphorism is supposed to be generally true. The specific truth noted here is the Crown and Royal Family make for rich prey—and the richest of all was a Tudor-Seymour waif, deemed motherless. So rich was the prey or prize, even the sometimes heroic John de Vere stooped to accept as his own son one who did not belong to him. Note also: Sir Thomas Seymour was the particular 'prey' of **Sir Richard Rich** (1496-1567), 1st Baron Rich, Lord Chancellor (1547-52), as was Sir Thomas More (1478-1535).

King Edward VI (1537-53) was the son of Henry VIII and Jane Seymour. Young king Edward was only nine years old when his father died. He acceded the throne under a Regency Council dominated by his uncle, Lord Protector Edward Seymour, who persuaded the other members to grant Seymour virtually unlimited authority to act in the king's interest. His younger brother, Thomas Seymour, Baron Sudeley, was marginalized by the Protector, but Thomas nevertheless gathered a strong political base by marrying Katherine Parr, the widow of the deceased King Henry. A fraternal struggle ensued that ended in the attainder and beheading of Thomas, the writer's father.

Despite Parliament's judgement against Lord Thomas, he had been widely popular and his execution was reviled by many; it was seen as a classic case of fratricide akin to the Biblical story of Cain against Able:

"The death of [Thomas] Seymour was received with a cry of horror. 'Many of the nobles cried out upon the Protector [Edward Seymour, Duke of Somerset], calling him a blood-sucker, a murderer, a parricide, and a villain, declaring that it was not fit the King should be under the protection of such a ravenous wolf.' This touched Somerset, who was inordinately fond of popularity ..."

(Maclean, John. *The Life of Sir Thomas Seymour*, 1869)

Though extra-legally attainted, Thomas Seymour's son was valuable property. He was educated to be a linguist and rhetorician; and so he became—the greatest of his age. But to his 'captors', he was of critical importance as a 'Commodity' for emotional leverage with princess, then queen, Elizabeth, and was used accordingly by Robert Dudley and the Cecils. Oxford was the source of their peculiar hold upon her.

Religion

We are told by Ben Jonson and John Milton the Shakespeare Canon is a Monument. Beyond memorializing a great artist, there is an important historical significance hidden within—one that recalls the strict control of religious observance dictated by the Tudor State. Francis Bacon said of Elizabeth I: “... her Majesty not liking to make windows into men’s hearts and secret thoughts, except the abundance of them did overflow into overt and express acts and affirmations, tempered her law so, as it restraineth only manifest disobedience in impugning and impeaching advisedly and ambitiously her Majesty’s supreme power, and maintaining and extolling a foreign jurisdiction.”

The Works of Francis Bacon, Vol. IV, ch. XII, p.363; printed for R. Gosling, 1730

► Francis Bacon (1561-1626) was the first cousin of Oxford’s wife Ann (née Cecil). He wrote an essay, “Of Revenge” (1597), in which he appears to admonish the writer of ‘Shakespeare’ for his vengeful writings (against those who had seized the House of Tudor). Though there are elements of ‘good sense’ in the essay, it is also self-serving; the Bacon-Cecil families were prime beneficiaries of ministerial coercion.

Unfortunately, the devil is in the details. The threshold of disobedience was set quite low, and many people of conscience were subject to heavy penalties or extreme acts of persuasion. The number of Catholics persecuted by zealous agents under the management of Her Majesty’s Secretaries of State is unknown, but estimates run into “thousands” (Asquith, Clare. *Shadowplay*. PublicAffaires, 2005, p.18). Many recusants, perhaps thousands, were lost to disease in prison. Their deaths were often unrecorded. The case is similar to the treatment of Protestants by Catholics in many areas of Continental Europe:

“Recusancy was the English Catholic version of a universal problem that followed the fragmentation of Christendom: the relationship between a ruler and a religious minority. Could a prince impose a religion upon a reluctant people?”

The Oxford Encyclopedia of the Reformation, Vol.3, Recusancy, p.390

Our ‘Shakespeare’ (O/S) may well have been the ‘best hope’ for a benign, enlightened feudal state. It is evident, as early as 1574, he was seen by some as a possible captain of the Catholic faithful in England. A letter of 3 September, from one Edward Woodshaw, almost surely refers to Oxford as “one of the next heirs apparent” who had escaped from England and was joining rebels in Louvaine, Netherlands:

“A countryman of mine, Edward Harcourt, servant to the Earl of Arundel, tells me that he has secretly brought over to Louvaine a young gentleman, **one of the next heirs apparent**. There was a great triumph among the northern rebels who are here, and our Catholics at Louvaine, when they heard of the Earl of Oxford’s coming over; it was said he was flying, and that the Earl of Southampton had fled to Spain.”

Nelson, Alan H. *Monstrous Adversary*. ch.22, p.111. Liverpool University Press, Liverpool, UK from *Calendar of State Papers*, 1566-79, p.479

Henry Fitzalan (1512-80), the Catholic Earl of Arundel, had been removed from the Privy Council by the Protestant Regents (during the reign of Edward VI). Despite his religious conservatism, he was an executor of Henry VIII’s will and among the most respected and feared recusants by the Tudor monarchs. He and his trusted servant Harcourt would have known the true identity of the young Earl of Oxford. Harcourt did not reveal to Woodshaw the identity of that ‘next heir’, but when considered with the uncounted rhetorical assertions by ‘Shakespeare’ of his being the ‘base’ Tudor-Seymour heir, we find the following conclusion difficult to escape: the “heir apparent” and Oxford are one and the same.

Though there were perhaps 30,000 expatriate Englishman living on the Continent, they were not a united force, and Oxford returned to England apparently unimpressed with their strength. He seems to have had a continuing interest in reconciliation between Anglican Protestantism and Catholicism, and he met with Jean Sturm (1507-89)—one of the foremost proponents of religious toleration as a matter of liberal state policy—the following year when he traveled through Strasbourg on his European tour (1575-6). But it was not to be; the power of Dudley and Cecil over Queen Elizabeth was nearly absolute. We find in the character of Prince Hamlet an explanation for Oxford’s own hesitancy to rebel against the State, even if it was only to overthrow the ministerial Regency he calls ‘Night’. Uncertainty of his own righteousness, or of his ability to control the course of events, or fear of death, or fear of what lies beyond death ... each appears to have had a part in his losing “the name of action” (see *Hamlet III.1 76-90*).

Oxford's opinions on Christian faith are not committed, especially for one who's existence appears to have been used as leverage against Catholic adherents. He is known to have allowed Catholic observance in his home. In the voice of HORATIO, the writer expresses his ambivalence simply:

- Enter Horatio, Marcellus, and Barnardo*
- HORATIO *Hamlet* 1.2 164-69
160 Hail to your lordship!
- HAMLET I am glad to see you well. **I am:** (L) *sum* **well,** wp (L) *vel:* 'or'
Horatio—or I do forget myself. **forget,** (L) *memoria excidere;* wp [*Same-or*] + **excido:** 'to fall from'
- HORATIO
162 The same, my lord, and your poor servant ever. **same,** reinforcement "forget" (1.161)
HAMLET **servant:** (L) *verna* **ever,** wp E. *Vere*
Sir, my good friend, I'll change that name with you. **good,** (L) *merces:* wp Seymour
- 164 And **what make you from Wittenberg**, Horatio? **Wittenberg:** Birthplace of the Protestantism.
[To Marcellus] Marcellus?
- MARCELLUS My good lord!
- HAMLET **good even,** wp 'equal to *merces/Seymour*
166 I am very glad to see you. *[To Barnardo]* Good even, sir. **even,** (L) *aequus, par;* *primus inter pares.*
But **what, in faith, make you from Wittenberg?** *Repetition of line 164; key emphasis.*
- HORATIO
168 **A truant disposition**, good my lord. **truant,** (L) *fugitivus:* 'deserter'; (Fr) *varier, vagabond:* 'a roamer'
- HAMLET
I would not hear your enemy say so,
170 Nor shall you do my ear that violence **ear,** wp *heir* **violence,** (L) *ardor, fervor*
To make it a truster of your own report **truster,** Law 'correlative of trustee' **report,** wp Two-dor
- 172 Against yourself.

- Hamlet realizes the danger of revealing his own thoughts at 1.171; enemies will turn the words against him.

Shakespeare's (O/S) powers show greatest in such passages. Here he provides much information in seemingly harmless salutations. In a later essay (see **Horatio**, pg. 259) we'll demonstrate that HORATIO, in the Author's mind, represents his own 'genius', and the guiding spirit of HAMLET — he is a facet of HAMLET's character; what is true of HORATIO, is true of HAMLET. The question of Horatio's faith is raised obliquely. What appears a mild oath: "in faith" (1.167), questions the sect of Christian faith Horatio brings from Wittenberg, Germany, the site-archetype for the Reformation. Does he return a Catholic or Protestant? HORATIO tells us—and he speaks for HAMLET also—that "in faith", he wanders as a "truant".

This is a facet of HAMLET's / Oxford's double identity. As Seymour, he is a rock. The Seymour name is played upon as 'Sea-wall', with wordplay on (L) *mare-mur.* and (Fr) *pierre:* 'stone', pier. He's like his father: an Old Mole (see *Hamlet* 1.5 165)—a jetty or **pier**, a massive structure—and a pier is a stone, (Fr) *pierre*, denoting something immovable or solid. As a rock, Seymour is like (L) *petrus*, the foundation upon which Christ built his church. But if he acts in the name of de Vere, according to the wishes of the Dudley / Cecil regency (characterized as Hamlet's *alter ego* LAERTES), the writer varies or veers to new interpretations. Words have great significance.

Wordplay

In this essay you'll find transpositions of Shakespeare's original lines printed in bold italics. These are not definitive interpretations but, rather, logical substitutions in which an indeterminate word used by Shakespeare, is replaced by one that is specific to his political message. We do this because we find direction within the Canon that an alternate context may be discovered if certain rhetorical devices are considered.

A range of meanings is available for most words found in Dictionaries. Our work can help the reader pinpoint the specific word substitution which yields the sense likely

intended by the writer. Often ‘Shakespeare’ uses words that are not characteristic of our casual vernacular — they ‘stand proud’ we say. These may be translated into Latin or French to discover very particular meaning, then ‘Englished’, and will be found to give us specific terms appropriate to the writer’s biography and Supra-text. Emphasis and reinforcement allow more refinement; and the writer’s counsel to the reader, usually rendered as advice to bewildered characters, will also contribute to understanding. Referencing the English words to the language used for the setting of the play gives further suggestions and, when considered together with Shakespeare’s (O/S) dynastic concerns, often point to a specific transposition. If we all follow the full process, each of us should arrive at something close to what we, the present writer’s, have found.

Here, ‘Shakespeare’ follows a scheme of ‘etymological’ or ‘Alexandrian’/Varronian wordplay used in classical poetry at least from the time of Ennius (c.239-c.169 BCE). This process was central to imbedding political meaning in popular works with the intent of conveying important and often dissident messages to a wide readership. [(a) Ahl, Frederick; *Metaformations: Soundplay and Wordplay in Ovid and other Classical Poets* (1985), (b) Paschalis, Michael; *Virgil’s Aeneid*, (1997); (c) Mitsis, Phillip; Ziogas, Ioannis; *Wordplay and Powerplay in Latin Poetry* (2016)].

Wordplay is not often examined because the intent to play is not provable in each specific instance; it may even appear entirely accidental. We’ve all had the experience of saying a perfect pun, getting a smile from a listener, then understanding we did in fact pun. When coincidences of wordplay are as pervasive as we find in ‘Shakespeare’, we may assume they are part of a larger artistic design. He tells us of characters who speak a double-tongue, and they are characters who evidently mask for the writer. Having covered a large sample of the Canon—all of it—we posit our thesis will be demonstrable: he always writes in a double-tongue.

Note: In discovering the wordplay and substitutions you will be delighted at Shakespeare’s Wit. If our solution is not clever—if enigmas of his language can not wittily solve themselves by consulting dictionaries—we likely have not found the full or correct solution. We have seen, time and again, our Wit falls far short of his; and many’s the time we’ve awakened from sleep with a start, realizing another clever meaning in one of his verses.

Ways to discover Shakespeare’s Wordplay

Here are the steps we take when examining for wordplay:

- **Who is speaking?** Later we’ll discuss the ways the writer ‘inventories’ himself, but for now, think of Oxford (O/S) as the famous POOH-BAH in *The Mikado* (Gilbert & Sullivan, 1885). Oxford divides himself between several roles in each work, and his political position and effect depends on the ‘office’ he occupies. In *Hamlet*, the writer invests parts of himself in PRINCE HAMLET, LAERTES, HORATIO, OSRIC, ROSENCRANTZ, GUILDENSTERN, GRAVEDIGGERS, and perhaps OPHELIA. Each reflects an ‘identity’ belonging to him, but outside his true self. Even HAMLET plays two roles—he can be the sagacious Prince, or a Fool (*Amlethus?*), as the necessity arises. Learn the meanings of names; names are always significant (see **Character names**, p.142).
- **Review the *Oxford English Dictionary*** for the range of meanings that may apply to a political identity for that character. It will be useful to understand the etymology of words as well.
- **Review the appropriate foreign language analogues for specific wordplay.** Refer to a good Latin to English / English to Latin dictionary, or the same with French to English, for clever relationships between words, for reinforcement and clarification of meaning with adjacent words. The writer’s method intends for the reader to solve puzzles in each sentence, and rather than use the highly plastic and evolving English alone, he underlays his words with Latin or French analogues. These languages, he perceives, are more enduring than stone — and look! it’s true.
- **What is the general subject of the conversation?** We think you’ll be surprised how often the matter of identity arises; the writer concerns himself with the relationship of one identity to another. Wordplay will fit logically, if enigmatically, within the same context.

– **Where is the play set?** Location determines the reference language, Latin or French; we want to be aware of the influence of place on language before we open dictionaries. Because French was once the language of the English Court (the sovereign’s residence and retinue), it is often the reference language of History Plays. A play’s setting is always significant.

– **Why?** Remember, words are monumental building blocks in the mind of our writer (O/S). He *will* make us “**marble**”—(L) *marmor* = *Sea-mor*—at his Wit (see **John Milton**, p.91). He will not stray from this purpose. **Keep your wits about you.** “**Too**” is “**much conceiving**”!

(A) We use a system that attempts to delve ‘Shakespeare’ to his root. We begin with a template:
HAMLET *Hamlet III.1 56*

To be, or not to be — that is the question:

~ **To be** [], **or** [] **not** [] **to be** [] — **that is the question** []: ~

(B) Next, we suggest substitutions based on translations into a reference language — the language of the setting or of ‘Court’:

~ **To be** [(L) *sum*], **or** [(L) *aut*: ‘or’ (marking a strong distinction); (L) *vel*: ‘or’ (less strong); *alt. or* may be joined to *sum* as elements divided by *timesis*.] **not** [wp (E) *naught*: C.1b Law ‘Of no legal value; invalid, null’] **to be** [I.1a ‘To have a place in the objective universe..to exist’] — **that is the question** [(L) *quaestio*]: ~

► We consider words derived from a Reference Language—Latin or French—as substitutions for the English. Our experience shows Latin is better for *Hamlet*, French for *Macbeth*.

(C) Finally we consider rhetorical devices as they may work on our choice.

~ **To be** [(L) *sum*], **or** [(L) *aut*: ‘or’ (marking a strong distinction); (L) *vel*: ‘or’ (less strong); *alt. or* may be joined to *sum* as elements divided by *timesis*.] **not** [wp (E) *naught*: C.1b Law ‘Of no legal value; invalid, null’] **to be** [I.1a ‘To have a place in the objective universe..to exist’] — **that is the question** [(L) *quaestio*]: ~

~ **Sum-or naught to be(?)** — **that is the question**: ~

~ *St. Maur nothing to be(?)* — *that is the question*: ~

This last step **transposes** what appears our writer’s universal thought—the question of his legitimacy—to his private and autobiographical concern:

“At common law, by a legal fiction, an illegitimate child was *filius nullius*, the child of no one.

In the twelfth century Glanvill wrote that this meant he or she had no rights of inheritance, so bastards could not inherit real property (land) from either parent, and themselves had no heirs except those born of their body; no collateral heirs could inherit from them.”

(Sokol, B. J. and Mary. *Shakespeare’s Legal Language*, 2000, p.23)

► Hence, the writer’s concern is not abstract, but very concrete. He could not Accede to the Crown except by the Queen’s acknowledgement he (Oxford) is ‘of her body’.

This is the sort of result ‘Shakespeare’ hopes we’ll discover. Every word of the Canon tells us something of his life and his names. As Camille Paglia described it, ‘Shakespeare’ is a super-tongue ...

“Shakespearean language is a bizarre super-tongue, alien and plastic, twisting, turning, and forever escaping. It is untranslatable, since it knocks Anglo-Saxon root words against Norman and Greco-Roman importations sweetly or harshly, kicking us up and down rhetorical levels with witty abruptness. No one in real life ever spoke like Shakespeare’s characters. His language does not “make sense,” especially in the greatest plays. Anywhere from a third to a half of every Shakespearean play, I conservatively estimate, will always remain under an interpretive cloud. Unfortunately, this fact is obscured by the encrustations of footnotes in modern texts, which imply to the poor cowed student that if only he knew what the savants do, all would be as clear as day. Every time I open *Hamlet*, I am stunned by its hostile virtuosity, its elusiveness and impenetrability. Shakespeare uses language to darken. He suspends the traditional compass points of rhetoric, still quite firm in Marlowe, normally regarded as Shakespeare’s main influence. Shakespeare’s words have “aura.”...” (Paglia, Camille. *Sexual Personae*, 1990).

“It is untranslatable”? We believe Paglia is only partly correct. While the writer’s word-wit may be nearly impossible to preserve in translation, it is fully understandable as a “super-tongue” of English/*Latin* or English/*French*. This book is a step towards making such a translation of Shakespeare’s Wit possible. Nonetheless, our results often have an ‘other-worldly’ character, especially with the obsessive repetition of words hinting at the writer’s name; these may be found more acceptable when compared with poetry of the Welsh ‘bruts’ (see *Bards*, p.303).

Let’s begin taking a closer look at Shakespeare by parsing his meaning. We’ll demonstrate his Wit by noting some important themes and the aforementioned rhetorical devices; all these devices will be found in the Canon, and all are used extensively. Each has a sub-heading in this essay. Because he uses many figures in each set-piece, it’s not convenient to describe them alphabetically, but we have attempted to organize them (to the extent of our abilities) in order of importance or frequency of occurrence.

Tongue-tied? Why?

‘Shakespeare’ tells us he’s “tongue-tied”:

(*OED*) **tongue-tied**: *I figurative* ‘Restrained or debarred from speaking or **free expression** from any cause’.

As far as we can tell, he’s not prevented from speaking; he speaks quite a lot. Our writer means he cannot discuss freely that which concerns him most—his name and identity. To be clear, ‘Shakespeare’ is by no means “debarred” from speaking; the ‘restraint’ imposed by Authority forces him to be a “finical rogue” (*King Lear* II.2 16)—a ‘rascal’ who writes with ‘super-fastidious precision’. He writes supra-textually. He writes equivocally; he equivocates.

Shakespeare’s Sonnets tell us much about the writer’s tongue-tied state. Below I quote the four passages that mention this condition directly, but the subject is covered by different means throughout the 154 sonnets. The first quote, from *Sonnet 66*, lists eleven crimes that cause him to cry for “restful death”; among them, some **Authority tongue-ties the writer’s Art**.

Of all Elizabethan artists, Shakespeare himself creates that which is most often obscure. His is the more concealing, indeterminate, and indirect; but he was not alone; many sympathizers followed suit and used the very same method invented by Shakespeare, to reveal and comment upon his secret.

SONNET 66. 1-2, 8-9

1 Tired with all these, for restful death I cry:

~ **Tired** [*arrayed*: 10b ‘to trouble..afflict’] **with all** [(*L*) *totus*: *wp* Tudo[r]s; *wp* (*L*) *allodium*, ‘allodial tenure, or land held in allod: tenure of, or title to, lands not subject to feudal service’] **these, for restful** [(*L*) *quietus*: ‘peaceful, restful’] **death** [(*L*) *mors*] **I cry** [(*L*) *clamare*: ‘proclaim, declare’]:

~ *Arrayed with this All, for peaceful Mors I declare*: ~

2 As, to behold desert a beggar born,

~ **As** [(*L*) *ut, anagram? tu*], **to** [*wp timesis* to] **behold** [(*L*) *videre*: ‘to see’; *alt. (L) intueor*: ‘to look at attentively, gaze at’] **desert** [merit, (*L*) *merito, 1c personified* ‘deserving, merit’] **a beggar** [(*L*) *egens*: *wp ex-gens*: ‘without family’] **born** [*wp (L) ferre*: ‘to carry’; *alt. sustinere*: ‘to hold back, check, restrain’], ~

~ *Tu-to see-mer[it] without family born*, ~

...

8 And strength by limping sway disablèd

~ **And strength** [(*L*) *vires*] **by limping** [(*L*) *claudere*: ‘to limp, halt, be lame’] **sway** [(*L*) *temperare*: ‘to govern, temper’, ‘rule, regulate’; hints at metonym for Wm. Cecil: Time, (*L*) *tempus*: ‘the times’, ‘the state, condition of things’] **disablèd** [(*L*) *impotens*: ‘feeble, having no power’, ‘unable to command oneself’; (*L*) *enervare*: ‘weakened’] ~

~ *And Vere-ility by Cloudy Time impotent* ~

~ *And Virility by lame rule weakened* ~

9 And art made **tongue-tied** by authority,

~ **And art** [(L) *ars*: ‘skill, science’; (L) *sollertia*: ‘cleverness, dexterity’] **made tongue-tied** [(L) *infans*: ‘incapable of speech’; *alt.* (L) *lingua ligatum*: ‘speechless, inarticulate, faltering’] **by authority** [(L) *auctoritas*: ‘command’, ‘a person in authority’], ~

~ **And Art made inarticulate by Authority**, ~

► In Sonnet 66, the charges against his oppressors are so grievous, and his situation so hopeless, the writer all but wishes for death (*L. mors*). If the student reconstructs history according to Shakespeare’s Ox-Seymour’an, or ‘Vere-More’, revelations, one will find each accusation in Sonnet 66 is accurate.

Once More:

1 ~ **Arrayed with this All, for peaceful Mors I declare:**

2 **Tu-to see-mer[it] without family born**, ~

...

8 ~ **And Vere-ility by Cloudy Time impotent**

9 **And Art made inarticulate by Authority**, ~

SONNET 80. 1-4

1 O, how I faint when I of you do write,

~ **O** [probably an interjection expressing his title Oxford], **how I faint** [*wp faint*, (L) *ingere*: ‘counterfeit, to deceive’] **when I of you** [(L) *tu*] **do** [*timesis tu + do[r]*] **write** [(L) *describere*: ‘to describe, represent’, ‘in words’], ~

~ **O, how I counterfeit when I Tu-do[r] describe**, ~

2 Knowing a better spirit doth use your name

~ **Knowing** [(L) *certo, certe*: ‘to know for certain’] **a better** [*wp (L) potior*: ‘preferable, better’; ‘to get possession of’, ‘to possess, be master of’] **spirit** [*metonym Wm. Cecil, used by Elizabeth R; 3b ‘An evil spirit’ — 3c ‘A being of this nature imagined as possessing and actuating a person’*] **doth use** [(L) *usurpare*: ‘to take possession of’, ‘to appropriate, usurp’] **your** [(L) *tuus*] **name** [(L) *fama*: ‘a good name’; *alt. wp report*: 5 ‘repute, reputation’, *pun re*: ‘again, twice’ + *port*: ‘door’; 4b ‘A person..designated by a particular name’] ~

~ **Certain a Master-Spirit doth usurp your name** ~

3 And in the praise thereof spends all his might

~ **And in the praise** [(L) *laudare*: ‘to praise, commend’; (L) *ampliare*: ‘to glorify’, ‘increase’, make more] **thereof** [*wp th’heir of*] **spends** [(L) *inumere*: ‘to spend money’, 5b ‘to consume by destruction or wasting’] **all** [(L) *totus*: ‘whole, entire, all’; (L) *omnias*: ‘all’] **his might** [(L) *vires*: ‘strength, force’] ~

~ **And in the More of th’Heir, as-sumes all his Veres** ~

~ **And in the More of th’Heir, summers all his Veres** ~

4 To make me **tongue-tied**, speaking of your fame.

~ **To make me tongue-tied** [(L) *lingua ligatum*: ‘speechless, inarticulate, faltering’], **speaking** [(L) *oro, oratio*] **of your** [(L) *tuus*] **fame** [*wp (L) referre*: *re*: ‘again, two’ + (L) *ferra, ferreus*: ‘made of iron’, (Welsh) *dur*: ‘iron, steel’; hence *two-dur*]. ~

~ **To make me falter, speaking of your Tudor**. ~

► In meditation, the writer addresses ‘O’, his ‘genius’ or guardian spirit. He “faints” (*wp feints*, ‘deceives’), when writing of his “better spirit”, which is the bulk of all he writes. The “better” or “Master Spirit” who uses his name is his true self, Edward Tudor-Seymour. “Fame”, (L) *fama*: ‘report’, is a frequently used transitive pun (wordplay that makes sense in another language) for (L) *re*: ‘again, twice’ + (L) *porta*: ‘door’, hence *Two-d’or*. The mysterious Rival Poet or Poets are none other than the false name: Oxford, or false names: ‘Shakespeare’, ‘Lyly’, etc. who threaten to erase Oxford-Seymour’s Art.

Once More:

- ~ *O, how I counterfeit when I Tu-do[r] describe,*
 2 *Certain a Master-Spirit doth usurp your name*
And in the More of th'Heir, as-sumes all his Veres
 4 *To make me falter, speaking of your Tu-dor. ~*
-

In Sonnet 85, our writer sulks a bit on his confined and content-less state, while begrudging the praise falling to his de Vere *alter ego*. The thoughts belong to himself, but his false identity gets the credit for every word, “every hymn”. The acclaim is welcome, yet Tudor-Seymour would “add something more”—his true name. Hence, he is not prohibited from speaking, only from speaking with his own voice. He’s like Coriolanus.

SONNET 85. 1-4

- 1 **My tongue-tied** muse in manners hold her still
 ~ **My tongue-tied** [(L) *infans*: ‘without the gift of speech’, ‘childish, silly’; (L) *lingua ligatum*: ‘inarticulate’, disjointed, **tongue-tied**: 2a ‘Inexpressive or unintelligible in the normal sense’] **muse** [(L) *musa*: ‘genius, wit’, 2a ‘A poet’s particular genius’, the inspiration for one’s art; *wp mus, muris*: ‘mouse, rat’, ‘Shakespeare’ credits the More (or Moor) in himself for inspiration and the reason for his art.] **in manners** [(L) *mores*] **hold** [(L) *retinere*: ‘to hold back’, ‘to restrain’] **her still** [(L) *sessilis*: *wp Cecil-is*, *i.e.* constrained by Cecil; (L) *quies*; *mutus*: ‘unable to speak’]
 ~ *My speechless Muse within Mores hold her sessile* ~
 ~ *My silly wit in Mores hold it Cecil* ~
- 2 While comments of your praise, richly compiled,
 ~ **While comments** [(L) *censere*: ‘to appraise, estimate’, ‘comment’; *wp (L) censura*: ‘judgement’, *censure*] **of your** [y- prefix: 1a ‘Designations of persons associated or related by birth, family, etc.’; 1b ‘Adjectives and allied substantives denoting quality or condition’; **your** = **y** + **our**: indicating family relationship of or and our in Tud’or and Seymour.] **praise** [(L) *cohonesto*: ‘honor’], **richly** [(L) *ample*: ‘fully, abundantly’; *wp amplius*: ‘more’] **compiled** [*wp (L) compilo*: ‘plunder’, ‘gather’], ~
 ~ *While censure of ’Or and ’Our honor, More plundered,* ~
- 3 Reserve their character with golden quill
 ~ **Reserve** [‘to serve again’] **their** [*wp t’heir*] **character** [(L) *mores*: ‘disposition or nature’] **with golden** [(L) *aureas*, *wp our* + *as*: ‘the same’] **quill** [(L) *stilus*: ‘the pointed iron or bone instrument with which the Romans wrote on their waxen tablets’; *wp style*: 1a ‘To give a name or style to’; 2a ‘To name or address with honorific titles’]
 ~ *Serve once more the More heir with d’Or title* ~
- 4 And precious phrase by all the muses filed.
 ~ **And precious** [(L) *carus*: ‘dear’, *wp deor*] **phrase** [(L) *locutio*: ‘speaking, saying’] **by all** [(L) *totus*: ‘the whole, complete, entire’, ‘all’] **the muses** [(L) *musas*: *wp mus, muris*] **filed** [(L) *ordo, ordare*: ‘to set in order’]. ~
 ~ *And d’Or Saying by Toto the Murs Ord’or-ed.* ~

Once More:

- ~ *My speechless Muse within Mores hold her sessile,*
 2 *While censure of ’Or and ’Our honor, More plundered,*
Serve once more the More heir with d’Or title
 4 *And d’Or Saying by Toto the Murs Ord’or-ed. ~*
-

SONNET 140. 1-4

1 Be wise as thou art cruel: do not press

~ **Be** [(L) *sum*, wp on (Fr) *St.*, *saint*, *pun* *Seym*] **wise** [(L) *more*: ‘custom, manner’] **as thou** [(L) *tu*] **art** [wp anagram art/t’ar = d’ar] **cruel** [(L) *crudelis*: ‘unfeeling, cruel’]: **do** [(L) *facere*, *metonym* (Fr) *faire*: ‘to do’] **not** [(L) *non*] **press** [(L) *instare*: ‘to follow closely’, ‘to press upon, pursue eagerly’]

~ **Be More, as Tudor, cruel: do not pursue** ~

2 My tongue-tied patience with too much disdain,

~ **My tongue-tied** [(L) *infans*: ‘little child, without the gift of speech’, ‘inarticulate’ (L) *lingua ligatum*: ‘inarticulate’, disjointed, **tongue-tied**: 2a Inexpressive or unintelligible in the normal sense.] **patience** [(L) *patientia*: ‘endurance’, wp en + **durance**: ‘forced confinement’] **with too** [wp *timesis* **Tu**-dor] **much** [(L) *multus*, wp *mult*: ‘many, great’ + **Tu**’s] **disdain** [(L) *contemptus*, wp *con*, *com*, *co*: ‘with’, ‘together, jointly’ + *temptare*: ‘to prove, test’], ~

~ **My babbling durance with Tu much reproof,** ~

3 Lest sorrow lend me words, and words express

~ **Lest** [*ME* *les þe*, *les-te*: ‘whereby less’, pun on pronunciation of Leicester, which is nearly identical; (L) *ne*: ‘for fear that’] **sorrow** [(L) *dolor*: ‘anguish’; wp two-d’or; *alt.* (L) *maeror*: wp *mar-or*; both punning on the writer’s names.] **lend** [(L) *faenerari dare*, *dare*: ‘to lend at interest’] **me words** [(L) *verbis*, *muttum*, (Fr) *mots*], **and words** [(L) *verbis*: wp *verbo*: ‘word’ + *bis*: ‘twice’] **express** [(L) *significare*: ‘to indicate, show’] ~

~ **Leicest’a Two-d’or lend me Two-Veres, and two-Veres signify** ~

~ **Leicest’a dol’Or lend me Mores, and Mores express** ~

4 The manner of my pity-wanting pain.

~ **The manner** [(L) *more*: ‘custom’; (L) *genus*: ‘birth, descent, origin’] **of my pity** [(L) *misericordia*; wp *mercy*]-**wanting** [(L) *deficere*: ‘ebbing’ as the tide, ‘to be lacking, deficient’] **pain** [(L) *dolor*]. ~

~ **The More of my Mer-Sea ebbing do-l’or.** ~

Once More: ~ **Be More, as Tudor cruel: do not pursue**

2 **My babbling durance with Tu much reproof,**

Leicest’a Two-d’or lend me Two-Veres, and two-Veres signify

4 **The More of my Mer-Sea ebbing do-l’or.** ~

The Comedies and the Tragedies

The frequent parasitism of the English monarchy by the Dudley Family, and periodic retaliation by the Tudors for Dudley over-reach, underpins the comedies and tragedies. An interesting feature of Oxford’s construct is that he doesn’t attack the Dudley/Cecil ‘regency’ directly, but identifies himself as either More independent by his rightful Tudor-Seymour title, or Less independent (and Leices[ter] dependent) as a client of Regency overlordship. As *You Like It* gives a good example; as ORLANDO (Tudor-Moor), the writer may assert his rightful place, but under the yoke of OLIVER (O-l’Vere), he is denied his inheritance:

ORLANDO

As You Like It 1.1 8-10

“... for call you that keeping for

a gentleman of my birth, that differs not from the

stalling of an ox?”

stall: wp (Fr) *moratoire*: ‘To bring to a standstill, render unable to proceed’

Comedy

(OED) **comedy**: 2b ‘A drama written in a light, amusing, or satirical style and having a happy or conciliatory ending. More generally: any literary composition or entertainment which portrays amusing characters or incidents and is intended to elicit laughter.’

tragicomedy: 1a ‘A..dramatic work which..contains both tragic and comic elements.’

problem comedy: A drama that deals with some ill in society. In Shakespeare, problem plays end happily despite foreboding of tragedy. The problems he examines include immorality: particularly sexual infidelity or inconstancy, usury, political usurpation, distrust.

Shakespeare does not write much comedy per se. He writes tragicomedy. It's the odd *Comedy of Errors* that maintains a consistently 'funny' tone throughout; the others are more witty than funny. They range from the generally amusing *Merry Wives of Windsor* to the more somber *Measure for Measure*, with little comic relief, and commonly classed among his 'Problem Comedies'. Our artist finds life to be a mix of the merry and mournful (*L. maereo*). Philip Sidney anticipated the mixing of the forms—or perhaps viewed Oxford's early productions at Court—and criticized English writers for this very matter in his *An Apology for Poetry* (written ~1579-81, publ. 1595). He condemned deviation from the classical definitions held loosely by dramatists since the time of Aristotle: there should be lightness for comedy and gravity for tragedy.

'Shakespeare', however, was fascinated with the juxtaposition of moods, and from him we have come to expect a humorous episode may directly precede death, or vice versa: a tragedy may be narrowly averted to produce a wedding. We also expect the fidelity of action to its distinct place and time. If a sequence of related events jumps weeks or years, or between locations—such is life. Sidney chid playwrights, probably thinking of his tennis rival (Oxford, O/S) in particular, to observe the classical 'Unities'. He was a man of learned opinions and pedantisms, but time has shown Oxford's "mungrell Traggy-comedie" (*P. Sidney*) to have been the way of the future.

Dr. Samuel Johnson was not so troubled as Sidney with corrupted modes of drama and wrote:

"Every new genius produces some innovation, which, when invented and approved, subverts the rules which the practice of foregoing authors had established." *Essay No. 125: The Difficulty of Defining Comedy*

The 'Shakespeare' writer finds himself in a funny situation ... an unusual predicament: he is a man with two distinct identities. Thus, it's not surprising he's pre-occupied with look-alike siblings or companions. In the **Comedies** you should expect that these principal characters are not whole; they have broken names and severed parts; they seek a mate. An *alter ego* seeks its *ego* in order to be whole. This 'becoming whole' is represented as a marriage. The pre-eminent idea of two beings becoming one flesh, is mentioned in the *Bible, Genesis 2.24*:

"Therefore shall a man leave his father and his mother, and shall cleave unto his wife and they shall be one flesh."

Marriage is a desirable state for man and woman. But husband must be complete to carry a full share in the partnership, as must wife. Shakespeare's unique struggle is to become complete so he may bear his share. As he figures it, the writer is himself the 'Master-Mistress'—*Dur-Mollis* / Tudor-Seymour body—of his passion (see *Sonnet 20*; also **Antithesis**, pg. 161). Because of his divided identity, he must first 'marry' the man (*dur*) and woman (*mollis*) within himself before he can succeed in a true partnership with another. Hence, at the level of his political allegories, a marriage is the harmonious cooperation of two equal-but-different elements within each of two equal-but-different partners. Shakespeare writes of strong women, and equally strong men; but as you can see, this strength that appears at first an impediment, tests their fitness for marriage in a figurative sense as well as literal. They may make a match when they are each at confident peace.

Hence, a courtship in Shakespeare's plays begins inauspiciously as man and woman in conflict. The student will find abundant metonymy, kennings, and other rhetorical figures that hint at the 'Very' or 'All' nature, and the 'Less' or 'More', of either one. In the course of each play, difficulties are resolved, though often only at the last moment when a tragic conclusion seems imminent. In the Comedies, the differences between lovers will, at last, be happily reconciled. The 'Very' and 'All' may be married—likewise the 'Less' and 'More'.

A similar scheme is followed for friendships and brotherhood. Shakespeare explores the strife among men when they compete for the hand of a woman who is the sole vehicle of spiritual fulfillment.

Though it may appear only a duel will resolve their respective desires, some chance event or coincidence proves that each has his own ordained partner.

The Comedy of Errors, considered mere farce by some, is one of the earliest directly existential comedies we have. *Errors*, deals with confusing, amusing, amazing similarities of appearance in two individuals. So alike are ANTIPHOLUS of SYRACUSE and ANTIPHOLUS of EPHEBUS that only a name separates them; even their wives can't tell them apart. Each has a servant named Dromio. DROMIO of SYRACUSE and DROMIO of EPHEBUS are so alike, even their masters can't tell them apart. Though the plot of *Errors* has been ridiculed for its improbability, it is an absurd situation central to the writer's life.

Thus, at the level of supra-text, we find the matter of the writer's own double identity. One he recognizes as his own—Tudor-Seymour. The other is a creation by ministers of the Crown—17th Earl of Oxford. This condition is grafted into an existing play called *Menaechmi* by Plautus (c. 254-184 BC). Like the two Antipholus' and Dromios, 'Shakespeare' discovers the devil is in the descent. Where one comes from—one's Day, De, or Origin—makes all the difference:

ANTIPHOLUS OF SYRACUSE *The Comedy of Errors* V.1 388-90
 88 I see we still did meet each other's man,
 And I was ta'en for him, and he for me,
 90 And thereupon **these errors are arose**.

A simple grammatical error in *l.90* hints at a sleight of context. The rhetorical substitution of one tense for another, called *enallage*, or *alleotheta*, tips-off the reader: be alert! there's particular significance if we are attentive. The rosy Tudor subject cannot be plainly told, yet we know well enough, a rose by any other name would smell as sweet: ~ *these Heir 'Ours R[egina] a Rose*. ~ ~ *The Queen's Golden Heir is a Rose*. ~ That is, changing the heir's name may hide his identity, but he is still exactly that he is:

"I am that I am." (wp (L) *sum-muris*, St. Maur)

Letter from Oxenford to his former brother-in-law Robert Cecil.

Each comedy involves mistaken identity, or exchanged identity, or some related theme. This is the core of Shakespeare's Art. Though borrowed from antiquity, these stories become true allegories in his hands. The situation is historical; odd as it sounds, this state actually existed in the writer ... if we can believe him. We can believe him. Let this be our sole article of faith.

In *Twelfth Night*, VIOLA might be confused with her brother SEBASTIAN when she disguises herself as 'Cesario'. OLIVIA falls in love with 'Cesario', but when 'he' is revealed for what she truly is, OLIVIA may wed SEBASTIAN, VIOLA's nearly identical twin, without needing to become acquainted with him. They are *that* similar. Likewise, COUNT ORSINO has already made a special friendship with 'Cesario', and doesn't hesitate to marry 'him' when the Count discovers 'him' to be VIOLA.

Much Ado About Nothing is a perfect introduction to the Comedies. Here two lovers are apparently ill-suited—they are too much alike—yet we also perceive they are meant for each other. The "merry war of wit" between BENEDICK and BEATRICE can seem hurtful if not taken in the spirit given. CLAUDIO and HERO, another couple, are simpler, and their infatuation is mutual and genuine; they have the makings of an ideal love. Yet unfounded jealousy causes the figurative death of their love. If not for the agency of an unwitting-wise fool named DOGBERRY—think: *Rosa canis*, the Dog Rose—the guilty slanderers against HERO would not be discovered. We find Much of an A'Do About a Nothing 'sin'. The play is almost entirely peopled with facets of the writer himself; he is a 'Mere-ly Player', and this one man, in his time, **plays many parts**. He insinuates his genius into each role because he is this character ... and that character, and that one too.

The Merchant of Venice develops the theme of identities in a mortal struggle for supremacy.

PORTIA *The Merchant of Venice* IV.1 172:
 Which is the merchant here and which the Jew?

PORTIA has entered the courtroom in Act IV, sc.1, as the Merchant's defender and asks this rhetorical question; it should be obvious which is which from characteristic clothing worn by ANTONIO and SHYLOCK. Yet she might confuse the two because they must appear strikingly similar—one is the writer's *ego* **Som-Mer** (*wp* Mer-Chant, Mer-Psalms of Venus), and the other, his *alter ego* **Shylock** (*wp* *shy*, (*L*) *verecundus*, *vereri*: 'shy, modest', 'showing fear' + *lock*, (*L*) *claustrum*: 'a means of shutting in'; *alt. Hebrew Shalach*: 'cor-morant'; *alt.* (Scottish) Seumus : *James*). That is, one is the 'St. Maur of Venus', the other 'Vere-fully confined'. SHYLOCK, representing the writer's false (*de Vere*) identity, may by a 'chance opportunity', seize the spirit of ANTONIO—"A pound of flesh ... nearest the Merchants heart"; but he must not claim a single drop of blood (consanguinity, (*L*) *sanguis, genus*), or family relationship. That is, a *de Vere* is not a St. Maur, and must not lay claim to the heart and soul of the 'More'.

KING LEAR (containing comic elements) doesn't recognize his loyal servant, the EARL of KENT, when Kent disguises himself as "a very honest-hearted fellow" (honest, (*L*) *verus*). If Kent wears the "very" disguise, what was he before?

KENT

King Lear 1.4 552

Be Kent unmannerly when Lear is mad.

unmannerly, *pun un + manner*, (*L*) *more + ly*

He was **More**; he is 'un-More-ly' only when his monarch is 'mad'. Like Kent, our writer finds his heart may be compromised if his identity is altered. He may remain faithful to his monarch if he's not subjugated by the evil 'daughters' Dudley (Goneril?) and Cecil (Regan?). The same concern is examined from a different point of view when EDGAR, the EARL of GLOUCESTER's son, assumes the disguise of lunatic 'Poor Tom' and proves himself to be the good and true child.

The confusion of identities takes strange turns. In **Cymbeline**, CLOTEN is mistaken for POSTHUMUS by his own wife! Granted, CLOTEN is missing his head, but still ... The point is, there is but one identifiable body yet two minds, 'two heads'; and in this scene, one of them has been lost:

IMOGEN

Cymbeline IV. 2 308-10

A headless man? The garments of Posthumus?

I know the shape of's leg; this is his hand,

His foot Mercurial, his Martial thigh,

CLOTEN is related to (ME) *clud* or *clod*, (*dud*): 'cloud'. Like LAERTES in *Hamlet*, he represents the writer's *alter ego*, and is under the control of CLAUDIUS-Dudley (*cludle*). In appearance he is identical to our POSTHUMUS LEONATUS, but his effect on the kingdom is the opposite — he has a rapacious nature. As we progress, we'll discover attributes Mercurial and Martial belong to our self-describing writer.

Tragedy — Death

tragedy: *1b* 'A classical or Renaissance verse drama, written in an elevated style and dealing with the downfall or death of the protagonist, typically a political leader or royal personage, who is brought to ruin because of his own error or fault, or because of conflict with a greater force (such as Fate, or the gods).

Aristotle described tragedy as a noble death caused by the protagonist's failure to act on events or circumstances, or a miscalculation in one's actions—of having aimed at a high objective but fallen short. He called it (*Gr*) *hamartia*. Shakespeare's tragedies follow this idea closely. A reversal of fortune is almost accidental, an event of mischance or happenstance (*L. casus*), and not the fault of a serious flaw in the protagonist. The simplest error of judgement may become an agency of the (*L*) *Moirae*, or Fates: the inescapable destiny of man. Shakespeare differs from classical tragedians in one particular: fatefulness is not absolute. This is because identity is not necessarily absolute—it may be divided. The writer's half characterized as protagonist, is of one character; the opposing half, as antagonist, is of another quite different character. Despite his amphibious form, both identities are tied by Fate to one another; either they die together, or—with only a pessimistic sense of triumph—one will succeed the other after mortal combat.

In Shakespeare's Tragedies we find a lesser antagonist / *alter ego* who aims to overthrow his *ego* and dispossess him. A lieutenant may hate his superior (*Othello*); the son of a Minister of State may conspire with the usurping king to displace a rightful heir (*Hamlet*); a victorious commander may submit to an inferior counterpart in order to punish his ungrateful nation (*Coriolanus*). Shakespeare's Comedies and Tragedies are alike in autobiographically presenting the writer's existential struggle. Ultimately, the difference between the two classes is that warring parties are irreconcilable in tragedy. In comedy, as mentioned above, they are not only reconcilable, but even marriageable.

Shakespeare dissects this theme in many ways. The 'More' is the greater and protagonist; the 'Lesser' is antagonist. Hamlet is More, and Laertes is Less. Othello is More, Iago is Less. They are the purest expressions of the writer's split identities. This essential scheme may be varied within subplots. THE EARL OF GLOUCESTER's two sons EDMUND and EDGAR, for example, are similar, but the true representative of 'More' is in question; the responsibility for Cordelia's death is by a 'more-ish' Edmund (deMond : Richmond), the evil culprit, while his elder half-brother Edgar (deDieu : Tudor) is 'very' virtuous. A sleight of identities at the last moment reconciles this seeming inconsistency:

EDMUND *King Lear* V.3 164-70

164 What you have charged me with, that have I done,
And more, much more. The time will bring it out. **time, historic metonym** agency of Wm. Cecil
166 'Tis past, and so am I.—But what art thou **past, (L) praeter: 'beyond, more'**
That hast this fortune on me? If thou'rt noble, **thou'rt, art thou, anagram wp Tudor**
168 I do forgive thee.

EDGAR **de Gar, (E) gad: 'variant or alteration of God' (OED), (Fr) dieu, hence Tu-dieu.**

Let's exchange charity. **charity, (L) benignitas: 'kindness', wp 'related by kinship'**
I am no less in blood than thou art, Edmund;
170 If more, the more thou'st wronged me.

The 'exchange of charity' is an 'exchange of kindness'. They don't swap their respective claims or rights of birth and inheritance; instead they amalgamate them. Note the signature *timesis*—'Tis 'More', and 'So' am I (l.166)—So + more, St. More.

Losing Faire: 'to do'[r] — the Name of Action (*Hamlet* III.1 88) — Oxford-Seymour as *Actaeon*

Losing *Molior*: 'to set in motion'

'Oxford' is faced with a difficult choice. He may assert his true identity, but it will likely weaken the Monarchy and harm the reputation of his mother. He may lack the forcefulness or ruthlessness to govern effectively. Though he appears to favor religious toleration, he may not be able to reform injustices against recusants or non-conformists. Or he might speak the truth of corruption he's seen, and die of an almost self-inflicted wound, like Actaeon in Greek Myth. This is likely the point of HAMLET's most famous soliloquy: What will be, if and when he's vindicated? What then? What More?

Here HAMLET speaks for the writer in what may well be Shakespeare's most polished set-piece:

HAMLET *Hamlet* III.1 76-82

76 Who would fardels bear,
~ **Who would fardels** [2b 'A burden..sorrow'] **bear** [*metonym* re: John or Rob Dudley], ~
~ **Who would Leicester bear**, ~

77 To grunt and sweat under a weary life,
~ **To grunt** ['low sound by a hog'] **and sweat** [(L) *sudor*: wp Tudor, but substituting (L) *sus*: 'pig, boar', emblem of Earldom of Oxford, for the royal house of Tudor] **under a weary** [*wordplay* *V pron. as W* Vere-y, from (L) *verres*: 'a male swine, boar-pig'] **life** [(L) *vita, anima*: 'soul'], ~
~ **To grunt and sweat under a Vere-y life**, ~

► Perhaps an early reference to the ‘sweating’ of pig-iron (sow-iron) as it cools, but certainly wordplay with a transitive pun on Tudor/Sudor.

- 78 But that the dread of something after death,
 ~ **But that the dread** [(L) *vereri*: ‘fear’, wp *Vere*; (L) *reveri*: ‘to stand in awe of, to feel dismay in the face of’] **of something** [wp some + thing, (L) *mers*: ‘article’, likely alluding to Sommerset] **after** [(L) *succedere*: ‘to come after, or in place of’] **death** [(L) *mors*], ~
 ~ *But that the re-Vere-ing of Somers succeeding Mors*, ~
 ~ *But that the re-Vere-ing, of some commodity succeeding Mors*, ~
- 79 The undiscovered country, from whose born
 ~ **The undiscovered** [(L) *inreptus*: wp *in-reportare*: ‘to carry (bear) back’, ‘to bring back home as a victor’] **country** [(L) *patria, patrius*: ‘property inherited from one’s father’], **from whose born** [wp borne/born, alluding to his Sommerset’s re-engineering of Oxford’s birth and the miscarriage of his identity] ~
 ~ *The miscarried inheritance, from whose birth* ~
- 80 No traveler returns, puzzles the will,
 ~ **No traveler** [wp *wanderer*, (L) *error*: ‘heir-Or’] **returns** [(L) *referre*: wp *re-ferrum*: returns to iron, make *dure*, referring to (Welsh) *Tudur, Ty-dur*: Hard House, House of Steel; alt. return, (L) *remeare*: wp *re*: ‘again’ + wp *meare*: (E) sea, mere], **puzzles** [Ib ‘To cause (someone) to feel confused or perplexed’] **the will** [(L) *legare*: ‘bequest, will’; alt. will: (L) *mos, moris*: ‘will, humour, inclination’], ~
 ~ *No Heir-Or Seas again, perplexes the Will*, ~
- 81 And makes us rather bear those ills we have
 ~ **And makes** [(L) *facere*, (Fr) *faire*: metonym ‘to do, to make’] **us rather** [(L) *potius*: ‘more, preferably’] **bear** [(L) *perferre*: ‘endure’, ‘to carry through’] **those ills** [(L) *malus*: ‘evil’] **we have** ~
 ~ *And makes us prefer to en-Dure those evils we have* ~
- 82 Than fly to others that we know not of?
 ~ **Than fly** [wp (L) *volo, volare*: ‘to fly’, (L) *volo, velle*: to be willing] **to others** [(L) *diversus*: wp de Vere (Oxford), as unrelated in blood to St. More/Seymour] **that we know** [(L) *cognoscere*: ‘recognize’] **not** [wp naught, (L) *nihil*: ‘nothing’] **of?** ~
 ~ *Than Will to de-Veres that we recognize naught of?* ~

Once More:

- 76 ~ *Who would Leicester bear,*
To grunt and sweat under a Vere-y life,
- 78 *But that the re-Vere-ing of Somers[et’s] succeeding Mors*, ~
The miscarried inheritance, from whose birth ~
- 80 *No Heir-Or Seas again, perplexes the Will*, ~ **Will**, (L) *mos, moris*: ‘humour, inclination’
- 82 *And makes us prefer to en-Dure those evils we have* ~
Than Will to de-Veres that we recognize nothing of? ~

Hamlet is famously beset with indecision. As it turns out, a great tide in the affairs of state will sweep him to his grave without ever having to truly take vengeful action. Tardy self-defense supplants the oath to avenge his father’s murder.

Marriage in Tragedy

The ‘marriage’ of the writer’s antithetical identities brings about the death of both. The marriage of ROMEO and JULIET, of OTHELLO and DESDEMONA, the intended marriage of HAMLET and OPHELIA, and the *de facto* marriage of ANTONY and CLEOPATRA, all precipitate annihilation. The two contending political ‘Houses’ therein represented—the Houses of Tudor and Dudley—cannot live in lasting harmony. Yet each spouse is inseparable from the other, and when one dies, the mate will follow.

Nothing in literature is more starkly pathetic than OTHELLO's realization he has murdered his wife and attendant spirit — what we recognize as the figurative characterization of his 'other half':

OTHELLO *Othello* V.2 96-8

96

What's best to do?

If [Emilia] come in, she'll sure speak to my wife.

(she) Emilia, < (L) *aemulus*: 'a rival'

98 My wife! my wife! what wife? I have no wife.

The writer speaks of the loss of the *Dæmon*—the (L) *Mollis Aer* (*wp* 'soft heir', the less heritable heir), or (L) *mulier* (woman)—within himself, but it plays equally true in a dramatic reading. Therein lies Shakespeare's artistic strength: he is truly sick at heart. Grief at the loss of the beautiful spirit that guides his life pours into his words.

The question of a marriage between Princess Elizabeth and Lord Admiral Thomas Seymour is repeatedly raised in the Canon; and this is the likely source of the association in the artist's mind between marriage and death. We've noted an important quote concerning this in the short sketch on Elizabeth (see p. 44). Here are a few more from Hamlet:

Hamlet III.1 142-49 "I say we will have **no more marriage**. (see p.44).

Hamlet III.2 321 — "O wonderful son, that can so 'stonish a mother!" 'stonish, *contr.* (L) *marmor*: Seamour

Hamlet IV.1 183 — "Pinch wanton on your cheek, call you his **mouse**," mouse, (L) *muris*

Wit

*"Nor Fire, nor cank'ring Age, as Naso said,
Of his, thy wit-fraught Booke shall once invade.*

(L. Digges. *TO THE MEMORIE...* First Folio preface, 1623)

How is it that 'Shakespeare'—a body of literary compositions almost entirely devoted to verbal Wit—can have attracted so little study as to the nature of that Wit?

This essay posits Shakespeare is always witty. When writing of the most tragic and gloomy events, his characters may appear earnestly grave, but clever Wit can be found in the words. It must be that way; he presents two tales together, and that structure cannot be achieved without a mercurial dexterity of language. You may believe this because those who prefaced the early Folio printings with dedicatory epistles, poems, and eulogies, tell us it is so.

Our writer finds it impossible to remain mirthless at the absurdities of his life. In a sense, the words of Shakespeare have a witty kind of super integrity. At foundation, they are only too 'hard'—too dur, to dare, too deer, too door, too dure ... Tudor if you will—and may be understood so with confidence; but on the surface the words are 'soft', tender, (L) *mollis*, *tener*, *submissus*; (Fr) *tendre*, *soumis* — easily bent to the will of others. His twisted form of speech artistically recapitulates the writer himself.

wit: *8a* 'That quality of speech or writing which consists in the apt association of thought and expression, calculated to surprise and delight by its unexpectedness; ... with reference to the utterance of brilliant or sparkling things in an amusing way. (*OED*)

Wit should be surprising to the listener. An example is STEPHANO's delight at the wit of TRINCULO in *The Tempest* (see p.175); it causes him to repeat a punch-line. When we hear something amusing we want to hear it again, and this is a facet of Shakespeare. He repeats for entertainment, but even more, he repeats for emphasis. The essence of his witty *Invention* is found in forms of repetition — a scheme of metonymy and kennings that appears extensively throughout. He re-phrases, names again, divides the subject in two, explores antithesis, and more; these are all favorite devices. When you read Shakespeare — see double, think double. To—too—two—Tu.

Wit is the quality mentioned more frequently than any other in the dedicatory poems to Shakespeare's *First Folio* and in commentaries about him from that period. Wit is a broad term infrequently used today. We shouldn't think that it necessarily means that Shakespeare was a great

humorist—though, of course, he could be very funny. ‘Shakespeare’ was extraordinarily good at divergent thinking. His word associations run the gamut of polysemy, and he can apply them faultlessly.

The more you study words, the more you sense how inventive has been our collective creativity in the course of time. The most unexpected links are often found when regarding the full list of variations lumped under a single dictionary heading. But to find a writer exercising his imagination through that full list staggers the mind and makes for endless entertainment.

humor: (*OED*) 9a ‘The ability of a person to appreciate or express what is funny or comical; a sense of what is amusing or ludicrous.’

The great body of Shakespeare is clever, quick, and sharp; but above all, he writes with political purpose. Wit is central to that purpose. So excellent was Shakespeare’s Wit, and so fundamental is Wit to the reading of it, that Ben Jonson asserts there is no great playwright of antiquity to compare with him:

[Nature] “will vouchsafe no other Wit.

The merry Greek, *tart* Aristophanes, **merry**, *wp mer*, (*Fr*) *mer*: ‘sea’ + -y, *suffix*: ‘having qualities of’
Neat Terence, *witty* Plautus, now not please;

To the memory of my beloved, The AUTHOR, Mr William Shakespeare

► Note how Ben Jonson has punned on the surnames of our writer in the adjectives describing his classical forebears:

merry = Sea-ish, Mer-ry (*Fr*) *mer*, (*E*) *mere*;

tart, tarte: *anagram* Te-tar = Tudor, (*L*) *amarus*: ‘sour’;

Neat = ‘an ox or bullock’.

Put them together. We find Oxford-Tudor-More. Jonson is following Shakespeare’s Method. He has modified the names of great Greek and Latin writers with Oxford’s qualities, not the reverse.

The Moor’s Trap — Sea-More?

Wit can be difficult to find, but once found, becomes indelible on the mind. We discover Shakespeare’s tireless effort in virtually every line. “Every word” of ‘Shakespeare’ (*O/S*) does almost tell us something of his several names. First among the names is St. More — Seymour — and our Moor uses wit to ‘catch’ his Moorish mother by her conscience:

Sonnet 55

CLAUDIUS *Hamlet III.2 232-3*

What do you call the Play?

HAMLET

The Mouse-trap: Marry how? Tropically ...

~ **The Mouse** [(*L*) *muris*: ‘mouse, rat’, *wp* More’s]-**trap** [(*L*) *laqueus*: *wp* (*E*) *aqueous*, (*I*) *aqueus*: ‘abounding in water, moist’, watery, (*L*) *aqua*: ‘the sea’]; **Marry** [*wp* (*L*) *mare*: ‘the sea’] **how** [(*L*) *quomodo*: ‘in what manner’, (*L*) *moris*: ‘regular practice’, ‘ways, conduct, mores’]? **Tropically** [*rhetoric* (*L*) *tropus*, (*Gr*) *τροπος*: ‘figure of speech’, ‘turn, way, manner’, hence (*L*) *tropos* varies slightly upon manners, (*L*) *moris*, *mores*.]... ~

~ **The Moor’s Sea: Mare-more? Mannerly ...** ~

~ **The Moor’s Sea: Sea-more? Moorishly ...** ~

It often seems a conceit that Shakespeare is funny. On the surface, *i.e.* from a superficial reading of text, he’s not very good at making people laugh. Watch audiences closely and you’ll see they laugh at action not words. ‘Shakespeare’ defies quick understanding. It is directors and actors who know how to get laughs. You might say: people react to the ‘dumb show’—they react to a polished stage production that is almost fully a later accretion—rather than to the original script. Things may have been different in the quick-witted 16th century, but we doubt it was different enough. A decline in the popularity of Oxford’s works in the century following his death is likely lost topical currency. His rediscovery in the mid-18th century was more due to the refined staging of his plays than to an understanding of his words. Much of

the wit passes unremarked because it is subtle indeed — and pervasive such that little stands proud of the rest. Yes, there are hidden gems of wit that will curl your toes. Even still, the writer often uses double-entendre to imply a sexual jest such that you will miss an important political and existential connection:

Sonnet 135

Who ever hath her wish, thou hast thy Will,
 2 And **Will** to boot, and **Will** in over-plus.
More than enough am I that vex thee still,
 4 To thy sweet will making addition thus.
Wilt thou, whose **will** is large and spacious,
 6 Not once vouchsafe to hide my will in thine?
 Shall will in others seem right gracious,
 8 And in my **will** no fair acceptance shine?
 The sea, all water, yet receives rain still
 10 And in abundance addeth to his store;
So thou, being rich in **Will**, add to thy **Will**
 12 One will of mine to make thy large **Will** more.
 Let no unkind , no fair beseechers kill;
 14 Think all but one, and me in that one Will.

We've marked significant words in this Sonnet, including several so important to the Shakespeare Canon we have included them in the **Glossary** (see p.352). This selection is a 'Proof' or Counsel to the reader, where critical information on the writer's identity is spelled out in rhetorical devices that, once explained, command our attention. Yet, because commenters have misunderstood it completely, it has been the source of much speculation about the writer's sexuality and raises questions of censorship. Review a passage of introductory material from Shakespeare's **sonnets.com** by Oxquarry Books, Ltd., Oxford, UK:

"This and the following sonnets ring the changes on the potential bawdy connotations of one word, 'will'. Commentators have identified six or seven relevant meanings (not all of them bawdy). Any reader of the two sonnets (this and the following one) soon realizes that the hidden meanings are of greater importance than the surface meaning. In fact the obvious signification of will as 'volition, desire, intent' is often suppressed entirely, and a straightforward reading of the poem, bypassing or ignoring all the bawdy puns, **tends to produce nonsense**. One therefore has to be aware of these other meanings to make sense out of apparent nonsense."

The entire poem turns on the meaning of **Will / will**; but let's not overlook the obvious signification of **will** as 'volition, desire, intent'. What happens when we transpose (E) will, to (*Latin*) *mos, moris, mores, more*?

(*Latin*) *mos, moris* [etymology dubious; perhaps root ma-, measure], hence 'manner, custom, way, etc', 'self-will, humour' (Lewis & Short. *A Latin Dictionary*, 1879), including various forms: (*L*) *more, mores*.

We find **Will / will** rotates on the metonyms **More / more**, representing the writer as the St. **Maur** heir to Tudor. This is surely an example true to the writer's counsel:

"That every word doth almost tell my name." (*Sonnet 76.7*)

Sonnet 135 is a study in **More**, with all instances of **Will** resolving into definitions, colloquial phrases, and historical information, once we make that playful substitution. The polysemic potential of **will** is unleashed into authentic readings rather than bawdy metaphor.

Sonnet 135

- 1 Who ever hath her wish, thou hast thy Will,
 ~ **Who** [(L) *uter*: 5 ‘which of two’, *II*. ‘whichever of two’; with possible anagram ~ *tuter* ~] **ever** [metonym ever / E.Ver] **hath her wish** [(L) *velle*, *wp vel*: ‘or’, (L) *aureum*, the golden element of Tudor and St. Maur.], **thou** [(L) *tu*] **hast** [(L) *porto*: ‘carry, bear’, have] **thy** [(L) *tuus*, *timesis* An element of Tudor.] **Will** [(L) *moris*, *more*; *wp surname* More.]. ~
 ~ **Which E.Vere hath her Or, Tu-d’Ors thy More,** ~
- 2 And Will to boot, and Will in over-plus.
 ~ **And Will** [(L) *moris*, *more*; *wp surname* More.] **to boot** [(L) *ultra*: ‘to the further, beyond’, more.], **and Will** [(L) *moris*, *more*; *wp surname* More.] **in over-plus** [(L) *plus*: *Aa* ‘An additional or extra quantity’]. ~
 ~ **And More beyond, and More in addition.** ~
- 3 More than enough am I that vex thee still,
 ~ **More** [(L) *moris*, *more*; *wp surname* More.] **than enough** [(L) *sat*, *satis*: ‘sufficient, satisfactory’; (L) *haereo*: ‘to sit’, *wp heir*] **am I** [(L) *sum*] **that vex** [(L) *mordere*: ‘vex, mortify’] **thee still** [(L) *immutus*: ‘motionless’, ‘steadfast, firm’, *wp (L) durus*, (E) *dure*], ~
 ~ **More than heir am I that mortify thy Dure,** ~
- 4 To thy sweet will making addition thus.
 ~ **To thy sweet** [(L) *sequentia*, *suita*: ‘that which follows, the sequence’] **will** [(L) *testamentum*: ‘A last will or testament’; *alt. (L) mos*, *moris*, *more*: ‘self-will, ‘according to the will or humor of another’] **making** [(L) *facere*, *faciendi*] **addition** [(L) *adjectio*: ‘an adding to, addition’, more; *alt. (E) addition*, 5 ‘heraldry A device added to a coat of arms as a mark of honor; opposed to abatement, or diminution’] **thus** [(L) *sic*, (E) *so*]. ~
 ~ **To thy succeeding testament making more-so.** ~
- 5 Wilt thou, whose will is large and spacious,
 ~ **Wilt** [(E) *will*: ‘to be willing’, (L) *velle*, *wp vel*: ‘or’] **thou** [(L) *tu*], **whose will** [(L) *mos*, *moris*, *more*: ‘self-will, ‘according to the will or humor of another’] **is large** [(L) *amplus*: ‘large, spacious’, (L) *amplius*: ‘more, further’] **and spacious** [(L) *amplus*: ‘large, spacious’, (L) *amplius*: ‘more, further’], ~
 ~ **Wilt thou (Tudor), whose ‘self-more’ is more and more,** ~
- 6 Not once vouchsafe to hide my will in thine?
 ~ **Not once** [(L) *semel*: ‘but once, no more than once’] **vouchsafe** [(L) *concedere*: 3 ‘to grant, concede, allow’] **to hide** [(L) *abdere*: *transf.* ‘to hide, conceal’] **my will** [(L) *testamentum*: ‘A last will or testament’] **in thine** [(L) *tuus*]? ~
 ~ **Not once allow to conceal my more in thine?** ~
- 7 Shall will in others seem right gracious,
 ~ **Shall will** [(L) *moris*, *more*: ‘self-will’] **in others** [(L) *diversus*, *alius*] **seem** [(L) *videri*: ‘To see with the minds eye’, ‘to perceive, mark, discern, understand’] **right** [(L) *vere*: *wp metonym Vere*] **gracious** [(L) *propitius*: ‘favorable, well-disposed, kind’, (E) *propitius*: ‘gracious’, ‘merciful’], ~
 ~ **Shall more in deVeres seem verily mer-sey-ful,** ~
- 8 And in my will no fair acceptance shine?
 ~ **And in my will** [(L) *moris*: ‘self-will’] **no fair** [metonym (*It*) *fare*, (L) *facere*: ‘to do’, *wp Tu-d’o[h]*] **acceptance** [(L) *acceptio*] **shine** [(L) *aura*: ‘the air, a breath of air’, ‘a bright light, gleam, glittering’, *wp heir*.]? ~
 ~ **And in my More, no Tudor acceptance heir?** ~
- 9 The sea, all water, yet receives rain still

~ **The sea** [(L) *mare*; (Welsh) *mor*], **all** [(L) *totus*, *wp* to do[h], Tudor.] **water** [(L) *aqua*: II ‘water’, A ‘The sea’, D ‘rain’], **yet** [(L) *tamen*: ‘nevertheless’] **receives** [(L) *capere*: ‘to take possession of, enter into’] **rain** [(L) *pluvia*, *wp* *regnum*: ‘kingly government’, (E) reign] **still** [(L) *mors*; opposite of (E) quick: ‘alive’] ~
 ~ **The More, Toda[h] More, nevertheless accepts mors reign** ~

10 And in abundance addeth to his store;

~ **And in abundance** [(E) abundant, (L) *amplus*, *amplius*: ‘more’] **addeth** [(E) more, v.2 1 ‘To augment’, 2 ‘To grow, increase’; (E) *1a* ‘To put in as an additional element’] **to his store** [(E) *6a* ‘a treasure’, *7c* ‘accumulated resources’]; ~
 ~ **And in riches adds more to his treasure;** ~
 ~ **And in riches mores his treasure;** ~

11 So thou, being rich in Will, add to thy Will

~ **So** [(E) *adv.*, *conj.* 1 ‘In the way or manner described’, in the same manner.] **thou** [(L) *tu*, *timesis* Tu-dor], **being** [(L) *sum*] **rich** [(L) *ferax*, *wp* *ferreus*: ‘made of iron’, (Welsh) *Ty-dur*: ‘house of iron’, hard house.] **in Will** [(L) *moris*, *more*; *wp* *surname* More.], **add** [] **to thy** [(L) *tuus*: ‘your’] **Will** [(L) *moris*, *more*; *wp* *surname* More.] ~
 ~ **More Tu, being Dure within More, mores thy More** ~

12 One will of mine to make thy large Will more.

~ **One** [(L) *unus*] **will** [(L) *moris*, *more*: ‘self-will’] **of mine** [(L) *meus*] **to make** [(E) *fare*: *6b* ‘a proceeding, action; ‘doings’; (It) *fare*, (L) *facere*: ‘to make, do’, *wp* Tудо(h)] **thy large** [(L) *amplus*, *amplius*: ‘more’] **Will** [(L) *moris*, *more*; *wp* *surname* More.] **more** [(E) *more*: *adj.*, *adv.*, *n.*3 *1b* ‘Greater in number, duration’]. ~
 ~ **One more of mine to fare thy more More more.** ~

13 Let no unkind, no fair beseechers kill;

~ **Let no unkind** [(E) 2 ‘Not of one’s own people; foreign, alien, unfamiliar’; (L) *abhorrens*: ‘incompatible, averse’, *wp* a-boar-ent (de Vere).], **no fair** [*wp* (E) *fare*: ‘to-do’(r), Tudor.] **beseechers** [(L) *supplex*: ‘a humble petitioner’] **kill** [(L) *mortificare*: ‘to kill’, ‘to mortify’]; ~
 ~ **Let no a-Boar-ent, no Tudor suppliant mortify;** ~

14 Think all but one, and me in that one Will.

~ **Think** [(L) *credere*: 2 ‘to believe a thing.. as true’] **all** [(L) *totus*, *wp* two-d’ors] **but** [(L) *modo*: ‘only’] **one** [(L) *unus*, hence One-d’Or], **and me in that one** [(L) *unus*] **Will** [(L) *moris*, *more*; *wp* *surname* More.]. ~
 ~ **Believe Two-d’Ors only One-d’Or, and me in that One More.** ~

Once More: **Sonnet 135**

~ **Which E.Vere hath her Or, Tu-d’Ors thy More,**
 2 **And More beyond, and More in addition.**
More than heir am I that mortify TyDure,
 4 **To thy succeeding testament making more-so.**
Wilt thou (Tudor), whose ‘self-more’ is more and more,
 6 **Not once allow to conceal my more in thine?**
Shall more in deVeres seem verily mer-sey-ful,
 8 **And in my More, no Tudor heir accept?**
The More, Toda[h] More, nevertheless accepts more reign
 10 **And in riches adds more to his treasure;**
More Tu, being Dure within More, mores thy More
 12 **One more of mine to fare thy more More more.**
Let no a-Boar-ent, no Tudor suppliant mortify;
 14 **Believe Two-d’Ors only One-d’Or, and me in that One More.** ~

Wit and Repetition — Resolving Identity

In truth, you will not be able to understand Shakespeare's words without discovering his hidden identity — the hidden *Mare* and the hidden *More*. Even passages that appear *non sequitur* will be found relevant. Repetition marks the true subject, and clever Wit plays with meaning. In the following passage, we find ROMEO representing an inverted 'MORE-O', a "frank"/(*L*) *verus*, conversion of More. He is Oxford (de Vere), and JULIET is St. More; the two must be 'married' for the writer to become 'whole'. He uses emphasis to tie the definitions of **Sea** and **More** together—sea, bounty, boundless, deep, more—and to exclude **Vere** as a thing apart — twisted, or turned back upon itself (*L. versus*):

ROMEO *Romeo and Juliet* II.2 131-35

Wouldst thou withdraw it? For what purpose, love?

love, (*L*) *amor*

JULIET

But to be frank and give it thee again.

frank: 'sincere', (*L*) *verus*, *wp* Vere

And yet I wish but for the thing I have.

JULIET is the thing — a 'More. **thing**, (*L*) *res*: 'matter'

My bounty is as boundless as the sea,

bounty, (*L*) *largus* **boundless**, (*L*) *immensus* **sea**, (*L*) *mare*

My love as deep; the more I give thee,

love, (*L*) *amor* **deep**: *n.3* 'The deep sea'

The more I have, for both are infinite.

infinite, (*L*) *immensus*, *mare* ('the sea', Cicero)

The thing possessed by JULIET is **More**. **Bounty**, as (*L*) *largus* or *amplus* (*comparative: amplius*), is **More**; **boundless**, as (*L*) *immensus* or *mare*, is **More**; the **sea**, as (*L*) *mare* is **More**; the **deep**, as (*L*) *mare* is **More**; **infinite**, as (*L*) *immensus*, is **More**; even **More** is **More**. In this manner 'Shakespeare' constructs his memorial, stone by stone, pier by pier, *mole* by *mole*, of (*L*) *marmor*: 'marble'. ROMEO, a converted or corrupted More-O, is mentioned, but is not given the same treatment as the writer's true name.

In the following lines, HAMLET seems lost in thought and doesn't respond to news from POLONIUS, or so you might think. Again, repetition tells us both the character's and the writer's identity:

POLONIUS *Hamlet* III.2 374-382

374 My Lord; the Queen would speak with you, and presently.

~ **My Lord** [*wp* (*L*) *dominus*; *timesis* surname **Do** + *minus*: (*L*) *parvus*, *minor*: 'inferior', lesser.]; **the Queen** [(*L*) *regina*; *i.e.* historical Elizabeth I, masked as Gertrude.] **would** [*wp* wood] **speak** [(*L*) *for*: 'to speak, say'] **with you** [(*L*) *Tu*], **and presently** [(*L*) *mox*: 'thereupon': 3 'On that subject or matter; *wp* (*L*) *mos*, *moris*: 'the manner', 'more'; *wp* (*L*) *brevis*: 'shortly', likely referring to *timesis* **Sey** and **Tu** in this line.]. ~

~ **My Do-Minus; the Queen would Sey with Tu, and More-ly.** ~

HAMLET

375 Do you see yonder cloud? that's almost in shape like a Camell.

~ **Do** [*timesis* (*It*) *fare*: 'to do'] **you** [*timesis* (*L*) *Tu*] **see** [*wp* *timesis* **Sey**] **yonder** [*adj. B.1a* 'more distant'; *adv. A.1a* 'over there'] **cloud** [~ *anagram* dudley; *n.9a transf.* 'Anything that obscures or conceals']? **that's almost** [(*L*) *ferē*: 'nearly'; *wp* fairly.] **in shape** [(*L*) *forma*: 'shape'; *transf.* 'manner', more.] **like** [(*L*) *similas*: 'similar'] **a Camel** [*wp* (*L*) *camela*: 'A female camel', and (*L*) *camilla*: 'A maid of unblemished birth and character'; the spelling of Camell is intermediate between (*L*) *camela* and *camilla*.]. ~

~ **Tu-Do[r] See that Cloud over t' heir? that's fair-ly in More like a Virgin.** ~

POLONIUS

376 By the Misse, and it's like a Camell indeed.

~ **By the Misse** [*wp* (*eccl. L*) *missa*: 'mass', and *misse*, *mistress*, (*L*) *magistrissa*: 'A woman who has charge of a..young person'; hence, what appears an emphatic assertion or a mild oath: "By the Mass", is actually referring back to Queen Gertrude, Hamlet's mother; the discussion between Polonius and Hamlet follows the 'cloudy' subject of the Queen, in life, a Miss, an unmarried woman.], **and it's like** [*adj.3* 'Similar or identical to something of the same kind previously mentioned'] **a Camell** [*wp* (*L*) *camela*: 'A female camel', and (*L*) *camilla*: 'A maid of unblemished birth and character'; the spelling of Camel is intermediate between (*L*) *camela* and *camilla*.] **indeed** ['in action', in the act of doing.]. ~

~ *By the Mistress, and it's like a Maiden in the act.* ~

- ‘The Virgin Queen’ is the Mistress of our fortunate/unfortunate writer.

HAMLET

377 Methinks it is like a Weasel.

~ **Methinks** [*v.a* ‘It seems to me’] **it is like** [*adj.3* ‘Similar or identical to something of the same kind previously mentioned’] **a Weasel** [(*L*) *mus*, *muris*: ‘mouse’, ‘The ancients included under this name the rat, marten, sable, ermine’, *wp* More, Moor; with double-meaning *weasel*: *n.7* ‘An equivocal statement or claim; ambiguous, quibbling’; Of persons: using evasive words.]. ~

~ *It seems to me it is like a Muris.* ~

POLONIUS

378 It is back’d like a Weasel.

~ **It is back’d** [*wp* (*L*) *dorsum*, as verb (E) *v. dorse*, back: 3 ‘To form the back of, lie at the back of’ (E) *III. 10a* ‘To mount on the back of’, attested to *Venus and Adonis*, 1594; allowing for double-entendre with *III. 11* ‘To cover (used of animals in copulation’ 1658); likely council on the arrangement of *dorsum muris* ~ ‘sum-dor si-mur’] **like** [*adj.3* ‘Similar or identical to something of the same kind previously mentioned’] **a Weasel** [(*L*) *mus*, *muris*: ‘mouse’, ‘The ancients included under this name the rat, marten, sable, ermine’, *wp* More, Moor; here again, we find an implied Mur-ishness in the Queen that raises the question of a secret marriage between Th. Seymour and Elizabeth Tudor.]. ~

~ *It is sum d’Or like a Si-Mur.* ~

HAMLET

379 Or like a whale?

~ **Or** [*timesis* *Or*, the second syllable of Tudor and Seymour; the element of ‘gold’ in the royal family, as in Edward VI.] **like** [*adj.3* ‘Similar or identical to something of the same kind previously mentioned’] **a whale** [(*L*) *cetus*: If pronounced with a soft *C*, *timesis*, *wp* Sea-Tus; ‘Any large sea-animal, a sea-monster’ (Lewis and Short), ‘particularly a species of whale’, *wp* A person from Wales?]. ~

~ *Or, the Same as a Sea-creature?* ~

- HAMLET tests POLONIUS with similarities and exact likenesses. Hamlet identifies the *Or* (gold) in the *Mus* who might “mount” a spotless Virgin, or at least rearrange her name.

POLONIUS

380 Verie like a whale.

~ **Verie** [*wp* Vere-y] **like** [(*L*) *similas*: precisely ‘like’] **a whale** [(*L*) *cetus*: ‘Sea-monster’; *transitive* (*MFr*) *monstrer*: ‘pretender, claimant’; (*L*) *porcus marinus*: ‘the sea-hog, porpoise’, or (*L*) *verres marinus*.]. ~

~ *Vere-y, like a Sea-pretender.* ~

~ *Vere-y, like a Tu-Sea.* ~

- POLONIUS now corrects HAMLET’s mistake in the previous line: no, not ‘Or’ like a whale, but Vere-y like a whale — two different bloodlines from the Same-Ore.

HAMLET

381 Then will I come to my Mother, by and by:

~ **Then** [*adv. I.1a* ‘At that time’] **will I come** [(*L*) *accedere*: ‘to enter upon work’, ‘to begin public life’; ‘to approach’; (E) accession: *n.9* ‘The attainment..of an office of rank or power, esp. that of monarch’] **to my Mother** [*i.e.* Queen Elizabeth], **by and by** [*A.1b* ‘In order of succession’; *wp* by this or by that, ‘by hook or by crook: ‘by all or any means, fair or foul’]: ~

~ *At that time will I accede to my Mother, by one means or another:* ~

- HAMLET is not fooled ... nor is Oxford. Only by submitting himself to the rule of Wm. Cecil, and by agreeing to the entailed role of de Vere, will he accede to the throne.

One of the most difficult tasks in writing an essay on Wit is to refrain from using the same sort of wit by way of explanation. Humor can be a technical subject, and certainly self-deprecation requires the reader to know the object well, or else the humor will be lost. Sly Oxford explains it much better in the mouth of FALSTAFF, that most corpulent collection of Wits ever crammed into a “compounded Clay-man” — verily, a dauber: ‘one who makes a false show’ and a many-voiced production within a single author. (see **Pseudonyms—Allonyms**, p.256).

FALSTAFF *The Second Part of King Henry the Fourth 1.2 6-10*

6 Men of all sorts take a pride to gird at me: gird, (Fr) *railler*: ‘To jest or gibe; wp (E) real: ‘Of the king’
 the brain of this foolish compounded Clay-man is not able clay, (Fr) *argile*: wp R-guile, R-wile
 8 to invent anything that tends to laughter, more than I (1.9) invent, wp (Fr) *inventer*: ‘into heir’
invent, or is invented on me. **I am not only witty in myself**, witty: (Fr) *amusant*
 10 **but the cause that wit is in other men**. other: (Fr) *autre*, wp *re*: ‘twice’ + (L) *aut*: ‘or’ men, (L) *vir*

As FALSTAFF is the source of Wit in others, let ‘Shakespeare’ help us learn to think wittily about things. He couches a more pleasant world in mirth and merriment. Far from being frivolous, this kind of wit helps adjust our attitude. Though it be *Moria* (as Erasmus calls it), it is a pleasant foolishness.

I know what readers may say: “This is not what Shakespeare meant—this is purely ‘Ox-Seymour-an’ imagination run amok.” And for that we thank them. That they might even think it possible flatters us no end. But alas, our great writer has supplied the template. We are only as creative as the artist working with paint-by-numbers — he gave the pattern and we ‘color’ the page as advised. We the readers put back what was removed by the writer to avoid state censorship. To discover his Monument requires some Wit, but any reader can do as much whether one is a poet or a farmer. All you really need is the desire to understand your language a little better.

Repetition in the Dedication to *The Rape of Lucrece*

The dedications to the early Folio Editions of ‘Shakespeare’ are of singular importance to the reader, as are the AUTHOR’S own dedications to *Venus and Adonis* and *The Rape of Lucrece*. They tell us the identity of the writer, why his works are “tongue-tied”, and that he wills his (Welsh) Tudur-Seint Mawr name to Henry Wriothesley, 3rd Earl of Southampton. Evidently, Southampton was Oxford’s son. From this we understand the true significance of his Art — within is his testament and all he bequeaths:

TO THE RIGHT HONORABLE HENRY WRIOTHESLY

“VVhat I have **done** is **yours**, what I have **to doe** is **yours**,
 being part in **all** I have, devoted **yours**. **VVere** my **worth greater**,
 my **duety** would **shew greater**, meane time, as it is, it is bound
 to **your** Lordship; To whom I **wish long** life **still** lengthned with
all happinesse.”

Your Lordship in **all duety**,

William Shakespeare.

Simple repetition of the writer’s names establishes a pattern of emphasis common to all ‘Shakespeare’. **Done** and **to do** stand for the (Welsh) surname **Tudor**, Tudu(r), often played upon as (Fr) *faire*: ‘to do’. **Yours**, repeated three times, gives us the ‘golden-Or’ particle; twice, or two-d’**our** for Tud’**or**, and one-d’**our** for Seym-**our**; the **y-**, *prefix* likely represents *la* ‘Designations of persons related by birth, family, etc.’ The word **greater** is repeated twice and represents the (Welsh) *mawr*: ‘great, greater’; “Shew”, show, qualifies the (Welsh) *sieu*, and approximates the sound of (Welsh) *seint* — as in *St. Maur*. **Duety**, duty, repeated twice is an anagrammatic treatment of Ty-du(r), Tudur, ‘House of Dure’, or ‘Hard House’, as found in *King Lear* (III.2 61-4). **All** allows wordplay on (Latin) *totus*: ‘all’, and *Totus* on Tudu(h)s/Tudor with a non-rhotic ‘r’. **Your Lordship**, represents Southampton — **your** likely binds him to **Tudor** and **Seymour** within the writer’s rhetorical scheme. **Were** and **worth** play on the **Vere** name and **Vere-th**, with V being

Heminge and Condell “*Shakespeare’s wit can no More lie hid ...*”

The reader of Shakespeare delves the writer to his root. Listen carefully to his friends John Heminge and Henry Condell ... they have something to tell us before we begin:

To the great Variety of Readers

“... 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 could be lost**. Read him, therefore; and again, and again: And if then you do not like him, surely you are in some manifest danger, not to understand him. (Preface to First Folio, John Heminge, Henry Condell)

Let this be the deepest admonition to you: The above under-lined clauses are not comparative, they are together a most important premise in a deductive argument. **If Shakespeare’s Wit without more lies hidden, then it will be lost**. *Something* there is in our writer’s Wit that must never **More** be named. Without understanding Shakespeare’s **More**, you cannot hope to truly understand his words.

Heminge and Condell do not refer to the readers “divers capacities” but to an objective ‘de Vere’s capacities’. They play with words in the manner of ‘Shakespeare’ (O/S). Perhaps Oxford wrote it himself:

your: *adj. B.1b* ‘Modifying a noun denoting someone or something with which..people have a less immediate or definite relation, as..a field of study.’ (OED)

It is the capacities of divers:

di-, *comb. form* ‘in the general sense ‘twice, double’ (OED) + **Vers**; wordplay de Vere’s, *i.e.* Two Veres, as we find in the title *The Two Gentlemen of Verona*.

It is particularly significant the name of Shakespeare is tied to Wit. A number of contemporary writers make this association. There is a subtle wordplay on the word **wit**: (L) *musa*: ‘Muse’, punning on (L) *mus*, *muris*: ‘a mouse or rat’, and (L) *mur*: ‘wall’, and playing on More and Moor. Even the writer’s father is called “old mole” — ‘old Sea-wall’ — senior Sea-Mure (*Hamlet* 1.5 165). **Wit** also involves a contrast between (L) *ingenium*, *ingenii*: ‘mental power, cleverness, genius’, ‘natural disposition’, and (L) *ingigno*: ‘implanted’, ‘not native’. The wordplay relies on the preposition in serving for both ‘into, towards’, but also ‘without’. In these opposite meanings, implied playfully in the word wit, is the dilemma facing our great writer: he is ‘by natural disposition ingenious’; but if an unnatural, implanted identity—No More—is allowed to supplant the true, he and his wit will be lost.

Shakespeare’s **More** was a danger to usurpers of the State. Certainly he was a terrifying threat to the status of a small group of influential nobles and ministers who enriched themselves at the expense of the monarchy and the populace of England, yet who derived their power from a Moor’s existence:

Hugh Holland “*The life yet of his lines shall never out.*”

Hugh Holland wrote a sonnet in the Preface to the First Folio: *Upon the Lines and Life of ... Shakespeare*:

1 Those hands, which you so clapt, go now, and wring

~ **Those hands** [*13b* ‘An artist..writer, etc., as the..originator of a work’; *wp* (E) workmen: (L) *opera*; *alt.* (L) *manus*], **which you so** [*metonym so*] **clapt** [(L) *plaudere*], **go** [(L) *meare*, *wp mere*: ‘sea’] **now** [*wp* (L) *modo*, *modus*: ‘more, manner’], **and wring** [*twist*, (L) *verso*, *versare*, *wp Vere-so*] ~

~ *Those artists, which you approve so, Sea-more, and Vere, ~*

2 You Britaines brave; for done are Shakespeares dayes:

~ **You Britaines** [(L) *Britannus*: ‘an inhabitant of Britain’, likely from (Old Welsh) *Priten*, *Prydain*, and (Welsh) *pryd*: ‘beauty’] **brave** [(L) *fortis*: ‘fort, strong’]; **for done** [(E) *fare*: ‘to go’, ‘to turn out’] **are** [*wp R(egius)*] **Shakespeares dayes** [*wp* (L) *dies*: ‘day’, (L) *sol*: ‘day personified’] ~

~ *You, Beau-fort; for Done R Shakespeare’s days: ~*

- 3 His dayes are done, that made the dainty Plays,
 ~ **His dayes** [wp (L) *dies, dius*: ‘day’, (L) *sol*: ‘day personified’] **are** [wp *R(egius)*] **done** [past (E) do, the root of ‘to do(r)’], **that made** [(L) *facere, (It) fare*] **the dainty** [(E) ‘delightful, pleasing’; (L) *dignus*: ‘worthy, beautiful’] **Plays** [(L) *fabula*: ‘narrative, account’], ~
 ~ **His sons-R Done, that made the worthy narratives,** ~
- 4 Which made the Globe of heav’n and earth to ring.
 ~ **Which** [(L) *uter*] **made** [(L) *facere, (It) fare*] **the Globe** [(L) *orbis*, wp Two-d’Or] **of heav’n** [wp (L) *caelum*: ‘the upper air’ (heir).] **and earth** [wp (L) *solum*: ‘base, soil, sole’] **to ring** [(L) *resonare, personare*. ~
 ~ **Which turned the sole heir of Tudor to re-Son-ate.** ~
- 5 Dry’d is that vein, dry’d is the *Thespian* Spring,
 ~ **Dry’d** [(L) *aridus*: ‘withered’, 3 ‘barren’, wp R’dies.] **is that vein** [(L) *arteria, vena*: ‘a vein of metals’, here, a seam of or ‘gold’ (Fr. *d’or*, L. *aurum*), **dry’d** [(L) *aridus*, wp R’dies] **is the Thespian** [< *Thespis*: ‘The traditional father of Greek tragedy’] **Spring** [(L) *Ver*, wp Vere], ~
 ~ **Barren is that Seam’Or, barren is the Tragic Vere,** ~
- 6 Turn’d all to tears, and *Phæbus* clouds his rayes:
 ~ **Turn’d** [(L) *convertere*: ‘to turn’] **all** [(L) *totus*, metonym Tudors] **to tears** [(L) *fletus*: ‘lamenting, mourning’], **and Phæbus** [*myth* Apollo, the Sun / Son.] **clouds** [(L) *obscurare*: ‘to darken, obscure’] **his rayes** [(L) *jubar*: ‘radiance, splendor’]: ~
 ~ **Converting Tudors to mourning, and the Son obscures his splendor:** ~
- 7 That corp’s, that coffin now besticke those bayes.
 ~ **That corp’s** [(L) *corpus, codex*: metonym ‘a book’], **that coffin** [(L) *arca*: ‘Ark’, ‘a safe, coffer’ ‘a cistern, reservoir’], **now besticke** [(E) ‘to cover, bedeck, adorn’; (L) *manere*: ‘to adhere to’, ‘to abide by’] **those bayes** [(L) *laurea*: ‘laurels’, ‘a laurel crown or garland’], ~
 ~ **The Book, that Ark, now adorns those laurels,** ~
- 8 Which crown’d him *Poet* first, then *Poets* king.
 ~ **Which crown’d** [(L) *coronare*] **him Poet** [(L) *poeta*: ‘a maker, producer’, doer, wp *timesis* (Tu-d’or), ‘author’] **first** [(L) *princeps, primus*], **then Poets** [doer, wp *timesis* (Tu-d’or)] **king** [(L) *rex*]. ~
 ~ **Which crown’d him d’Or prince, the d’Or king.** ~
- 9 If *Tragedies* might any *Prologue* have,
 ~ **If Tragedies** [(L) *tragoedia*] **might any Prologue** [(L) *prologus*: ‘a preface or introduction to a play’, preface: 4a ‘A preliminary or introductory event, action, etc.')] **have,** ~
 ~ **If Tragedies might any Precedent have,** ~
- 10 All those he made, would scarse make one to this:
 ~ **All** [(L) *totus*, wp *Tudo(h)s*] **those he made** [(L) *facere, (It) fare*: ‘to do, make’], **would scarce** [wp (L) *rarus*: two-d’R] **make** [(L) *facere, (It) fare*: ‘to do, make’] **one** [(L) *unus*] **to this:** ~
 ~ **All those he has done, would hardly do one to this:** ~
- 11 Where *Fame*, now that he gone is to the grave
 ~ **Where** [*homonym* Vere, Latin *V* pronounced as *W*.] **Fame** [(L) *fama*: ‘report, rumor’, report, wp *re*: ‘twice’ + *port*: ‘door’], **now** [(L) *iam*; *alt. modo*] **that he gone** [(L) *meo, meare*: ‘to go, to pass’] **is to the grave** [] ~
 ~ **Vere-Two-d’Or—I am that he, gone to the grave** ~
- 12 (Deaths public tiring-house) the *Nuncius* is,
 ~ (**Deaths** [(L) *mors*, wp (St.) Maur] **public** [(L) *publicus, communis*] **tiring-house** [‘a dressing room’; wp (Welsh) *Ty*: ‘house’ + ring, (L) *orbis*: wp two-d’or]) **the Nuncius** [‘message’] **is,** ~

~ (*Mores common Ty-dur House*) *the Message is*, ~

- 13 For though his line of life went soon about,
 ~ **For** [(L) *propter, ob*] **though** [(L) *quamvis*: ‘however much’] **his line** [(L) *stirps*: ‘lineage, stock, family’] **of life** [(L) *vita, anima*; (L) *aetas*: ‘lifetime’, *wp aetas*: ‘summer’] **went** [(L) *meo, meare*: ‘to go, to pass’] **soon about** [(L) *brevi*: ‘shortly’ + *fere*: ‘almost’, *wp* ‘fair’, (Fr) *faire*: ‘to do’; *alt.* ‘turned about’: (L) *circum*: ‘round about’, hence: *veered*, (L) *verso*: ‘to turn about’], ~
 ~ *For though his lineage quickly veered*, ~

- 14 The life yet of his lines shall never out.
 ~ **The life** [(L) *vita*: ‘state or period’] **yet** [*AI.Ia* ‘In addition, in continuing or repeating sequence’, *Ib* ‘one more’] **of his lines** [(L) *versus*] **shall never** [*wp* not ever, not E.Ver] **out** [*2a* ‘To reveal, disclose’], ~
 ~ *The More state of his verses shall not E.Ver reveal*. ~

Mr. Holland has deliberately obscured his message, but dictionaries have offered a way through:

- ~ *Those artists, which you approve so, Sea-more, and Vere,*
 2 *You, Beau-fort; for Done R Shakespeare’s days:*
His sons-R ne Do, that made the worthy narratives,
 4 *Which turned the sole heir of Tudor to re-Son-ate.*
Barren is that Seam’Or, barren is the Tragic Vere,
 6 *Converting Tudors to mourning, and the Son obscures his splendor:*
The Book, that Ark, now adorns those laurels,
 8 *Which crown’d him d’Or prince, then d’Or king.*
If Tragedies might any Precedent have,
 10 *All those he has done, would hardly do one to this:*
Vere-Two-d’Or—I am that he, gone to the grave
 12 (*Mores common Ty-dur House*) *the Message is,*
For though his lineage quickly veered,
 14 *The More state of his verses shall not E.Ver re-veal*. ~

Where Tudor... the Message is. What is the thrust of Mr. Holland’s counsel? The true St. More ‘tragedy’ is the precedent for Shakespeare’s tragedies. The works do not properly relate to a life of the de Vere bloodline — ~ *his verses shall not E. Vere reveal*. ~ This poem is a riddle. The **All + Most** of the writer is **More + Ever**. Any reader may refer to the Latin and French meanings of words to solve wordplay and riddles; however, it will save time for the student to memorize the few important metonyms and kennings used by Shakespeare, and by his editors and admirers, to obliquely identify the writer’s subject and Self (see: Glossary). **Renown**—(*Latin*) *Fama* and (*Middle French*) *renom*, (*v. renommer*)—plays on the literal meaning of Fame: ‘to name again’. Further, it puns on (*Fr*) *report*: ‘carrying forward’, following, and the construction *re + port* = Two-door.

This is the *Prologue* to Shakespeare’s *Tragedies*. His shamed identity was hidden at birth, and he re-created under another name. He was [St] Maur or Seymour, described as the All of of his being, but he lost Some to become E. Vere: Most. This chance event—a punishment meted to his parents—causes him endless grief. For ‘Shakespeare’ it is the tragic loss of his Heart or True Soul.

Ben Jonson

“**Thou art a Monument, without a tombe**” *To the Memory of ... Shakespeare* Ben Jonson
 (*OED*) *monumentum, monimentum*: (*classical Latin*) ‘commemorative statue or building, tomb, reminder, written record, literary work’

Ben Jonson tells us more about Shakespeare than anyone else — not all complimentary.

When the subject of Shakespeare's name is mentioned in the Canon and in prefatory materials to the *First Folio*, you are sure to find twisted language and complex riddles. Fortunately, a variety of fairly simple 'linguistic proofs' are built into 'The Method' that allow us to be certain of intent. Look how Ben Jonson reveals the writer's true name in the opening couplet of his Dedicatory Poem *To the memory of ... Mr. William Shakespeare*; and he supplies a proof in the title to the work. Notice the enlarged print for AUTHOR, and the relatively small print for the writer's *nom de plume*, MR. WILLIAM SHAKESPEARE :

memory, *wp* Saym-mor beloved, *wp* a'More'd

To the memory of my beloved,

The AUTHOR AUTHOR: *wp* (L) *aut*: 'or' + or = Two-d'or
MR. WILLIAM SHAKESPEARE
AND
what he hath left us.

*To draw no envy (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame;*

The enlarged AUTHOR, effectively Two-d'Or — (L) *aut*: 'or' + or — overshadows the much smaller proper name. Similar rhetorical devices made evident by the typesetters are found throughout the *First Folio*.

Each word in Shakespeare may be compared to an exquisitely crafted stone of a marble monument—a *marmor monimentum*, a '**Sea-mor**' Memorial. Perhaps it's impossible to construct such a monument solely from *Mar* and *Mor*, yet it will surprise you how far Wit carried our writer towards that goal. By the clever selection of morphemes (word roots: 'small Latin & small French'), and by using the variety of names and titles associated with his several identities and his antecedents—Seamore, Twodor, Richmond, Oxford, Vere, Beaufort, Beauchamp, etc.—he's left us more enduring reminders than might be made with earthly stuff.

Jonson highlights the central place of metonymy in Shakespeare. To the uninitiated, these metonyms strain belief, but with familiarity you'll recognize them everywhere; they are the key to Shakespeare's distinctive syntax. They reveal hidden subject 'matter' that is *very Deer* to the authors *Hart*. You already know 'Ver class' metonyms: *ever, very, true, veritable*, etc; but how about *well, spring, worm, ring* ... and many character names from the plays and poems: The Boar, LAERTES, IAGO, CORIOLANUS, MERCUTIO, and so on. These are 'nicknames' for the *Mer* (Sea / Mercury) + *cutis* ('skin') that appears Edward de Vere. But there are 'More class' metonyms that relate to the *fair* and *still* essence in the *Same* volatile Man — *heart, light, amor* — embodied in Adonis, the Ghost of Hamlet's Father, Othello, Hamlet. T'here (*Heir*), beneath the *hide*, beats the *heart* of a-More.

A complete survey of Jonson's 'Memory' — and indeed, in all Shakespeare — would record the quantity and placement of proper name syllables: *Tu, to, too, two*, + *or, our, ore*; and *So, some, same, seem* + *our, or, ore*; and *See + More, Sea + Moor*. These, of course, denote the correct surname of the true author of the 'Shakespeare' canon: Tudor-Seymour (call him 'de Vere' if you like). Jonson's poem is constructed of simple word games that give eyewitness testimony of a 'stolen' royal child (or two) whose existence until now has been rumored *and* surmised ... and "Howsoe'er 'tis *Strange, Or* that the negligence may *well* be laughed at, "**Yet is it true**" (*Cymbeline* 1.1 67-8). But that's not Jonson's most surprising secret ! He's taken pains to tell us, "**if we have wits to read**" (1.24) :

1 *To draw no envy (Shakespeare) on thy name, ~*

~ **To draw** [(L) *scribere*: 'to write'; (L) *extrahere*: 'to draw out'] **no envy** [(L) *invidere*: word play *in*: 'not' + *videre*: 'to see'; *wp* en-vy, NV (Ned Vere?: possible reinforcement of the statement extended through line 16 that Vere is not the authors name. The author's names appear in line 2.) **(Shakespeare) on thy name, ~**

~ **To draft 'See'** (Shakespeare) on thy name, ~

2 *Am I thus ample to thy Booke, and Fame;*

~ **Am I** [(L) *sum*] **thus** [(L) *sic*: ‘so’] **ample** [(L) *amplius*: ‘more’] **to thy Booke** [(L) *liber*, wp *Li* ‘Ver. l’ *Vere*; (L) *tabulae*: ‘account-books’], **and Fame** [(L) *fama*: ‘report’, wp *re*: ‘again, twice’ + *porta*: ‘gate, door’; (OFr) *renomer*: ‘renown’; lit. ‘again name’]; ~

~ **Am I So-More to thy L’Vere, and Two-door;** ~

~ *Am I so ‘More’ toward thy account, and renown;* ~

The first two lines reveal Jonson’s expectation that the reader will take some effort towards the understanding of Shakespeare’s name. By making word associations with Latin cognates or analogues, just as Shakespeare might do—of **envy**: (L) *invidia*, **ample**: (L) *amplius*, and **fame**: (L) *fama*—we may uncover other names to amplify his true name. The Latin analogue for **envy** or invidiousness, is *invidere*: ‘to envy, grudge, to be envious of’ (*Cassell’s Latin Dictionary*). Jonson, a playful Latinist, employs *invidere* as the composite of *in*: ‘without’ + *videre*: *verb infinitive* ‘to see’. The *in* (‘without, lacking’) is canceled by “no” before “envy” in the same manner that a negative sign before another negative produces a positive number; in Latin “*non* with a negative following forms a weak affirmative” (*Cassell’s*). This is not unlike (!) the same phrase in English: ‘not invisible’. Therefore, we have (simply): “To write **See** (Shakespeare) on thy name”. Likewise in the second line: “ample” is an odd choice of words isn’t it? ‘Ample’ is a cognate of (Latin) *amplius*: ‘more’; and so we find **See-more** ‘drafted’ on Shakespeare’s name; this, says Jonson, is “to” (‘toward’) Shakespeare’s “Booke” (‘account’, his story), and Fame (L) *fama*: ‘report’. You may protest: this is a coincidence or an anomaly, but we trust, when you review the entire work for internal coherency, you’ll change your mind. This is precisely the sort of game ‘Shakespeare’ plays in the composition of his plays and poems. Jonson’s encomium is so complete that there is hardly an aspect of Shakespeare’s ‘method’ or ‘process’ that is not touched upon. Why not take a look and See?

3 *While I confesse thy writings to be such,*

~ **While I confesse** [(L) *fateri*: ‘allow’, *transf.* ‘to reveal, make known’] **thy writings to be** [(L) *sum*, *i.e.* Seymour] **such** [(L) *talis*: ‘of this kind, ‘the same kind’; wp somewhat, *sum* + *wat*: ‘hare’, heir.], ~

~ **While I allow thy writings Sum such,** ~

4 *As neither Man, nor Muse, can praise too much.*

~ **As neither Man** [(L) *vir*, as metonym for *Vere*.], **nor Muse** [(L) *mus*, *muris*: ‘rat, mouse, weasel’, as metonym for *Seymour*.], **can praise** [(L) *laudare*; (L) *effere*: ‘to raise up’, ‘to praise’, ‘to endure’; (L) *amplio*: ‘to praise, increase, make more’; (L) *laus*: ‘glory, fame, renown, esteem’, rename; *alt. wp* (E) pray, (L) *oro*, *orare*] **too** [wp (L) *tu*: you] **much** [(L) *multus*, *plus*; (L) *nimius*: ‘too much, too greatly’; (L) *satis*: ‘sufficiently’; *alt.* (L) *magnopere*: ‘greatly’]. ~

~ **As neither Vere, nor Mur, can Tu-[d]Or More.** ~

► *Ouch! Ok, we suppose Oxford deserved that. ‘Tis True! We’d rather say:*

~ **As neither Vere, nor More, can Or-Tu much.** ~

Notice the words **not italicized** in Jonson’s poem are proper names and places. Hence, **Man** and **Muse** in *l.4* should represent proper names as well as substantives. Here we find a good example of the ‘surprise’ that may be found in grammatical ambiguity. Behind the apparent compliment is an unexpected slight.

5 *’Tis true, and all men’s suffrage. But these ways*

~ **’Tis true** [(L) *verus*], **and all** [(L) *totus*] **men’s** [(L) *mortales*, wp *mor* + *talis*: ‘the same’] **suffrage** [(L) *suffragium*: ‘vote, agreement’, ‘judgement’]. **But these ways** [(L) *via*, wp *Vere*; *alt.* (L) *mos*, *moris*; *umor*] ~

~ **’Tis Vere, and Totus-SameMor’s judgement. But these Vias** ~

6 *Were not the paths I meant unto thy praise:*

~ **Were** [wp *Vere*] **not the paths** [wp (L) *via*: *Vere*] **I meant** [wp? (L) *intendere*: (E) intender: ‘claimant, pretender’] **unto thy praise** [(L) *laudare*; (L) *effere*: ‘to raise up’, ‘to praise’, ‘to endure’; (L) *amplio*: ‘to praise, increase, make more’; (L) *laus*: ‘glory, fame, renown, esteem’, rename; *alt. wp* (E) pray, (L) *oro*, *orare*]: ~

~ **Vere not the Vias I meant unto thy More:** ~

- 7 *For Seeliest Ignorance on these may light,*
 ~ **For Seeliest** [(L) *stultus*, *morus*: ‘silly, foolish’] **Ignorance** [wp (L) *imperitus*: ‘ignorance, inexperience’ plays on (L) *imperito*: ‘to command’, hence equating the Imperium of the monarchy and her ministers with inexperience or foolishness; *alt.* (L) *inscientia*: ‘want of knowledge’; (L) *ignorantia*: ‘ignorance’, *etym.* ‘mistake, misunderstand, disregard’] **on these may light** [(L) *offendere*: ‘to strike’; (L) *exponere*: ‘relate, explain, expound’],
 ~ **For sea-liest Imperium on these may light,** ~
- 8 *Which, when it sounds at best, but echo’s right;*
 ~ **Which** [wp? *Witch*: (L) *venefica*, descendant of Ann Boleyn], **when it sounds** [(L) *sonare*] **at best** [(L) *optimus*: ‘best’, *ops*: ‘resources, might, power’; wp *optio*: ‘an assistant’ + *mus*: ‘mouse, rat’; hence, a More’s helper.], **but echo’s** [(L) *resonare*; (L) *referre*: ‘to bear, carry, back’] **right** [(L) *vere*]; ~
 ~ **Witch, when it sons at Sum-mus, only re-sons Vere;** ~
- 9 *Or blind Affection, which doth ne’re advance*
 ~ **Or** [wp (L) *vel*: ‘or’, second syllable of *Tudor* and *Seymour*, and *metonym* for (L) *aurum*: ‘gold’] **blind** [(L) *caecus*; *n.2* 6a ‘dark’, 6b ‘lightless’; likely pun on Cecil’s = Caecus] **Affection** [(L) *amor*], **which doth ne’re** [wp (E) *ne*: ‘negative particle: no’ + *er*: *heirmetonym*? Never: *ne* + *Ver*, or perhaps = Elizabeth R] **advance** [(L) *provehere*: ‘to promote’; (L) *procedere*, *succedere*: ‘to succeed, follow’] ~
 ~ **Or Caecu’s Amor, ‘Witch’ doth ne’heir advance** ~
- 10 *The truth, but gropes, and urgeth all by chance;*
 ~ **The truth** [(L) *veritas*], **but gropes** [(L) *praetempto*: ‘to search beforehand’], **and urgeth** [(L) *impellere*] **all** [(L) *totus*] **by chance** [(L) *fors*];
 ~ **Veritas, but casts about, and impels Tota[h]s by Accident;** ~
- 11 *Or crafty Malice, might pretend this praise,*
 ~ **Or** [second syllable of *Tudor* and *Seymour*, and *metonym* for (L) *aurum*: ‘gold’] **crafty** [(L) *versutus*: ‘shrewd, clever’] **Malice** [(L) *invidia*: ‘envy, grudge, jealousy’], **might** [(L) *forsitan*: ‘perhaps’] **pretend** [(L) *simulare*, *ingere*]; wp (E) *pretend*: ‘make a claim’] **this praise** [wp (L) *effere*: ‘to raise up’, ‘to praise’, ‘to endure’, *e-*, prefix: ‘without’ + *ferre*: wp *fair*; (L) *amplio*: ‘increase, more’; *alt.* (L) *laus*, wp? (E) *louse*], ~
 ~ **Or shrewd In-Vidia, perhaps claim this E-Fair,** ~
 ► “Care’ll kill a cat ...” Ben Jonson, *Every Man in his Humor*, I.iv.
- 12 *And think to ruine where it seem’d to raise.*
 ~ **And think** [(L) *invenire*: ‘devise, contrive’] **to** [wp Tu] **ruine** [(L) *ruina*: *trop.* ‘a downfall, overthrow’], **where** [wp *Vere*, *V* pron. *W*.] **it seem’d** [wp *timesis* *Seym*, first syllable *Seymour*] **to raise** [wp (L) *levare*: ‘le Vere’].
 ~ **And devise to ruin, where it seym’d to leVer.** ~
- 13 *These are, as some infamous Baud, or Whore,*
 ~ **These are** [*R*egius], **as some** [(L) *aliquid*, wp *liquor*: ‘the water of the spring’, ‘Of the sea’] **infamous** [wp (L) *infamis*: ‘ill spoken of, disreputable’, ‘ill report’, (L) *in*: ‘against, toward’ + *fama*: report: *re*: ‘twice’ + *port*: ‘door’.] **Baud** [wp *bawd*: *n.1* ‘One employed in pandering to sexual debauchery; a procurer or procuress’; *n.2* ‘A hare’, hence *heir*.], or [*timesis* Second syllable of *Tudor* and *Seymour*.] **Whore** [(L) *meretrix* (*mereo*): harlot: *etym.* Possibly alluding to Arlette, or Herleva, mother of William the Bastard (Conqueror).], ~
 ~ **These ‘R’, as Some’ Two-d’or Pander, Or-Harlot,** ~
 ► ‘Are’ seems to be used consistently in ‘Shakespeare’ to indicate Regius, Rex, Regina, as it appears in the signature of the queen: Elizabeth **R**; e.g. (*Venus and Adonis* l.309) “Being proud, as females are (**R**), to see him woo her (**Seymour**),” ... “females R” !

14 *Should praise a Matron. What could hurt her more?*

~ **Should praise** [(L) *effere*: ‘to raise up’, ‘to praise’, ‘to endure’; (L) *amplio*: ‘to praise, increase, make much of, make more’; (L) *laus*: ‘glory, fame, renown, esteem’, rename.] **a Matron** [L. *matrona*: ‘a married woman, wife’; (L) *mater familias*]. **What could hurt** [(L) *offendere*] **her more** [*surname* The writer.]? ~

~ **Should make much of a Mother. What could offend her More?** ~

► Jonson’s wide-ranging thoughts are difficult to explain except by the strange *case of Edward Tudor-Seymour*.

This line may make sly criticism of Elizabeth R as Shakespeare’s whorish mother. Her loose intrigues with Thomas Seymour did not go as planned; Wm. Cecil and Robert Dudley contrived to use her shame to assume power. The ‘More’ appears to be partly derived from Henry V’s motto *Une sans plus*: ‘One without More’. Edward Seymour (Oxford) would claim to be ‘The More’.

15 *But thou art proof against them, and indeed*

~ **But thou** [(L) *tu*] **art** [*anagram* Second syllable of Tudor—tar] **proof** [(L) *demonstratio, testimonium*] **against** [(L) *adversus*, wp *ad-*, prefix: ‘motion to or against’ + *versus*: ‘that direction’] **them, and indeed** [(L) *vere*; 5c ‘in truth’] ~

~ **But Tu-tar testimony against them, and Vere,** ~

► *Thou* may here be pronounced with a silent h as in (Latin) *Tu*.

16 *Above th’ill fortune of them, or the need.*

~ **Above** [(L) *super, supra*] *th’ill* [ill, (L) *male*] **fortune** [ill-fortune: (L) *infelix*: ‘unfortunate’] **of them, or** [*wordplay* ‘Ore’ needed to complete “thou”, *tu*, l.15] **the need** [(L) *necessitas*; wp (E) *knead*: (L) *subigere*: ‘to subject, constrain, subdue’, ‘to compel’]. ~

~ **Above the adverse-fortune of them, ‘or’ the constraint.** ~

► The ‘prologue’ by Jonson occupies 16 lines, and may relate to the 16 Earls of Oxford who precede (?)

17 *I, therefore will begin. Soul of the Age!*

~ **I, therefore** [(L) *ergo*; wp —for th’heir—] **will begin** [(L) *ordior*]. **Soule** [(L) *anima*: I.C ‘the vital principle, the breath of life’; I. ‘air’, wp heir, reinforcement “therefore”] **of the Age** [(L) *aetas*, wp (L) *aestas*: ‘summer’]! ~

~ **I, for-t’heir will Ord’Or. Ayre of the Summer!** ~

18 *The applause! delight! the wonder of our Stage!*

~ **The applause** [(L) *plausus, plausibilis*: ‘convincing, reasonable’, ‘apparent, seeming’]! **delight** [(L) *delectare, divertere*: 6a ‘To draw away from..serious occupations’, 6b ‘To entertain, amuse’]! **the wonder** [(L) (*ad*)*miratio*] **of our** [The common syllable of Tudor and Seymour.] **Stage** [(L) *scaena: trop.* ‘The public stage, the public’]! ~

~ **Th-e’ apparent! The diverting! The One-d’ore of our Public!** ~

19 *My Shakespeare, rise; I will not lodge thee by*

~ **My Shakespeare, rise** [(L) *se levare*: ‘raise oneself’, de Vere]; **I will not lodge** [(L) *deversari*] **thee by** ~

~ **My Shakespeare, le’Ver thyself; I will not de’Vere thee by** ~

► Immediately, we sense Jonson’s ‘Shakespeare’ is not Everyman Shakespeare; he seems to want to tell us something different. I wonder what made Jonson think to write “My Shakespeare” rather than “Our Shakespeare”, as he did with Lyly l.29. Thomas Lodge (1558-1625), if he is noted here, might easily be lumped with Lyly and Kyd as additional noms de plume of ‘de Vere’, especially with his Euphuist ‘novels’ of the 1590’s. He is here distinguished as not being among this group with Chaucer and Beaumont (outside the dates of ‘de Vere’), and Spenser, who was a client of the Dudley political faction.

20 **Chaucer or Spenser, or bid Beaumont lye**

~ **Chaucer** [c. 1343-1400], **or** [or: The common morpheme in Tudor and Seymour; repeated after Spencer is two-d'Or.] **Spencer** [c. 1552-1599], **or bid** [(L) *iubere, imperare*] **Beaumont** [1584-1616] **lye** [(L) *versari*: 'to stay, remain, abide'; (E) *verse*: v.3 'To impose upon; to cozen, defraud'] ~

~ **Chaucer, or Spenser, or order Beaumont lie** ~

► Beaumont: friend and protege of Jonson. We should keep an eye on the anaphora of *or* and *our*, especially when *to*, *thou*, *two*, and *too* are proximate. The *d* as a phoneme, or *d'* as nobiliary particle seems to be carelessly disregarded; should we read Two-Or ?

21 *A little further, to make thee a room:*

~ **A little further** [(L) *amplius*: 'more'], **to make** [(L) *facere*] **thee a** [peculiar use of indefinite article: 'a' room] **roome** [(E) *n.1 6b* 'an [estate] holding of moorland or bog']: ~

~ **A little more, to make thee a moor:** ~

22 *Thou art a Moniment, without a tombe,*

~ **Thou art** [*be*, *second singular*: *art*; *wp* Tu-tar] **a Moniment** [(E) *etym. 14th c.* 'anything that preserves memory of something'; 'a lasting work of literature, science or art' .], **without** [(L) *extra*: 'outside'; (L) *sine*: 'to have not'] **a tombe** [(L) *tumba, 1a* 'a place of burial'; *wp* (L) *tum*: 'of temporal succession: next, in the next place'] ~

~ **Tu-tar, a Memorial without successor,** ~

~ **Tu Art, a Memorial free of tomb,** ~

23 *And art alive still, while thy Booke doth live,*

~ **And art** [*wp be*, *second singular*: *art*; *anagram rat*: (L) *mus, muris* — Mour, More; *alt.* (L) *ars*] **alive** [(L) *vivus*] **still** [(L) *etiam*: 'as yet, still'], **while thy Booke** [(L) *liber, tabula*: 'account book'] **doth live** [(L) *vivere*], ~

~ **And Art alive forever, while thy li'Ver doth live,** ~

~ **And art alive yet, while thy book doth live,** ~

24 *And we have wits to read, and praise to give.*

~ **And we have wits** [(L) *musa*: 'wit'; *alt.* (L) *sal*: 'salt, the salt sea', 'wit'] **to read** [(L) *legere*: 'to bring together', 'pick out, extract', 'read'], **and praise** [(L) *laus, laudatio*; *alt.* (L) *clamor*: 'Enthusiastic and public praise'] **to give** [(L) *dare*, hence 'to dare', Tudor.]. ~

~ **And we have the muse to draw out, and a'claim tu-dar.** ~

25 *That I not mixe thee so, by braine excuses;*

~ **That I not mixe** [(L) *commiscere*: 'to mix together'] **thee so** [*adv 1 so*, 'in such a manner'; *metonym*, the Same Manner, Same-More], **my braine excuses** [(L) *excusare*: 'discharge, absolve']; ~

~ **That I not mix thee together in such manner, my mind absolves;** ~

► It is reasonable to interpret ll.25-30 as a definitive statement of the tomb-mates (their Art at least) that truly belong with 'Shakespeare'.

26 *I mean with great, but disproportion'd Muses:*

~ **I mean** [(L) *significare, valere*] **with great** [(L) *amplius*: *transf.* 'great', *compar. amplius*: 'more'], **but disproportion'd** [(L) *inaequalis, impar*] **Muses** [*note*: not italicized; hence, a proper name. *Muse*, (L) *Musa*, *wp mus*, *muris*: 'mouse, rat, weasel', *metonym Moor, More*]: ~

~ **I intend (to say), with great, but dissimilar Muris:** ~

27 *For, if I thought my judgement were of yeeres,*

~ **For, if I thought** [(L) *versare*: 'to think over', 'meditations', musings.] **my judgement** [(L) *iudicium sententia*: 'a considered opinion'] **were** [*wp v* pron. *v* Vere] **of yeeres** [(L) *aetate proventus*: 'advancing age', *wp th* heirs],

~ **For, if I thought my judgement Vere of t'heirs,** ~

► Jonson doubts his own judgement; he is dazzled, like RICHARD, Duke of York, in 3, *Henry VI* II.1 9-40; multiple Suns / Sons must be resolved before Ben may ‘joy’.

28 *I should commit thee surely with thy peeres,*

~ **I should commit** [(L) *committere*: ‘to bring, join, combine into one whole; to join or put together’; 12 ‘To connect, join; unite’; 7 ‘To put a person or thing into a place..state..with lasting effect’ (“to commit to earth”)] **thee surely** [(L) *nimirum*: ‘undoubtedly, confidently’, ‘certainly, truly’] **with thy peeres** [(L) *par*: ‘an equal’], ~

~ **I would unite thee certainly with thy equals,** ~

► Not equal inspirations, but from the same hand.

29 *And tell, how farre thou didst our Lily out-shine,*

~ **And tell** [(L) *referre*: II.3 ‘to report, announce, relate, recount’], **how farre** [(L) *longe*: (‘in degree’) ‘great’, *adj* 2d ‘Of a difference in kind or value’, greatly, more.] **thou** [*wp* (L) *Tu*] **didst** [*past part. do*] **our** [*wp* Common morpheme of Tudor and Seymour.] **Lily** [John Lyly (1554?-1606), employed by Oxford as ‘owner’ of Blackfriars Theater and stage-manager of the ‘Children of Pauls’; he was an “outbrother” of Oxford.] **out-shine** [], ~

~ **And recount, how fair Tu-do’Our Lyly did out-shine,** ~

~ **And recount, how more Tu do’our Lyly out-shine,** ~

30 *Or sporting Kid, or Marlowes mighty line.*

~ **Or sporting** [(L) *venatio*: ‘that which is or has been hunted’; *alt. 8a* ‘Of nature (personified): producing the , ‘variety of things in existence, esp. abnormal or striking living forms’, 8b ‘Of a living organism, esp. a plant: to deviate or vary abnormally from the parent type’, *sporting*, ‘shooting, sprouting’, ‘springing’] **Kid** [Thomas Kyd (1558-94), **or Marlowes** [Christopher Marlow (1564-93)] **mighty** [(L) *potens, validus*: ‘strong, mighty, powerful’; possible allusion to the line of Beaufort family.] **line** [*versus*]. ~

~ **Or springing Kyd, or Marlowes strong verses.** ~

31 *And though thou hadst small Latine, and lesse Greeke,*

~ **And though thou** [(L) *tu*] **hadst small** [‘the small part of something’] **Latine, and lesse** [] **Greeke,** ~

~ **And though Tu employed root Latin, and but little Greek,** ~

► “small Latin” likely refers, not to Shakespeare’s limited command of Latin language, but to the use of Latin root and syllabic wordplay — see *Hamlet* III.1 55-90: ‘to be’: *sumere*; ‘to take arms’: *sumere*; ‘to die’: *morire*; ‘to sleep’: *dormire*; ‘to dream’: *somniare*; ‘to say’ (speak): *oratio*. These underlined Latin roots can combine to form such names as sum-mor and to-dor. More convincing: there are two exceptions: ‘to grunt’ and ‘[to] sweat’, which are appropriate to boars and swine. We understand this to give additional proofs the writer resents the imposition of the ‘boarish’ de Vere name and title because it is not his true identity. “Less Greek” may refer to Donatus’ *Ars Minor*: the Latin textbook used from ~350-1500 CE to teach the parts of speech to students. Donatus’ larger work, the *Ars Major* taught rhetorical devices. Because Cecil knew Greek quite well, Oxford may have avoided it for his father-in-law’s expertise.

32 *From thence to honour thee, I would not seeke*

~ **From thence to honour** [(L) *honor*: ‘repute, esteem’, ‘good name, renown’, esp. with sense: ‘to name again’] **thee, I would not seeke** [(L) *tendere*: ‘to strive’, to endeavor, *wp* en-de Vere.] ~

~ **From [those roots] to honor thee, I would not en-de Vere** ~

► *Rhetoric: Occultatio*: ‘emphasizing something by pointedly seeming to pass over it.’ R.A. Lanham. In stating that *he* would not seek for the writer’s name[‘s] in “small Latine, and lesse Greeke”, by the rhetorical device of *occultatio*, advises we should. He already knows this to be true.

33 *For names; but call forth thund’ring Æschilus,*

~ **For names** [(L) *cognomen*: ‘the family name’]; **but call forth** [(L) *foras*: ‘out of doors’, *wp* Aut-doors, hence: Two-doors; *wp* regarding the loss of Oxford’s ‘good name’.] **thund’ring** [(L) *tonare*: ‘to roar, make a thundering noise’; (L) *clamor*: ‘a loud shouting, cry’] **Æschilus** [c.525-455 BC, Greek tragedian.], ~

~ *For names; but call out-doors roaring Æschilus,* ~

34 **Euripides, and Sophocles to us,**

~ **Euripides** [480-406 BC, Greek tragedian], **and Sophocles** [c.497-406 BC, Greek tragedian] **to us,** ~

~ **Euripides, and Sophocles to us,** ~

35 **Paccuvius, Accius, him of Cordova dead,**

~ **Paccuvius** [220-130 BC, Roman tragic poet], **Accius** [170-86 BC, Roman tragic poet], **him of Cordova** [Seneca, 4 BC-65 AD, Roman tragedian (on Greek subjects)] **dead** [(L) mors], ~

~ **Paccuvius, Accius, Seneca of Cordova, mort,** ~

36 *To life again, to heare thy Buskin tread,*

~ **To life** [(L) vita, vivere] **again** [anagram (L) rursum, 2a ‘once more’], **to heare** [wp heir] **thy Buskin** [(L) cothurnus: 2 meton. ‘Tragedy’; 2b ‘The style or spirit of..tragedy’] **tread** [(L) gressus: ‘step, course, way’], ~

~ **We Vere once More, to hear thy tragic story,** ~

37 *And shake a Stage: Or, when thy Sockes were on,*

~ **And shake** [(L) concutere: ‘shake, agitate’, ‘excite’] **a Stage** [(L) scaena: trop. I ‘The public stage, the public’]: **Or** [], **when thy Sockes** [(L) tibiale? signifying Comedy.] **were** [wp v pron. as w, Vere.] **on,** ~

~ **And excite a public Stage: Or, when thy Comedies Vere played,** ~

38 *Leave thee alone, for the comparison*

~ *Leave thee alone, for the comparison* ~

~ **Leave thee all-one, for the comparison** ~

39 *Of all, that insolent Greece, or haughtie Rome*

~ **Of all** [(L) totus], **that insolent** [wp (L) insolentia, sunless, sonless] **Greece** [(L) grex: ‘herd, flock’], **or** [Common syllable of Tudor and Seymour.] **haughtie** [proud: (L) superbus: ‘arrogant’] **Rome** [anagram More] ~

~ **Of Totus, that sonless heir’d, or proud More** ~

40 *sent forth, or since did from their ashes come.*

~ **sent forth** [(L) foras: ‘out of doors’, wp without Two-dors.], **or** [Common syllable of Tudor and Seymour.] **since did from their ashes** [(L) cinis: II.A ‘The ashes of a corpse that is burned’; II.B ‘The ruins of a city laid waste and reduced to ashes’] **come** [(L) accedere, (E) accede: ‘approach’, 4 ‘To come to an office or dignity, esp. a throne’]. ~

~ **sent forth, or since did from their ruins accede.** ~

► This passage likely refers to Brutus, legendary descendent of Aeneas (of Troy) who was said to have founded Britain (Nennius and Geoffrey of Monmouth).

41 *Triumph, my Britain, thou hast one to showe,*

~ **Triumph** [(L) exsultatio: ‘rejoice’; wp ex-stultitia, ~ out of folly ~; alt. I ‘To celebrate a Roman triumph’, 2a ‘To be victorious; to prevail’], **my Britaine** [(L) Britannia, the largest island of the British Isles; also called Great Britain or More Britain.], **thou** [you, thou / ‘Tu’: surname frag.] **hast one** [(L) unus: 2 ‘only one, one alone’; 3 ‘one, one and the same’] **to showe** [(L) monstrare: ‘to point out, to indicate’; wp monstrum: ‘of the sea’, ‘wonders, prodigies, marvels’], ~

~ **Rejoice, my Britaine, Tu hast One to marvel,** ~

42 *To whom all Scenes of Europe homage owe.*

~ **To whom all** [(L) totus] **Scenes** [(L) scaena: ‘on the stage, i.e. in tragedies’] **of Europe** [from Europa (Greek Mythology): ‘A princess of Tyre who was raped or abducted by Zeus in the form of a bull.’] **homage** [(L) verecundia: ‘respect, reverence’; 3a ‘reverence’] **owe** [wp (L) debere: de Vere]. ~

~ **To whom Totus Tragedies of Europe revere de-Vere.** ~

43 *He was not of an age, but for all time!*

~ **He was not of an age** [(L) *aetas*: ‘the age, for the men living in it’; *wp aetas*: ‘the summer season, as one half of the year, March 22 to September 22’; Summer, Sommer: *meton.* Seymour], **but for all** [(L) *totus*, *wp Tuda(h)s*] **time** [(L) *tempus*, *tempestatas* (archaic): ‘time’; *alt.* (L) *hora*: ‘the time of day’, hence or, ore, our.]/! ~

~ **He was not of a Summer, but for Totus tempest!** ~

44 *And all the Muses still were in their prime,*

~ **And all the Muses** [(L) *musa*, *wp (L) mus*, *muris*: ‘mouse, rat, weasel’] **still** [*meton.* ever] **were in their prime** [(L) *integra aetas*: ‘the best period of life’; *alt.* (L) *primus*: ‘first’; (L) *princeps*: ‘the first person’, ‘sovereign, ruler’; *alt.* (L) *florere*: ‘to bloom’, transfer. ‘morning’], ~

~ **And Totus, the Mores, E.Ver Vere in their sovereignty,** ~

“All the Muses” add voices to a single Man (or god) “first” named Seymour;

Apollo and Mercury are personified as antithetical elements in ‘Shakespeare’ (see **Antithesis** pg.126)

45 *When like Apollo he came forth to warme*

~ **When like** [(L) *similis*] **Apollo** [Helios: Sun-god; Lycegenus: ‘born of the Wolf’] **he came forth** [(L) *foras*: ‘out of doors’] **to warme** [*wp worm*, (L) *vermis*, (Fr) *ver*; *alt.* (L) *calefacere*: ‘to heat, to rouse up, to excite’, *wp* to make worm.] ~

~ **When as Apollo he came out’doors to worm** ~

- ▶ Apollo, god of light and the sun; god of truth and prophecy, poetry and music (etc); Born of Zeus and Leto (patron goddess of Lycia); Apollo is ‘lycegenes’: ‘born of the wolf’. Jonson identifies ‘Shakespeare’ with a ‘wolfish’ or ‘Seymourish’ deity ... delightful! (see **Antithesis**, pg.126, **Apollo and Mercury**, pg.245)

46 *Our eares, or like a Mercury to charme!*

~ **Our** [*wp Or*, (L) *aurum*: ‘gold’] **eares** [*wp heirs*], **or** [Common syllable of Tudor and Seymour.] **like a Mercury** [Roman deity of ‘financial gain’, poetry, etc.; slayer of “the hundred-eyed giant, Argos Panoptes, who had been commanded by Hera to guard Zeus’ paramour Io” (*wp* E.O. = Edward Oxenford.)] **to charme** [(L) *fascinare*: ‘to enchant, bewitch, charm, fascinate’]/! ~

~ **Our heirs, or as a Mercury, to bewitch!** ~

- ▶ Mercury: messenger of the gods; god of commerce and eloquence. Possible association: The Mercator (Merchant) of Venus.
- ▶ ‘Tu charme’ probably refers to the bewitchments of Anne Boleyn.

Nature personified appears four times between lines 47-57 — repetition is important in Jonson as well as ‘Shakespeare’. Each use is capitalized and *italicized* (as if they do not refer to proper nouns); nonetheless, we believe Nature is an indirect metonym for Tudor. For reasons not quite clear, Jonson finds Nature in conflict with Art such that they can’t be unified. The twinned elements, the Two of Tudor, dwell in Classical Myth as Protogeneia, the primordial god/goddess of Creation. Perhaps Jonson alludes wryly to the self-generation proposed for Oxford, with both father and mother left nameless by the attainder of Seymour and the enforced censure of Tudor.

As Dame Nature, or Mother Nature, Elizabeth Tudor is Earth = (Latin) *Orbis*, *bis*: ‘two’ + *or*, hence, Two-d’or. In lines 47-50, we discover that Mother Tudor was proud of her child’s “designs”, and enjoyed dressing her speech with lines he had penned — is it possible we are misreading?

47 *Nature her self was proud of his designs,*

~ **Nature** [(L) *natura*: personified, *etym.* ‘The active force that establishes and maintains the order of the Universe’ — in myth: Protogeneia, god/goddess of Nature; *10a* ‘The creative and regulative power which is conceived of as operating in the material world’; from (L) *natus*, *nascor*: ‘to be born’, possibly relating to natural or illegitimate birth, and possibly denoting Dame Nature, Mother Nature, or Earth (*Orbis*).] **her self was proud** [*wp* Having pride: belonging to the same pride of Tudor Lions; (L) *gloriari*] **of his designs** [< (L) *designatio*: ‘devises’, ‘effects, doings, accomplishments’], ~

~ *Orbis her self was pride-ful of his devises* ~

48 *And joy'd to weare the dressing of his lines*

~ **And ioy'd** [(L) *exsultare*, *wp ex-stultus?*] **to weare** [*wp* (L) *gerere*: 'to carry about'; *alt.* 'to bear, give birth'] **the dressing** [(L) *ornatus*: A. 'a preparation', B. 'an adornment'; (L) *fomentum*: 'alleviation', *1b* 'The remedial means (of warming), *wp* hence 'worming'] **of his lines** [(L) *versus*: 'a line of writing'; (L) *origo*: 'birth, lineage']! ~

~ **And joyed to bear the ornament of his verses!** ~

~ *And joyed to Vere the worming of his birth!* ~

49 *Which were so richly spun, and woven so fit,*

~ **Which** [*wp* *Witch*] **were so** [(L) *verso*: 'turn about'] **richly** [(L) *amplius*: 'more'] **spun** [(L) *verso*, *wp* "were so"], **and woven** [(L) *texere*: 'to join, fit together', 'to plait, braid, interweave'; likely relates to the 'double-speak' of Oxford's method.] **so** [(L) *sic*, *ita*: 'so', timesis First syllable of Sommer, Summer, and (*Welsh*) *mor*: 'sea, so'] **fit** [(L) *aptus*: 'apt'], ~

~ **Which Were-So More-ly Verso, and So apt,** ~

witch: Elizabeth, the union of Richmond and Boleyn

50 *As, since, she will vouchsafe no other Wit.*

~ **As** [(L) *idem ac*], **since** [(L) *siquidem*], **she will vouchsafe** [(L) *concedere*: 'grant, yield, confirm'; 'reveal, disclose; or grant'] **no other** [(L) *diversus*: 'unlike, dissimilar'] **Wit** [(L) *Musa*: 'genius, wit']. ~

~ **The Same, since, she will yield no other Wit.** ~

► At least Some of the stirring words attributed to Elizabeth R may have been penned by her son; without *his*, *she* would be witless?

The adjectives describing selected Greek writers compare them with facets or associated properties of Oxford / Seymour, but there's nothing alluding to Mr. Shakespeare. **Aristophanes** is "tart" = (L) *amarus*: 'bitter', or "merry" = *wp mere*: 'sea' + -y, *suffix 1*: 'having the qualities of' (the Sea); **Terence** is "neat" = (L) *bos*: 'an ox'; **Plautus** is "witty" = (L) *callidus*: 'clever'—(L) *calidus*: 'warm'—*wp worm* (see I.45).

'Shakespeare' (O/S) straddles the forms of Old and New Greek Comedy. Superficially, our man is a 'New (Classical Greek) Comedy' generalist, and any reference to historical individuals is suspected, but difficult to ascertain; but by fathoming his method, we understand his works have an 'Old Comedy' flip side that is topical and positively dangerous.

51 *The merry Greeke, tart Aristophanes,*

~ **The merry** [*wp* - Mer-ry = Sea-ish, 'Sey'-ish] **Greeke, tart** [(L) *amarus*: 'bitter', 'irritable, biting, acrimonious'] **Aristophanes** [446-386 BC;], ~

~ **The 'Sea-ish' Greek, tearing Aristophanes,** ~

► 'Shakespeare' is compared directly to Aristophanes. I doubt Jonson means "merry" as simply 'full of mirth, gay'; the "merry Greeke" wrote political satire aimed directly at contemporary Athenian society. Socrates' death was blamed partly on Aristophanes' repeated criticism of the great philosopher; the playwright's characters were based on real individuals disguised only by metonymy. The Shakespeare Method is largely derived from that of the mer-ry, 'Sea-ish', Greek. Like Oxford/Seymour, Aristophanes was prolific with puns and wordplay; and in both writers we've probably only begun to identify them.

52 *Neat Terence, witty Plautus, now not please;*

~ **Neat** [(L) *Bos*: 'Ox'] **Terence** [c.195-159 BC; A Berber (Moor) slave educated in Rome; playwright of Comedies.], **witty** [(L) *callidus*: 'clever', *wp calidus*: 'warm', *wp worm*.] **Plautus** [254-184 BC;], **now not please** [(L) *velle*: 'to be disposed']; ~

~ **Oxy Terence, a'Musing Plautus, now not place;** ~

► **Neat**: 'nice, delicate' is not likely what Jonson had in mind; rather, he refers to the perception that Terence was a 'front' for a Roman Patrician, perhaps Scipio Aemilianus. 'Shakespeare', in a similar manner, masked for 'Oxford' who was the 'non-essential' identity for Seymour.

► Many elements of Plautine Comedy reappear in ‘Shakespeare’; perhaps we’re advised to watch for wordplay and word synthesis. The great Greek playwrights are described by the standard of ‘Shakespeare’, not vice versa.

53 *But antiquated, and deserted lye*

~ **But antiquated** [(L) *obsoletus*, ‘fallen into disregard’], **and deserted** [(L) *deserere*: ‘abandon, forsake’; wp (L) *de-*, *prefix* + *sertum*, *sero*: ‘to join, link together’, hence, *disjoin?*] **lye** [(L) *iacere*] ~
~ **But obsolete, and abandoned lie** ~

54 *As they were not of Nature’s family.*

~ **As** [(L) *sic*: ‘so’, ‘the same’] **they were** [wp *Vere*, v pron. *w*] **not of Nature’s** [(L) *Natura*: personification of Dame Nature—Earth: (L) *Orbis*, wp *Two-dor*; *alt.* (L) *natura*: ‘natural disposition of men’] **family** [(L) *familia*: ‘a household’, House; (L) *gens*: ‘clan’]. ~
~ **The Same, they Vere not of Tudor disposition.** ~

55 *Yet must I not give Nature all: Thy Art,*

~ **Yet** [(L) *nihilominus*] **must I not give** [(L) *do*, *dare*: ‘to give’; ‘‘the name of action’’: ‘to-do’(r)] **Nature** [Earth, (L) *Orbis*: wp *Tudor*] **all** [(L) *totus*: ‘the whole’, probably also (E) *allod*: *Feudal Law* ‘Land held by allodial tenure; ultimately, the ownership of most land by the monarchy’]: **Thy Art** [(L) *artificium*: ‘workmanship’, ‘acquired skill’; *anagram* *Art—Tar*, wp (L) *dare*, *do*], ~
~ **Ne’Ver-the-less must I not grant Two-dor All: Thy Do,** ~

56 *My gentle Shakespeare, must enjoy a part.*

~ **My gentle** [(L) *mollis*, wp (E) *moles*: ‘sea-wall’, hence *Sea-mur*; (E) *moll*: ‘soft’, ‘mild’] **Shakespeare,** **must enjoy** [(L) *possidere*, 3a ‘To possess, use, or experience with delight’] **a part** [(L) *pars*; *dos*: ‘a dowry, marriage portion’, again implying a possession by right of marriage between Seymour and Tudor.]. ~
~ **My mole Shakespeare, must own a portion.** ~

57 *For though the Poets matter, Nature be*

~ **For though the Poets** [(L) *auctor*, wp *Or-d’Or* = *Tudor*; (L) *poeta*: ‘In general, a maker, a producer’, hence (L) *facere*, (It) *fare*, (Fr) *faire*: ‘to make’] **matter** [(L) *res*: ‘subject, matter’; wp (L) *Mater*: ‘mother’], **Nature** [(L) *natura*: ‘The nature, i.e. the natural constitution, property, quality of a thing’; Earth, (L) *Orbis*: wp *Tudor*] **be** [(L) *naturalis*: ‘natural being’; ‘natural by birth’], ~
~ **For though the Author’s mother, Two-dor be,** ~
~ **For although the Maker’s properties, Tudor be,** ~

58 *His Art doth give the fashion. And, that he*

~ **His Art** [(L) *ars*: ‘skill in joining..working something’, ‘skill in producing any material form’; *alt.* (Gr) *Nomos*, (L) *nominare*: to name; *Nomos*: ‘Law or Art that Man uses to order Nature’.] **doth give the fashion** [(L) *mos*, *moris*]. **And, that he** ~
~ **His skill doth give the Mores. And, that he** ~

► Lines 51-64 are a short discussion of the nature and nurture in Our Poet’s life. Apparently following Aristotle from his *Physics*, *Metaphysics*, Jonson gives the essence of Shakespeare to be in his ‘natural’ Tudor-Seymour identity. The ‘molded’ shape of de Vere is by writ; it is as unnatural as if a fern had grown from an acorn.

59 *Who casts to write a living line, must sweat*

~ **Who casts** [(L) *iacere*: ‘shape’; *alt.*: ‘to direct, to turn’; *cast*: 42 ‘To resolve in the mind, devise, contrive, purpose’; 44 ‘To design, shape’; 45 ‘To dispose, arrange, order’; 54b *Nautical* ‘To veer, turn’] **to write** [(L) *scribere*: ‘to compose, communicate’] **a living** [(L) *vivus*] **line** [(L) *linea*: ‘lineage’; (L) *versus*, wp *Vere-Swine* (*sus*)], **must sweat** [(L) *sudor*: ‘sweat’ like a pig, boar], ~
~ **Who orders Tu compose a vivid Ver-Se, must suite,** ~

► Refers to the enforced identity of ‘de Vere’. I suggest that an important theme is revealed in Hamlet III,1 56-88; the name of Tudor-Seymour is natural, de Vere is artifice; Sweat”, from (*Latin*) *sudor*, is the suffering from the ‘borne cross’ of de Vere identity.

60 (such as thine are) and strike the second heat

~ (*such* [(L) *talis*] as *thine are* [wp *R(egina)*: ‘queen’]) and *strike* [(L) *ferire*: ‘to strike’, ‘to kill by striking, to slay’, (E) *ferule*: ‘to strike with a ferule’?; wp (L) *fer*: root of *ferrum*: ‘iron’, (It) *fare*: ‘to do’] **the second heat** [(E) tempering heat: likely refers to the process of slightly softening hardened metal alloys to make them less brittle.] ~

~ (*The Seym as thine R[egina]*) and *strike the (Two) Dur*; ~

► Lines 58-61 play on To-dur (Tudor). The “living line” is not a line of verse, but the House of Tudor; the lineage of “to” is recast; the ‘tempering’ or “second heat” may be said to Moll (make softer) the Dur. This type of antithetical construction is a cornerstone of Shakespeare’s rhetoric. As with Day and Night, and Sun and Moon, the pairing of Soft (*mollis*) and Hard (*durus*) orders Jonson’s argument.

61 Upon the Muses anvile: turn the same,

~ Upon the Muses [wp (L) *musa*: Muse, and (L) *mus, muris*: ‘mouse, rat’] *anvile* [(L) *incus*: Tropically ‘a grind’, ‘to labor always at the same thing’; wp *ink*]: **turn** [(L) *convertere, versare*] **the same** [The Seym(ore)], ~

~ Upon the Muris ink: Ver-so ‘The Seym’ ~

► The anvil is ‘an iron block for the use of smiths’ *Schmidt* (and Sir Thomas Smith who probably helped to forge the poet’s identity). The tropic meaning suggests repetitiousness of the writer’s theme.

62 (and himself with it) that he thinks to frame;

~ (and himself with it) that he thinks [wp (L) *intendere*: ‘in tender’, (E) *in*: ‘into, towards’ + *tender*: moll, soft, gentle—*mollis/moles*, hence towards Sea-mur] **to frame** [(L) *ingere*: ‘to form, shape, fashion’, ‘compose’]; ~

~ (and himself with it) that he intends to form; ~

63 Or for the lawrell, he may gaine a scorne,

~ Or [] for the lawrell [(L) *laurus*: ‘wreath, crown, ring’ of laurels, sacred to Apollo, with which the poet is crowned’], **he may gaine** [(L) *consequi*: ‘to obtain, to come up to by following’] **a scorne** [(L) *contemptus*; *alt.* (OFr) *escorner*: ‘deprive of horns’], ~

~ Or for the poet’s crown, he may obtain contempt, ~

► Most oxen appear to have been de-horned in Medieval times. “A scorne” may play on Old French *escorner*, or ‘as corne’, *i.e.* ‘as horn’—perhaps suggesting in attempts to establish his Tudor-Seymour identity, he may lose his claim to the Earldom of Oxford.

64 For a good Poet’s made, as well as borne.

~ For a good [(L) *bonus, probus*: ‘proper, serviceable’; wp *goods*, (L) *merx, mers*] **Poet’s** [(L) *actor*: ‘author’, wp (L) *aut*: ‘or’ + (E) *or*, hence Two-d’or.] **made** [(L) *creare*: ‘to make, create’], **as** [‘the same’] **well** [wordplay (L) *vel*: ‘or’; *alt.* ‘Spring’, Ver] **as borne** [wp (L) *ferre*: ‘to carry’, ‘to bring forth’; *pun facere/ferre*]. ~

~ For a Mer-Ce’s Poet’s fair, the same as ferre. ~

65 And such wert thou. Look how the fathers face

~ And *such* [(L) *talis*: ‘of this kind’] *wert* [wp *Vert*, *v* pron. *v*] *thou* [(L) *Tu*]. **Look** [(L) *videre*: ‘to see’, ‘understand, perceive’] **how the fathers** [(L) *parens*: ‘a parent, father, mother’] **face** [(L) *vultus*: ‘countenance, expression, look’; father: Sir Thomas Seymour, 1508-49; mother: Elizabeth Tudor, 1533-1603.] ~

~ And of this kind Vert-Tu. Look how the father’s face ~

66 Lives in his issue, even so, the race

~ Lives [(L) *vivere*: ‘to live’] **in his issue** [(L) *liberi*: ‘offspring’, wp (L) *successus*: ‘happy outcome’, wp *liber*: ‘book’], **even** [(L) *vel*: ‘or’, ‘even’, ‘precisely’, ‘equally’, ‘yet, more’] **so** [‘the same’], **the race** [(L) *genus*: ‘family, stock’, ‘lineage’; (L) *cursus*: ‘contest of speed’] ~

~ *Lives in his successor, Or the Seym, the lineage* ~

67 *Of Shakespeares minde, and manners brightly shines*
 ~ *Of Shakespeares minde* [(L) *animus*: ‘soul’; (L) *sum*: ‘to be’, being, soul], *and manners* [(L) *mores*]
brightly [(L) *clarus*: ‘to the understanding: clear, evident, plain’] *shines* [(L) *lucere*: ‘to shine forth’] ~
 ~ *Of Shakespeare’s Sum, and More is clearly evident* ~

68 *In his well torned, and true-filed Lines:*
 ~ *In his well* [wp (L) *vel*: ‘or’; Spring: (L) *Ver*] *torned* [(L) *versus, verto*], *and true-filed* [wp (L) *limare*:]
Lines [(L) *versus*]: ~
 ~ *In his Ore-versed, and Ver-ily_Mar’d Verses:* ~
 ~ *In his Vere-Versed, and Ver-polished Verses:* ~

69 *Each of which, he seems to shake a Lance,*
 ~ *Each* [(L) *omnis*: ‘each of three or more’, ‘all, every’] *of* [poet. wp (L) *de*] *which* [wp? (E) *witch*], *he*
seemes [(L) *videre*: ‘to appear, seem’] *to shake* [(L) *vibrare*] *a Lance* [(L) *lancea*: ‘a light spear’], ~
 ~ *Tot’de Witch, he Seyms, to Shake a speare,* ~
 ~ *All of ‘Witch’, he Seyms to Shake a speare,* ~

70 *As brandish’t at the eyes of Ignorance.*
 ~ *As brandish’t* [(L) *iactare*] *at the eyes* (wp (L) *par*: ‘equal’, ‘peer’, (L) *rimari*: ‘to peer’, ‘to probe, pry
 into, search, examine’; *wordplay, metonym* peers, spies) *of Ignorance* [(L) *inscientia*: ‘want of knowledge,
 experience’; (E) *night*: *figurative 2* ‘spiritual or moral darkness’; (E) *benighted*: 2a ‘involved in intellectual or moral
 darkness’, 2b ‘involved in obscurity’, likely referring to the agents of Regency—Dudley/Cecil—or even the Queen
 herself, as agnostic as opposed to gnostic.]. ~
 ~ *As threatened towards the Peers of Night.* ~

71 *Sweet Swan of Avon! what a sight it were*
 ~ *Sweet* [(L) *sequi*, (Fr) *suite*: ‘to follow’] *Swan* [(L) *cygnus*: ‘metonym for a poet’, ‘the swan, celebrated
 for its dying song; consecrated to Apollo’] *of Avon* [Celtic: ‘river’; (L) *flumen*: *trope* ‘of expression, flow, fluency,
 flood’]! *what a sight* [(L) *spectaculum*: ‘a spectacle’] *it* [wp (L) *ita*: ‘so very’] *were* [(L) *vir*, (E) *were*: ‘A male
 person, a man’] ~
 ~ *Suite Poet of Avon! what a spectacle so Vere* ~

► Possibly the constellation Cygnus (Swan) reflected in the Thames. A part of the prominent star group called the Summer Triangle (though this name is not attested of the 16th century). According to mythology, this ‘swan’ recalls Zeus’ form when he pursues Leda, Queen of Sparta, ultimately producing Helen of Troy. The Swan is said, in myth, to be sacred to Venus (*metonym* Elizabeth R), and they are servants to Apollo.

72 *To see thee in our waters yet appeare,*
 ~ *To see thee in our* [timesis Common syllable of Tudor and Seymour.] *waters* [(L) *aqua*: ‘the sea’, ‘mere’]
yet [anagram? (L) *rursum, denuo*: ‘once more’, *anag. sum-urr*] *appeare* [(L) *videri*: ‘to seem’], ~
 ~ *To See thee in our-seas once More seem,* ~

73 *And make those flights upon the bankes of Thames,*
 ~ *And make* [(L) *facere*, (It) *fare*] *those flights* [(L) *scalae*: ‘flight of stairs’, referring to Jacob’s Ladder
 (Bible), ‘fleeing from an enemy’, hence, of Jacob fleeing from his brother Esau] *upon the bankes* [(L) *margo*, (E)
 margin, margent] *of Thames* [(L) *Tamesis*: *etym.*? ‘dark, muddy’], ~
 ~ *And do Jacob’s Heir-y climb upon the margin of Thames,* ~

► This suggests de Vere / Seymour fled London or England (in 1604). As there is very little metaphor in this poem, I wonder if this is literally a flight from England.

74 *That so did take Eliza, and our James!*

~ *That so* [(L) *sic*: ‘in the same manner’, more ‘in the Same degree’] *did take* [(L) *sumere*: ‘to take’] **Eliza** [Elizabeth Tudor], **and our** [(L) *inaurare*: ‘to gild, make golden’] **James** [James Stuart, James VI of Scotland]! ~

~ *That more did Sommer Eliza, and gild James!* ~

► Throughout Jonson’s encomium are two-edged compliments that transpose as criticisms. Here he appears to blame Oxford for ‘Sommer-ing’ Elizabeth—insisting on his More identity—rather than accepting a workable solution as Edward ‘Oxenford’ through his father-in-law, William Cecil, or his brother-in-law Robert. It’s true: both Elizabeth and James are known to have loved Shakespeare’s plays, but this, we think, makes another and more significant point: Did Oxford virtually assure the accession of James of Scotland by his actions?

75 *But stay, I see thee in the Hemisphere*

~ *But stay* [(L) (*de*)*morari*: ‘stop, arrest’, ‘delay’], *I see* [*timesis* Sea, Sey + *mor*] *thee in the Hemisphere* [(L) *hemisphaerium*: ‘half-globe’, ‘dome’ of Heaven; *wp* the vault of the stars, and the theater.] ~

~ *But Moor, I See thee in the Hemisphere* ~

76 *Advanc’d, and made a Constellation there!*

~ *Advanc’d* [(L) *progredi*: ‘to go forth, proceed’], **and made a Constellation** [(L) *Constellatio*: ‘a group of stars’] **there** [*wp* t’heir]! ~

~ *Raised, and made a Star-cluster there!* ~

► Alexander Waugh has noted the possible reference here to Kepler’s Super Nova 1604, as a physical memorial to Oxford (O/S) that appeared in the constellation *Serpentii* the year of 1604.

Jonson, who has chosen his words so carefully, can hardly have failed us here. A “Constellation” is a group of stars, and I suggest he is telling us we can expect to find the work of Oxford / Seymour under several, perhaps many, *noms de plume*. Line 76 supports the analysis noted above (ll. 19-30). Thomas Lodge(?) and Edmund Spenser *are not* among his assumed names; John Lyly, Thomas Kyd, and Christopher Marlowe *are* ... *Et tu, Marlowe?*

77 *Shine forth, thou Starre of Poets, and with rage*

~ *Shine* [(L) *root mar*: ‘gleam’, Mars: ‘the bright god’; (L) *fulgor*: ‘a flash of lightning’; *transf.* ‘glitter, gleam’; *tropically*. ‘splendor, glory, renown’] *forth* [(L) *foras*: ‘out of doors’], *thou* [First syllable of Tudor—Tu] *Starre* [(L) *instar*: ‘image, likeness, kind’, ‘the equivalent of, corresponding to’; *alt.* (L) *instauratio*: ‘repetition, renewal’] *of Poets* [(L) *auctor*: ‘author’, *wp* (L) *aut*: ‘or’ + (E) or, hence Two-d’or.], **and with rage** [(L) *furor*, *wp* *Reg[ius]*: ‘royal, regal, princely’ + **or**], ~

~ *Flash out-d’ors, Tu kind of Two-dors, and with Regal Fury,* ~

~ *Shine out-d’ors, Tu restoration of Two-dors, and with Reg—,* ~

The wordplay becomes more imaginative here; lines 77-80 require something just short of ‘a leap of faith’. “Rage” is the English word that is closest to Latin *Reg*, the root of *regia*: ‘palace’; *regie*: (good) ‘royally’, (bad) ‘tyrannically’; *regificus*: ‘royal, splendid’; *regimen*: ‘the government of a state’, *regina*: ‘a queen’; *regius*: ‘of a king, regal’; *regnator*: ‘a ruler, king’; *regatrix*: ‘ruling’; *regno*: ‘to exercise royal authority, reign’, ‘to be ruled by a king’; *regnum*: ‘royal power, monarchy’, ‘kingdom’; **regere**: ‘to direct, rule, govern’. It is also closely related to *rex*: ‘king, prince’, and probably to *res*: ‘a thing, object, matter, affair’ *Cassell’s*. “Rage” combines with “Or” to suggest **regor**, the passive indicative of *regere*, hence the phrase suggests ‘(passive) royal influence’; recall ll.47-50 which state the queen adopted as her own, material written by her son (Shakespeare).

This reading, though it violates rules of punctuation, has a strong precedent in many examples from ‘Shakespeare’. Prince Hamlet:

“O that this too, too sullied flesh would melt,

Thaw, and resolve itself into a dew (do),

Or that the Everlasting ... ” *Hamlet* 1.2 129-31

The writer — and as a ‘Twodoor’ (Tudor) — appears to regret he is a philosopher and not a ‘do-or’ (doer). He is HAMLET, inadvertently destroying from within like a Tu-More (tumor) rather than from without as

(Henry VII) Tudor had done and, as such, prepares us for a theme that caps his most inventive passage at *Ill. 1 56-88*:

“Thus conscience does make cowards of us all,
... and (we) lose the name of action (do, Tu-**do**-r).” *ll.83 &88*.

These include ‘surname fragments’ — syllables of the writers various names. By this, ‘Shakespeare’ links the plot of his plays to his own extraordinary life.

78 *Or influence, chide, or cheere the drooping stage;*
~ **Or** [*timesis* Common syllable of Tudor and Seymour] **influence** [(L) *vis*: ‘force’; (L) *influentia*, *in*: ‘into’ + *fluere*: ‘to flow’], **chide** [(L) *obiurgatio*: ‘reproach’, ‘scold’], **or** [*timesis* Common syllable of Tudor and Seymour] **cheere** [(L) *clamor*: ‘face’, expression] **the drooping** [(L) *demissus*: ‘falling’, declining.] **Stage** [(L) *scaena*: ‘world’, hence (L) *orbis*]; ~

~ **Or-Influence, reproach, Or encourage the declining Orbis** — ~

► “Influence” may be derived from Latin *vires*: ‘intellectual or moral strength, influence’ *Cassell’s*.

79 *Which since thy flight from hence, hath mourn’d like night,*
~ **Which** [*wp* ‘witch’], **since thy flight** [(L) *effugium*] **from hence** [(L) *hinc* ‘this side’], **hath mourn’d** [(L) *maerere*: ‘lament’] **like** [(L) *similis*] **night** [(L) *Nox*, mother of *Æther*: ‘the upper, bright, air; ether’, *wp* heir.], ~
~ **Which since thy flight from here, hath Mourn’d as Night,** ~

80 *And despaire day, but for thy Volumes light.*
~ **And despaire** [*de*: ‘down from’ + *parere*: ‘to appear’; (or) *de*: ‘away from’ + *sperare*: ‘to hope’] **day** [*wp* day: (L) *de*: origin], **but for thy Volumes** [(L) *volumen*: ‘roll, book’, *trop.* ‘revolution, alteration, change’] **light** [(L) *sol*: ‘sunlight’]. ~

~ **And dis-pairs forebears, except for thy Revolution’s light.** ~

~ **And removes hope, except for thy Book’s truth.** ~

► “Despaire day” may refer to the dis-pairing of ‘de’ (L. *de*: origin, ‘down from’, ‘following after’: hence succession).

We suggest the italicized print is an important device. The proper names—not italicized—are to be carefully noted; for example, the substantives **Man** and **Muse** (in line four), are to be read as proper names, **Vir (Vere)** and **Mur** (*wp* Mur, Mus, Muris), respectively. Likewise for non-italicized nouns throughout. Similarly, **AUTHOR**, in the poem’s title, is fully capitalized as is **MR. WILLIAM SHAKESPEARE**. However, only the first letter of **MR. WILLIAM SHAKESPEARE** is in larger font size. The message is: **AUTHOR** [(L) *aut*: ‘or’ + *or* = two’d’Or] is the writer’s true name. Otherwise, Jonson uses similar rhetorical devices to those used by ‘Shakespeare’:

To the memory of my beloved,

The AUTHOR

AUTHOR: *wp* (L) *aut*: ‘or’ + *or* = Two-d’or

MR. WILLIAM SHAKESPEARE :

AND

what he hath left us.

~ *To draft ‘See’ (Shakespeare) on thy name,*
2 *Am I So-More to thy Li-Vere, and Two-door;* **Book**, (L) *liber*, *wp* Le’Ver
While I allow thy writings Sum such,
4 *As neither Vere, nor Mur, can more too much.*
’Tis Vere, and Totus Same-Mor’s judgement. But these Vias
6 *Vere not the Vias I meant unto thy rename:*
For sea-liest More on these may light,
8 *Witch, when it sons at Sum-mus, only re-sons Vere;*

Or dark Amor, 'Witch' doth ne-Ver advance
 10 Veritas, but casts about, and impels Tota[h]s by Accident;
 Or shrewd In-Vidia, perhaps pretend this more,
 12 And devise to ruin, where it seym'd to le-Ver.
 These 'R', as Some' ill Two-d'or Pander, Or-Harlot,
 14 Should More a Mother. What could offend her More?
 But Tu-tar testimony against them, and Vere,
 16 Above the adverse-fortune of them, 'or' the necessity.

I, for-t'heir will Ord'Or. Ayre of the Summer!
 18 Th-e' apparent! The diverting! The One-d'ore of our Public!
 My Shakespeare, le'Ve'r thyself; I will not de'Ve're thee by
 20 Chaucer, or Spenser, or order Beaumont lie
 A little more, to make thee a moor:
 22 Tu-tar, a Memorial without successor,
 And Art alive forever, while thy le-Ver doth live,
 24 And we have the muse to draw out, and a claim tu-dar.
 That I not mix thee together in such manner, my mind absolves;
 26 I intend (to say), with great, but dissimilar Muris:
 For, if I thought my judgement Vere of t'heirs,
 28 I would unite thee certainly with thy peers,
 And recount, how fair Tu-do'Our Lyly did out-shine,
 30 Or springing Kyd, or Marlowes strong verses.
 And though Tu employed root Latin, and Leicer Greek,
 32 From [those roots] to honor thee, I would not en-de-Ver
 For names; but call out-d'ors roaring Aeschilus,
 34 Euripides, and Sophocles to us,
Paccuvius, Accius, Seneca of Cordova, mort,
 36 We Vere once More, to hear thy tragic story,
 And shake a public Stage: Or, when thy Comedies Vere played,
 38 Leave thee all-one, for the comparison
 Of Totus, that sonless heir'd, or proud More
 40 Sent forth, or since did from their ruins accede.
 Rejoice, my Britaine, Tu-hast One to marvel,
 42 To whom Totus Tragedies of Europe revere de-Ver.
 He was not of a Summer, but for Totus tempest!
 44 And Totus the Mores, E.Ver Vere in their soveignty,
 When as Apollo he came out-doors to worm
 46 Our heirs, or as a Mercury, to bewitch!
 Orbis her self was pride-ful of his devises
 48 And joyed to bear the ornament of his verses!
 Which Were-So More-ly Verso, and So apt,
 50 The Same, since, she will yield no further Muse.
 The 'Sea-ish' Greek, tearing Aristophanes,
 52 Oxy Terence, wormy Plautus, now not place;
 But obsolete, and abandoned lie
 54 The Same, they Vere not of Tudor disposition.
 Ne'Ver-the-less must I not grant Two-dor All: Thy Do,
 56 My mole Shakespeare, must own a portion.

58 *For though the Author's mother, Two-dor be,*
His skill doth give the Mores. And, that he
Who orders Tu compose a vivid Ver-Se, must suite,
60 *(The Seym as thine R[egina]) and strike the (Two) Dur;*
Upon the Mur's ink: Ver-so 'The Seym'
62 *(and himself with it) that he intends to form;*
Or for the poet's crown, he may obtain contempt,
64 *For a Mer-Ce's Poet's fair, the same Or as ferre.*
And of this kind Vert-Tu. Look how the father's face
66 *Lives in his successor, Or the Seym, the lineage*
Of Shakespeare's Sum, and More is clearly evident
68 *In his Ore-versed, and Vere-ly_Mar'd Verses:*
Tot'de Witch, he Seyms to Shake a speare,
70 *As threatened towards the Peers of Night.*

72 *Suite Poet of Avon! what a spectacle so Vere*
To See thee in our-seas once More seem,
And do Jacob's Heir-y climb upon the margin of Thames,
74 *That more did Sommer Eliza, and gild James!*
*But Moor, I See thee in the Hemisphere (L) *hemi-*, prefix : 'half, one-half'*
76 *Raised, and made a Star-cluster there!*
Flash out-d'ors, Tu kind of Tudors, and with Regal Fury,
78 *Or-Influence, reproach, Or encourage the declining Orbis—*
Which since thy flight from here, hath Mourn'd as Nox,
80 *And dis-pairs forebears, except for thy Revolution's light. ~*

We believe the closing lines comment on the opening. There is a great loss of significance in the works of Oxford / Seymour (Shakespeare) if we cannot 'draw' his name correctly. The decision of Edward Seymour (Duke of Somerset) to rename and hide away the son of his brother Thomas *becomes final* if we can't discover the writer's 'Damned Memory' (*Damnatio Memoriae*). There was strong motivation for Cecil and Dudley to exploit the lad's altered identity, and thus advance the Reformation, to aid and protect their late King's daughter, and to enrich and empower themselves in the bargain. But the time is right to restore to light what was obscured during the writer's life. Those who sought to benefit from his identity, have benefitted — Let be... (see Bible, Matthew 27:49). Our primary concern now should be to restore his works to the true artist, and help make intelligible to his readers all that was rendered incomprehensible.

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. There 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.

What neede my Shakespeare for his honour'd bones,
 2 The labour of an Age, in piled stones
Or that his hallow'd Reliques should be hid
 4 Under a Starre-ypointing Pyramid?
Deare Sonne of Memory, great Heire of Fame,
 6 What needst thou such dull witnessse of thy name?
Thou in our wonder and astonishment
 8 Hast built thy selfe a livelong Monument:
 For whil'st to th' shame of slow-endeavoring Art
 10 Thy easie numbers flow, and that each part,
 Hath from the leaves of thy unvalued Booke,
 12 Those Delphicke Lines with deep Impression tooke
 Then thou our fancy of her selfe bereaving,
 14 Dost make us Marble with too much conceiving,
 And so Sepulcher'd in such pompe dost lie
 16 That Kings for such a Tombe would wish to die.

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 my Shakespeare for his honour'd* [I.] 'Great respect; esteem..or reverence; glory, renown, fame, reputation'; note that honor and fame (l.5) are linked by polysemy] bones [(L) os, wp O's: the repeated letter O signifying Oxford, a metonym for the writer's title.],

► *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: (L) *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.

~ *What needs my Shakespeare for his re-Vere'd bones*, ~

2 *The labour of an Age, in piled stones,*

~ **The labour** [(L) *molior, opus, opera, labor*: 5a ‘Effort made..in accomplishing..a task, endeavor’] **of an Age** [(L) *aetas*: ‘a lifetime’], **in piled** [(L) *pilus*: n.5 ‘hair, esp. fine soft hair’; wp on *soft heir*.] **stones** [2c ‘A kind of rock or hard mineral matter’; stone as a general material becomes more specific through the course of the poem.], ~

~ **The mole of a lifetime, in Heir-y Stones** ~

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** [relics, (L) *reliquiae*: 3a ‘The remains of a..deceased person’] **hid** ~

~ **Or that his Hare’d remains should be hid** ~

~ **Or that his Crown’d remains should be hid** ~

4 *Under a Starre-ypointing Pyramid?*

~ **Under a Star** [(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** [I ‘Monument..’; (L) *Pyramis*: wp *Pyramus*—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 Son-directing Pyramid?** ~

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’, ‘renown’, ‘rumour’; ‘report’ is a standard pun, hinting at *two-door*, hence Tudor.], ~

~ **De’Ore Son of Same-More, great Heir of Re-Port,** ~

6 *What needst thou such dull witness of thy name?*

~ **What needst 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’] **of thy name** [(L) *nomen, nomen dare, cognomen*: ‘surname, family name’, in this instance [Tu]D’or (*door*, see 1.5).]? ~

► **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?”**

~ **What needst Tu such obscure proof of thy D’or?** ~

~ **What needst such obscure proof of thy Tu-dor?** ~

► 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) *miratio*; wp on Tu-d’Or, wonder = One-d’Or.] **astonishment** [*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” (1.2) and leads to “marble” (1.14).

~ *Tu in Our One-d’Or and a Stonish-ment* ~

8 *Hast built thy selfe a livelong Monument:*

~ *Hast built thy selfe a livelong* [enduring, (L) *sustinentia*; (L) *totus*: ‘the whole, complete, entire’, ‘all’; wp Tuta(h)s] **Monument**: [(L) *monumentum*: ‘A memorial’, ‘written memorials, annals, memoirs’]

► 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 occurments.

~ *Has built thy self an en-during Monument*: ~

9 *For whil’st to th’ shame of slow-endeavoring Art*

~ *For whil’st* [whiles: ‘since, if’, perhaps although, ‘Coincidence of time implying causality’ (Schmidt)] *to the shame* [(L) *pudor*: ‘modesty, propriety’, ‘good manners’; (L) *ignominia*: ‘disgrace’] *of slow* [(L) *tardus*: wp Tudar] *-endeavoring* [(L) *molior*: (*moles*) II.B. ‘to endeavor’, II.A ‘labor’; (Fr) *en devoir* (*de faire*): duty (to do)] **Art** [Art; *alt.* ‘contrivance, artifice’]

~ *For, if to the propriety of slow in-de Vere-ing Art* ~

~ *For, if to the modesty of Tudar-Mure Sum* ~

~ *For if to Verecund, slow-l’ Boar-ing Art* ~

10 *Thy easie numbers flow, and that each part,*

~ *Thy easy* [(L) *facilis*: ‘easy’; II A ‘compliant, yielding’; (L) *expeditus*: ‘unshackled, unimpeded’] **numbers** [ME nombre: ‘name’; *alt.* IV 17a ‘lines, verses’; III.13a ‘an account; a 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*; (L) *partes*: ‘role in a play’], ~

~ *Thy compliant Sums More, and that alien part*, ~

~ *Thy compliant verses proceed, and that each role* ~

11 *Hath from the leaves of thy unvalued Booke,*

~ *Hath from the leaves* [leaf, (L) *folium*: leaf, II.5 ‘a sheet of paper, parchment’] **unvalued** [2 ‘not regarded as of value’; *alt.* unappreciated: ‘Not duly appreciated, valued’, ‘Not properly estimated’, misunderstood.] **booke**, ~

~ *Hath from the leaves of thy unappreciated Book*, ~

12 *Those Delphicke Lines with deep Impression tooke*

~ *Those Delphic* [‘Oracular; of the obscure and ambiguous nature of the responses of the Delphic oracle’] **Lines** [(L) *versus*: in writing, ‘a line’] *with deep* [‘the Sea’] **Impression** [(L) *impressio*: ‘a copy’; (L) *imago*: ‘an image, copy, likeness’; deep Impression appears as wordplay on silliness: Sea-liness (*see Lucrece* l.1812) **tooke** ~

~ *Those Obscure Vere-ses with Sea-ly-ness mis-took* ~

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’], ~

► **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. From a legal standpoint he was not entitled to succeed or inherit the Crown.**

~ *Then Tu[d]our More of her self bereaving*, ~

~ *Then Tudor-More of her child bereaving*, ~

14 *Dost make us Marble with too much conceiving,*

~ **Dost** [Thou dost, wp Tu do] **make** [(It) 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** [metonym/timesis Tu] **much** [(L) multus: ‘many, much’, (L) amplius: ‘more’] **conceiving** [(L) concipere: ‘to become pregnant’], ~

► Perhaps Milton means the single conception—the single child she bears—engenders hundreds of characters in the works of Shakespeare, most of whom are based upon himself. From one child, many. But the perfect wordplay on “too much”, (L) Tu-multus, and tumultus, is too good to ignore.

~ **Dost fare us Seymour with Tu More conceiving**, ~

~ **Dost make us Sea-Mour (with Tu: ‘Much-conceiving’)**, ~

► “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.

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) 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.] **dost lie** [(L) quiescere ‘to lie still’; alt. sleep: (L) dormire]

~ **And So made self-Fair’d in kind: Tu-Mor Does Tu-dor** ~

~ **And So making himself Fair, in such Tu-Mor Do[es] lie** ~

16 *That Kings for such a Tombe would wish to die.*

~ **That Kings for such Tombe** [(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 mori-or = More and Ore, though the conjunction and is often not expressed in Latin.]. ~

~ **That Kings for such a Or-bis would Will Tu-Mor and Or.** ~

~ **That Kings for such a Monde would Will Tu-Mor.** ~

Once More:

1 **What needs my Shakespeare for his re-Vere’d bones,**
 2 **The task of a lifetime, in heir-y Stones,**
 3 **Or that his heir’d remains should be hid**
 4 **Under a Son-directing Pyramid?**
 5 **De’Ore Son of Same-More, great Heir of Re-Port,**
 6 **What needst Tu such obscure proof of thy D’or?**
 7 **Tu in Our One-d’Or and a’Stonish-ment**
 8 **Has built thy self a Tuta(h) Monument:**
 9 **For, if to the propriety of slow in-de Vere-ing Art**
 10 **Thy compliant Sum is More, and that each part**
 11 **Hath from the leaves of thy unappreciated Book,**
 12 **Those Obscure Vere-ses with Sea-ly-ness mis-took**
 13 **Then Tu[d]our More of her self bereaving,**
 14 **Dost make us Seymour with Tu: ‘much-conceiving’,**
 15 **And So made Fair in kind: Tu-Mor Does dor**
 16 **That Kings for such an Or-bis would wish 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 discretely. This poem has a surface meaning, and a super-meaning. Lines perceived as most abstruse—“Dear Son of Memory” 1.5, “Dost

make us Marble” 1.14—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 unexpected 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.

John Davies “*Thou hadst bin a companion for a King ...*”

To our English Terence, Mr. Will.

Shake-speare.

Epig. 159 Sir John Davies (1569-1626)

Some say (good Will) which I, in sport do sing,

sport: ‘variety’; ‘play’ will, (L) more

Had’st thou not plaid some Kingly parts in sport,

Thou hadst bin a companion for a King;

And beene a King among the meaner sort.

Some others raile: raile as they thinke fit,

raile, wp (E) real: ‘of Monarchy’

Thou hast no rayling, but, a rainging Wit,

a rainging: ‘arraigning’, ‘called to account’

And honesty thou sow’st, which they do reape;

sow’st: ‘boar’st’

So, to increase their Stocke which they do keepe.

► **which:** 4 adj. pron. ‘which is which’, ‘which is the one and which is the other’

witch: 1a ‘A woman supposed to have dealings with..evil spirits’ (OED)

This short poem has been so extensively covered that it hardly bears another look; however, I think we might spend just a moment on interpretation consistent with the thesis of this essay. There’s no doubt the subjects here ‘do port-end di-vision’, as old LEAR would say (*King Lear* 1.2 136; wordplay on *two-door Seem-or*).

John Davies constructed this nearly symmetrical poem neatly around identity. Several words are repeated three times: King (Kingly), Some, Thou, Do, which (Witch?) and raile (rayling). Raile/rail almost certainly plays on the Latin *regula*: ‘rule’ (see (OF) *reille* and (MFr) *real*: ‘royal’, (E) *real* — and so the phrase “a rainging Wit” (‘arraigning wit’) points to matter that is royal, regal, *real*; and it is the quality of *Real* that would call Shakespeare’s Wit to account (for itself) if stated more directly. We suggest the matter of Davies’ poem is politically dangerous. If this epigram is divided into two halves, the three uses of rail/*real* in the second half complement the three uses of ‘King’ in the first. The halves are parallel and rhetorically balanced.

Some of the repeated words happen to be stock Shakespeare metonymy: **Some say** + (good Will) = **Some-merx** / **say-more**, substituting for Sommer, St. Maur, Seymour; **Thou** for Tu, **Do** (often fair) for non-rhotic d’Or: do[h]. With wordplay on King and *Reille/Real*, Mr. Davies has fulfilled Shakespeare’s more cautious use of Heir (Air, Ayre, etc.). I believe all the substitutions below are within the range of semantic variation expected in the period of the early 17th century. Thus:

To our English Terence, Mr. Will.

Shake-speare.

Epig. 159

Some-Say (material More) which I (playfully) Do praise, will, (L) mos, moris: ‘will, inclination’

Had’st Tu not played Some Kingly parts in play,

Tu hadst been a match for a King;

And been a King of the bastard sort.

Some Others rule: rule as they think fit,

*Tu have not Rule, but, a reigning Wit.
And Verity Tu Boar'st, which they Do crop;
So, to More their Wealth, Witch they Do Hold.*

Symmetry can be used to give epigrams structural beauty. This one is a perfect example. But it's also striking for its effect on meaning. Our first task is always to discover the sometimes subtle changes of meaning wrought by hardly noticeable alterations of presentation.

If we assume Davies' poem is straightforward, we'll miss much of his effort. It will be best to note details of rhetorical figures, form, and construction; the purposed symmetry of the piece is unmistakable. Let me suggest John Davies is using Oxford's (O/S) method to make short work of that 'which' our writer labored so long—namely, to identify himself.

Martin Droeshout Engraving

"This Figure, that thou here seest put,"

Let's see if factoring Ben Jonson's *To the Reader* with the Ox-Sea Method yields meaning regarding the stylized portrait of 'Shakespeare'. Here we assume (for better or worse—more or less) Jonson uses the same metonymy and technique used by Oxford to conceal a supra-text. Immediately we discover the word 'brass' is repeated; we investigate 'brass' to see what's so special. Brass and Bronze were a diverse group of alloys to the Ancients. Some looked remarkably like gold. Corinthian Brass was an alloy of copper with gold and silver in small percentages: *Aurichalcum*, *Aurum* and *Argentum*. Brass is an emblem for what is enduring (*L. durare*); but I think Ben Jonson hints at a special Tudor/Tudor relationship with the repetition of brass—(*Latin aereus*: 'of brass', and *aerius*: air/heir).

To the Reader

1 This Figure, that thou here seest put,

~ **This Figure** [(*L facies*: 'face, countenance'; *II.9b* 'An imaginary form, a phantasm' (1325); *11b* 'One acting a part'; *I.1* 'External form'; *5a* 'A person considered with regard to visible form'), **that thou** [*wp, timesis Tu*] **here** [(*L hic*; *wp* heir; *wp (L) tueor, tutus, tuto*: 'watched over', 'safely')] **seest** [ME *seest*: 'see'; *wp* Cec'd?] **put** [(*L imponere*: 'to place one thing into another'; (*L superponere*: 'to place over or upon'; (*L*) do, 'put'; *alt. ponere*: 'to appoint', 'represent', 'to place, set'; 'to invest'; *alt. (Fr) poser*: 'To play a part'; **pose**: 'To put forward (a claim)'], ~
~ *This Face, that Tu Heir seest put, ~*

2 It vvas for gentle Shakespeare cut;

~ **It was** [VV: A common representation of the letter 'W' until the late 17th century; the doubling of the V may suggest double: *n.I.1* 'a double quantity', (*L duplus*: 'a duplicate'.] **for gentle** [(*L mollis*: 'gentle, soft', *wp (L) moles*: 'a massive structure, a dam, pier, mole', (E) mole: 'a breakwater, sea-wall', hence Sea-Mure, Seymour.] **Shakespeare cut** [(*L absumere*: 'to obtain from, assume from', 'to reduce, consume'; 'to cut off'; 'to waste, destroy']; ~
~ *It was for Mollis Shakespeare cut; ~*

3 VVherein the Graver had a strife

~ **Wherein** ['in which (matter, action, etc.)] **the Graver** [(*L scalptor*: 'a cutter, engraver'; *alt.* 'one who digs'; **grave**: *II.3a* 'to bury (a corpse) in the ground', *3b* 'to hide underground'; *alt. perhaps wp (L) severus*: 'strict, hard (dur)', hence Severer and *wp* on *se Vere*; *alt. (Fr) tailleur*: *wp* 'cutter', 'tailor', one who entails (an estate)—a usurper] **had a strife** [(*L contentio*: 'contention', 'exertion, effort'; 'competition for'] ~
~ *Wherein the Engraver had a strife ~*

4 vvith Nature, to out-doo the life:

~ **with Nature** [*III.7b* 'The innate..disposition of a particular person'], **to** [*timesis Tu*] **out-do** [*wp* Tou-doo, (*L aut*: 'or' + do = door, hence Tudor; *alt. 1* 'To put or force out; to disallow')] **the life** [*I.1a* 'The condition, quality, or fact of being a living person'; **being**: (*L natura*; (*L anima*: 'soul', 'breath of life')]; ~
~ *with Nature, Tu D'oor the life: ~*

5 Q, could he but have dravvne his vvit

~ **O** [possibly an ‘interjection expressing disappointment, longing’; ‘O’ is always ambiguous in Shakespeare, and indicates the subject of Edward **O**xenford within the supra-text.], **could he but** [*conj.* ‘only, merely,] **have drawne** [(*L*) *trahere*: *Transf.* ‘to draw out’, ‘to squander’; ‘to take in, assume, derive’: plays on graving, burying, engraving, drawing, cutting; *alt.* (*L*) *describere*: ‘describe’, 60c ‘to represent in words’; 62 ‘devise, contrive’; 63b ‘To writer or treat of’; 19 ‘To render into another language or style of writing, to translate’] **his wit** [*I.1a* ‘seat of consciousness’; *II.5a* ‘Great mental capacity; genius, cleverness, quickness’] ~

~ **O, if only the Engraver could have buried his Wit** ~

6 As vvell in brasse, as he hath hit

~ **As** [‘Of quality or manner: in the same way’; *wp* The same more: ‘In accordance with the customs of traditions’, manners’] **well** [(*L*) *wp vel*: ‘or’] **in brass** [(*L*) *aes, aeris, aereus*: ‘made of or fitted with copper or bronze’ (see Baret’s *Alvearie*); *wp* (*L*) *aer, aereus*: belonging to the air, airy, *wp* heir-y; *Ic* ‘Taken as a type (emblem) of hardness, imperishableness, enduring’, evoking the *Dur* in Tudur. (*L*) *Orichalcum, Aurichalcum*: named from the ore of Chalcis, Euboea, where Corinthian Brass was mined in antiquity; it was reported to be an alloy of copper, gold, and silver.], **as he hath hit** [(*L*) *tundere*: ‘to strike repeatedly’; (*Fr*) *coup*: ‘a blow, stroke, hit’], ~

► **Brass**, (*L*) *aeris*, and particularly *aereus*: ‘of bronze’, plays on the word *aereus*: ‘belonging to the air’, hence heir. The idea put forward in this poem is that one does not record their life in tombs or other memorials, but in one’s heirs (progeny). The phrase ~ Same-Or in aeris ~ plays on the Wit ‘St. More inherits’.

► **Bronze**, (*L*) *aes, aeris*; the same as Brass, is (*Fr*) *bronzé*, and *basané*; I’ll bet dollars to donuts BASSIANUS (*Titus Andronicus*) and BASSANIO (*Merchant of Venice*) are named for the (*Latin*) *aereus*: brass, or bronze.

~ **Same-Or in aeris, as he has struck out** ~

~ **The Same-Or heir, as he has struck** ~

7 His face; the Print vvould then surpasse

~ **His face** [*II.* ‘The part of a thing presented to view’; 8a ‘The outer surface of a thing’; 10 ‘One of the surfaces of something having .two sides’; *III.14* ‘Outward show, artificial appearance’] **the Print** [*2a* ‘an image of likeness of something’; 13 ‘A printed reproduction of an image’, copy, duplicate.] vvould [] then [] **surpass** [(*L*) *vincere*: ‘to conquer, defeat, vanquish’, ‘to master’, to go beyond.]

~ **His face; the Image and Words would then overstep** ~

8 All, that was ever writ in brasse.

~ **All** [*wp* (*L*) *totus* = Tudo[h]s; *alt.* *metonym* The Monarchy; *Allodium*: feudal ownership of the State; the Crown is the only absolute owner of land under feudalism.] **that was ever** [*metonym* E. Vere] **writ** [‘something written or recorded in writing’; *alt.* 3b *Law* ‘A formal order issued by a court in the name of the sovereign’] **in brass** [(*L*) *aes, aeris, aereus*: ‘made of or fitted with copper or bronze’ (see Baret’s *Alvearie*); *wp* (*L*) *aer, aereus*: belonging to the air, airy, *wp* heir-y.]

~ **Totu[h]s, that was E.Ver recorded in heirs.** ~

9 **But, since he cannot, Reader, looke**10 **Not on his Picture, but his Booke.**

B.I.[onson]

Perhaps most people hope their lives have some meaning. The vanity of fame is for a name to be widely recognized. A more refined idea is of one’s name passing on to future generations with a remembrance or long-lasting effect. This poem admonishes that your greatest bequest cannot be a portrait of the Life, nor a memorial in words, but in the continuing flesh of heirs. This natural course is denied the ‘Shakespeare’ writer. Authority—his Mother and her Ministers—have declined to acknowledge him. He is an illegitimate child. If he may be found at all, it’s not in a name, but in the Book of Shakespeare:

Since *The Tempest* is set on an island between North Africa and Italy, I suggest looking for polysemy based in Latin, which is the ‘Reference Language’ of other Shakespeare’s plays set in Italy.

148 Our Revels now are ended: These our actors,

~ **Our** [wp, timesis, (Fr) d’Or]: The common syllable in Tudor and Seymour **Revels** [(L) orgia: ‘secret festivals, mysteries’; revel: wp re-: prefix ‘again’ + vel: (L) vel: ‘or’, he “Our re-vels” = Two-d’Or] **now**, metonym, timesis (Fr) or: ‘now, well’] **are**, [title R(egius)] **ended**: **These our** [wp our, or, ore: The common syllable of Tudor and Seymour, with pun on (Fr) or: heraldry ‘gold’] **actors** [(L) qui facit: Lit. ‘he does’, ‘one who acts’; (OED) 1 Law ‘A person who instigates or is involved in a legal action, spec. (a) a plaintiff or complainant’], ~

~ *Tu-d’Or mysteries ‘R’ ended: These, Our plaintiffs* ~

149 (As I foretold you) were all spirits, and

~ (As I foretold you) **were** [wp past tense are, (L) R(egius): ‘royal’] **all**, [(L) totus, wp Tudors; (L) allod: ‘free title to land, assumed by Crown’] **spirits** [(L) animus: ‘character, disposition’, ‘nature’] **and** ~

~ (As I foretold you) *were royal natures, and* ~

150 Are melted into Ayre, into thin Ayre,

~ **Are** [title R(egius)] **melted** [(L) dissolvere: wp dis: ‘apart, in different directions’ + sol: wp ‘sun’, ‘son’ + vere: timesis Vere; alt. (L) ad misericordiam: ‘moved to tenderness, pity, mercy’] **into Ayre** [wp heir, (L) heres] **into thin** [(L) exilis: ‘thin, slender’, punning (E) exile; alt. (L) tenuis: ‘fine, slight, slender’, ‘subtle, rare’, ‘weak’, ‘tenuous’] **Ayre** [wp heir, (L) heres], ~

~ *‘R’ tendered into Heir ... into tenuous Heir*, ~

~ *‘R’ dis-sol-Vere’d into Heir, into exiled Heir*, ~

151 And like the baseless fabric of this vision

~ **And like** [(L) similis, par: ‘matching, equal to’] **the baseless** [(L) inanis: ‘empty’, ‘of horses: riderless’] **fabric** [(L) aedificium: ‘edifice, building’] **of this vision** [(L) simulacrum: ‘likeness’, ‘phantom’]

~ *And like the empty edifice of this phantom* ~

152 The Cloud-capt Towres, the gorgeous Palaces,

~ **The Cloud**, [wp anagram clude = dudley, Dudley, 6a fig. ‘Darkened by misfortune, grief’; (L) occlusus: 2a ‘To cover or hide’; 2b fig. ‘To exclude or render obscure’]-**capt Towres** [wp (L) captors/(L) captor: ‘enslaver’], **the gorgeous** [(L) speciosus: ‘false’] **Palaces** [(L) domus regiae: ‘royal houses’], ~

► **cloud**: anagram-like treatment of dudley = cludey, from 15th century spelling of cloud : clud. Cloudy is used variously for the son-less condition in which the writer finds himself; elsewhere we find “region cloud” (see ‘regen-c’, *Sonnet 33*), and CLAUDIUS in *Hamlet*, for Dudley, the obscuring ‘Regent’.

~ *The Cloud Captors, the specious Royal Houses*, ~

153 The solemn Temples, the great Globe itself,

~ **The solemn**, [(L) wp solum: ‘sole’, ‘base’; alt. wp (L) solium: ‘throne’, transf. ‘dominion’] **Temples** [(L) templum: ‘A place dedicated to a particular deity, a shrine, sanctuary’; alt. (L) aedes: ‘room’/moor; room: surname Moor, II.6b ‘A holding of moorland or bog’], **the great** [(L) ‘magnus, grandis, amplus’; amplus: ‘more’] **Globe**, [(L) orbis: wp Or + bis: ‘two’; alt. (L) gleba: ‘land, soil’] **itself**, ~

~ *The base Room, the Mawr-Tudor itself*, ~

~ *The sole sanctuary, the Mawr-Tudor itself*, ~

154 Yea, all which it inherit, shall dissolve,

~ **Yea** [(E) ‘even’], **all** [(L) totus: wp Tudors; alt. wp allod: ‘the Monarchy, allodium’] **which it inherit** [(L) heredito, succedo: ‘succeed, to come after’], **shall dissolve** [(L) dissolvere: wp dis: prefix ‘in different directions, apart’ + sol: wp ‘sun, wp son’ + vere: proper name Vere; alt. ‘to be unbound’], ~

~ *Even the Crown which it inherit, shall be Vere dis-Sol’d*, ~

155 And like this insubstantial Pageant faded,

~ **And like** [(L) *similis*] **this insubstantial** [(L) *inanis*: ‘blind’, ‘soulless, dead’, ‘without substance’; *alt.* (L) *in-verus*: *wp un-Vere*, not real.] **Pageant** [(L) *species*: ‘a seeing’, ‘shape, form, outward appearance’; 4 ‘An unreal or imaginary object; a phantom or illusion’; *alt.* (L) *spectaculum*: ‘sight, spectacle’] **faded** [(L) *pallidus*: *transf.* ‘causing paleness: *mors*’]

~ *And like this soulless Illusion seen mortally pale, ~*

156 Leave not a rack behind: we are such stuff

~ **Leave not rack** [*wrack* [(L) *nafragium*: ‘the remains of a wrecked ship’] **behind** [(L) *pone, post*]: **we are** [*wp R[egius]*: ‘royal’] **such** [*adj. and pron.* 3 ‘Of the same kind or class as something mentioned’] **stuff**, (L) *materia*: ‘matter’, *wp Mater*: ‘mother’] ~

~ *Leave not a [ship-]wreck behind: we R, the same Mater ~*

157 As dreams are made on; and our little life

~ **As** [(L) *ut*: *wp, anagram Tu*] **dreams** [(L) *somnium*] **are** [*wp R[egius]*, ‘royal’] **made** [(L) *facere*] **on**; **and our** [*wp Or, Tud’Or*] **little life** [*lifeless, (L) exanimas, mors*]

~ *As Somn ‘R’ made on; and Our Mort ~*

158 Is rounded with a sleep ...

~ **Is rounded** [(L) *teres, wp terra*: ‘earth’, (L) *orbis, wp two-d’or*; (L) *circumplecti*: ‘encircled’, ‘ringed’; *alt.* (L) *circumscribere*: ‘circumscribed’, **rounded**, *adj.* 9 ‘Brought to a complete, finished, or perfect state’; *alt.* (L) *definire*: ‘defined’] **with a sleep**, [(L) *dormire*]

~ *Is ringed with d’Or & Mere ... ~*

Once More:

148 *Tu-d’Or mysteries ‘R’ ended: These, Our plaintiffs*

(As I foretold you) were royal natures, and

150 *‘R’ tendered into Heir ... into tenuous Heir,*

And like the empty edifice of this phantom

152 *The Dudley Captors, the Specious Royal Houses,*

The sole Sanctuary, the Mawr-Tudor itself,

154 *Even the Crown which it inherit, shall be Vere dis-Sol’d,*

And like this soulless Illusion seen mortally pale,

156 *Leaves not a [ship-]wreck behind: we R, the Same Mater*

As Somn R made on; and Our Mort ~

158 *Is ringed with d’Or & Mere ...*

Please remember: these interpretations can never be certified. They are approximations. Each reader will find a similar range of possible substitutions, but they’ll all trend towards unmasking the true identity of ‘Shakespeare’. Note the final lines which, as in other such ‘set-pieces’, separate syllables of the writer’s surnames by *timesis*, and describe the order of placement.

Leonard Digges “*ev’ry Line, each Verse ...*”

Leonard Digges and his fellow, I.M. (James Mabbe?) also wrote commendatory poems to the First Folio that remark on the immortal Monument created by Shakespeare. They repeat the central idea that his “wit-fraught book” will outlive any physical tomb. Digges supports the present essay:

This book,	brass , (L) <i>aereus, wp aeriis</i> : ‘belonging to the air’ (heir)
When <u>Brass</u> and <u>Marble</u> <u>fade</u> , shall make thee look	marble , (L) <i>marmor, wp Sea-Mor</i>
<u>Fresh</u> to <u>all</u> <u>Ages</u> : when Posterity	fresh , (L) <i>recens</i> : ‘fresh, green’, hence (L) <i>viridis</i> , (Fr) <i>vert</i>
Shall <u>loath</u> what’s new, think <u>all</u> is prodigy	loathe , (L) <i>abhorre</i> : <i>wp</i> ‘a Boar’ new , (L) <i>novus homo</i>
That is not Shake-speares; ev’ry Line, each Verse	verse , <i>wp (L) versus</i> : ‘a turning of the plough’
Here shall revive, redeem thee from thy Herse.	hearse , 5 ‘a coffin’; <i>wp heirs</i> ; herse : ‘harrow’

~ ... *ev'ry Row, each Furrow*
Here shall revive, redeem thee from thy Harrow. ~

Wordplay! ~ *Each turn of the plough (verse) shall deliver [the Ox] from its harrowing.* ~

The Writer will be delivered from the sentence of Attainder against his father, and the *Damnatio Memoriae* upon himself (noted in the Sonnets), and the Earth will yield his seed (once covered).

Robert Browning *'With this same key Shakespeare unlocked his heart', once more!*

There are indications the Victorian poet Robert Browning suspected the presence of an alien soul at work in 'Shakespeare'—something he discovered in the Sonnets. Browning is not candid enough to reveal the depth of his discovery. Take a look at his poem titled 'House' from 1876, particularly the final stanza, to see if he wasn't 'on' to the "occurrents, More and Less", of the great Elizabethan.

l.1 Shall I sonnet sing about myself?
 l.4 "Unlock my heart with a sonnet key?"
 X.2 'With this same key
 X.3 Shakespeare unlocked his heart.' once more!
 X.4 Did Shakespeare? **If so, the less Shakespeare he!**

We suggest Browning carefully chose the metaphor of an earthquake shaken wall, (*L*) *mur*, (*It*) *muro*, to reveal the secret life and contents within a Shakespeare "once More!"

Setting

The **setting** of plays and poems establish important associations with a particular location, and suggest the reference language by which the whole may be better understood. In coming to know the major themes of a work, the significance of location will often become apparent. *The Comedy of Errors* is set in Ephesus, Asia Minor, where the early Christian Church held landmark discourses concerning the monophysite or dyophysite nature of Christ. This idea is central to the confusion arising from two Antipholus' and two Dromio's. As such, settings become a **site archetype**.

Since most of Shakespeare's plays are derived from existing material, the setting is already established. There are several excellent references for understanding the writer's sources; the one I have used since my student days is David Bevington's *Appendix 2, Sources*, in his *Complete Works of Shakespeare*.

You'll note that the *History Plays* are set in Britain and its Possessions. This is because the concerns of the writer are always political and dynastic as well as personal, and because Britain is his home. Though the Comedies and Tragedies are usually set elsewhere, there are solid clues that the writer is speaking of himself, and the foreign location is allegorical for a British location. Without exception, all Shakespeare's works are set in surrogates of the England the writer knew. Settings outside Britain extend the linguistic and artistic possibilities for him. Nonetheless, Oxford (*O/S*) knew those foreign locations well and writes familiarly of them. (see: Roe, Richard P. *Shakespeare's Guide to Italy*. 2011)

Figurative Meaning Philosophical Allegory

If you imagine an analogy or correspondence between two unrelated ideas, you've imagined metaphor. In the centuries since Shakespeare, we have become devoted to metaphoric composition and interpretation. He was less inclined so. The meaning of metaphor can be lost through time and separation. Shakespeare did not want this to happen. "*He was not of an age*", noted his contemporary Ben Jonson, "*but for all Time!*"; and this quality is not merely an assessment, but fully the writer's intent. He kept an eye to permanence; he was building a Rock (*Fr. pierre*) ... nay, a Mole. The creation of such an enduring memorial was at odds with the Authority of his age. That power, as it turns out, was held by

his immediate family—his Monarch and her ministers. Shakespeare is the story of a man who defies unjust, criminal Authority, and lives long enough to produce for himself a Monument.

metaphor: ‘A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable.’ (*OED*)

figurative: *of speech* ‘Based on, or involving the use of figures (emblems) or metaphors; not literal.’ (*OED*)

transference, transferred meaning: ‘[meaning] in an altered or metaphorical sense.’

► The line separating these **tropes** (‘figures of speech’) is somewhat indefinite. If a great writer from the past used metaphor, and if that use has come down to the present, you have an example of standard ‘transferred meaning’. Shakespeare often uses standard transferred meaning, but he doesn’t imagine metaphors unique to himself.

Metaphor

Metaphor can be twisted to confer meaning in almost any situation. Proof of this is interpretation of ‘Shakespeare’. It’s an open field. For every brilliant analysis there are others anachronistic, simply piggy-backing on the great writer’s fame—attaching ideas of someone unknown to someone nearly universally known. ‘Shakespeare’ is designed to be better grounded than that. He has used several rhetorical devices to limit the range of meaning to the established variation within polysemy. A fuller understanding of this range may be taken from dictionaries ... it will only require at first some adjustment of the readers attitude.

Metaphor, as an artistic disposition, is not a strong element of Shakespeare’s Invention. Again, we suggest this is because metaphor was not the durable material he needed to build his Monument. He required the stable Latin Language and Classical Rhetoric to withstand the forces of Time. It has been argued allegory is an extended metaphor and, no doubt, our man uses kinds of allegory almost exclusively; however, within the framework of allegory, words are not often used in an entirely figurative sense. This is why dictionaries are critical to your study—the solution to meaning will be found in the witty, literal, or defined figurative, use of words. If his method is properly understood, a single plausible interpretation results—much as an algebraic formula yields a single result for discrete variables. The writer has forced himself to dilate literal possibilities by exploring the etymology and polysemy of words. Though our first inclination may be to ‘interpret’ obscure words and phrases as metaphor, it’s a wasted effort. It will be convenient to regard each sentence as a linguistic puzzle. We need only sort out the indeterminacy and wit that seem ever present. Use your crossword puzzle skills; the conventions of clue giving now found in crosswords are widely represented in Elizabethan literature, and are essential to Shakespeare. Use the best dictionary you can get your hands on; the solution is there.

By purposely reducing metaphor to a minimum, the writer increases the likelihood readers will understand the precise meaning intended. Let me explain: If you had the kind of super-education our Shakespeare had, you would associate apparent metaphors with a range of literal definitions derived from previous use, or wordplay based on those definitions. Such standard transferred meaning can be found in the better Latin-English dictionaries; there you’ll find non-literal polysemy (transferred use) for each word, and the name of the Latin writer who is known for its use. When word meaning cannot possibly be literal, it will be understood as standard transferred or figurative meaning; that is, the apparent metaphor is not of Shakespeare’s invention, but precedes him and appears generally in classical literature. Let’s look how useful dictionaries are:

HAMLET

Hamlet 1.5 165

165 Well said old Mole! Canst work i’ th’ earth so fast? A worthy pioner: **worthy, (L) mereo**

► **mole** *n.2* ‘causeway, sea wall’; (note capital M in Mole).

mole *n.3* ‘Any of various small burrowing insectivorous mammals of the family *Talpidae*.’ (*OED*)

The correct interpretations of mole are: ‘causeway, sea wall’, and ‘the animal *Talpa*’ (*Talpidae*); there are others but they don’t fit the writer’s contexts. The GHOST of Hamlet’s father—who represents the writer’s father—is not a Shaksper, or even de Vere, but Sea-wall or Sea-Mure = Seymour. His ghostly father has ‘worked’ from the grave to produce a posthumous *terrae filius*: ‘a child of the Earth’—an illegitimate child.

An extended pun is found within Earth: (*L orbis*: Or-twice = two d'or. A Seymour's 'work' i' th' Tudor shouldn't need too much explanation if one is familiar with Princess Elizabeth's 'Seymour Affair' (1547-9). Further meaning likely includes the undermining of Castle Rinquecen, while Thomas Seymour was commanding English forces during the Seige of Boulogne, France, July-Sept. 1544.

Murre

At *Venus and Adonis* 85-7, Adonis is likened to a sea-‘duck’, and more specifically, as a “divedapper”. Modern criticism names the Little Grebe as Shakespeare’s subject, but the diving ‘ducks’ of England’s coast can be any of several unrelated species. In *Shakespeare’s Beehive* (Koppleman & Wechsler, 2015, pp 128-30) we see the annotator of Baret’s *Alvearie* adds Dowker (‘Ducker’) and Dobchick, behind the entry for ‘Diver, or Didapper bird, (*L Mergus* or (*L Urinula*’. None of these common or regional names is sufficient to isolate the seabird in question—it may be the Grebe (Order *Podicipediformes*), breeding in freshwater and moving to larger bodies of water and coastal bays outside the breeding season; or it may be (*L Mergus*, the Merganser (Order *Anseriformes*), a fresh or saltwater group; or it may be the Murre (Order *Charadriiformes*), living only in the sea, and nesting on rocky cliffs at the shore. He might also have intended a Cormorant or Loon.

The (*Latin Mergus*—‘Diver’ in Baret’s dictionary—was used more generally for diving birds at least since Pliny the Elder (AD 23-79); it does not secure Shakespeare’s ‘Diver’ as of the genus *Mergus*, which was claimed in Carl Linnaeus’ *Systema Naturae*, 1758, only for proper Mergansers.

Shakespeare was an avid natural historian. He is as apt to ground his allegory in the language of nature as he is in the language of law or that of war; but again, he does not add superfluous metaphor. His rich descriptions have a direct relationship to his story, and he is foremost a linguist with a mission.

The reason he chooses the Divedapper’s behavior as a figure for his own can be found, as Koppelman & Wechsler have noted, in the link between several annotations concerning divers and diving, and the proverb underlined in the *Alvearie* headed (*L Dives promissis*: ‘Rich in promises’:

“A Proverb aptly to be applied to those that will not stick to promise much, and perform nothing: He is as true of his promise as a poor man of his eye.”

As an Elizabethan reader might turn to the dictionary to discover the meaning of ‘Divedapper’, one may perchance read this saying and, as with so much of Shakespeare, it may catch her conscience. Here is the passage from *Venus and Adonis*:

Venus and Adonis ll.85-7

85 Upon this promise did he raise his chin,
Like a divedapper peering through a wave,
87 Who being looked on, ducks as quickly in;

Let’s look for wordplay:

85 Upon this promise did he raise his chin,

~ **Upon this promise** [(*L fides*: ‘to place confidence in’, ‘to become obligated’] **did he raise** [(*L recreare*: ‘to create again’] **his chin** [Probable *wordplay* (*OE cin*; the ‘c’ pronounced as either hard ‘k’ or sibilant ‘ch’, allowing a pun on kin and chin.), ~

~ **Upon this obligation did he recreate his kin**, ~

► The ‘promise’ Venus seeks is that Adonis should pay a “countless debt” with “one sweet kiss”; and this ‘kiss’, (*L basiare*, is the lowering, (*L bassiare*, of his position from royalty to peerage, such that he may conceivably succeed the Queen, yet not be thought her immediate heir. The “tears”, (*L lacrima*, Venus sheds, is [*L crimen*: ‘the crime’ (treason) she committed in becoming pregnant by Thomas Seymour. Instead of admitting her crime, her guilt is passed to her child, to be borne for life as a false identity.

86 Like a divedapper peering through a wave,

~ **Like** [(*L similis*] **a divedapper** [(*E murre*, (*Welsh mora*; (*OED murre*: ‘any of various guillemots and other auks’, one called ‘Foolish Guillemot’ (‘foolish William’, *Welsh gwilym*, *Fr. guillaume*).] **peering** [(*L remari*;

wp remarry?; (E) *peer*: v.3 ‘To look narrowly or closely..in order to make out something indistinct or obscure’]
through a wave [(L) *fluctus*: ‘a wave of the sea’], ~

~ *Like a Murre looking closely through the Sea*, ~

~ *Like a Murre remarrying through the flux*, ~

- Another association likely made in Shakespeare is between the divedapper is between the dove (as the do or dowe of Tudor) and (OE) *dúfe-doppa*, *dúfe*: ‘to dive, duck’ + (OE) *doppa*: ‘to dip’.

87 Who, being looked on, ducks as quickly in;

~ **Who , being** [(L) *sum*] **looked on** [(L) *intueor*: *wp* in-Tudor; (L) *videre*: ‘to see’], **ducks** [*wp* (L) *mergere*, *mersi*, *mersum*: ‘to dip, plunge’, ‘dive’, *anagram* Seamer, Sum-mer, Seymour; example of reinforcement; the general meaning of ‘divedapper’, Merganser, Murre (‘Foolish-William’), is reinforced by the use of “ducks”] **as quickly** [(L) *celer*: ‘quick’, ‘rash’; *wp celere*: ‘to conceal, keep secret’; *alt. (L) maturare*: ‘to hasten’, ‘to anticipate, do to soon’; *alt. (L) acute*: ‘keenly’; hence (L) *mercurialis*: ‘quick-witted’] **in**; ~

~ *Who, as Some Tudors, See Moors as concealed within*; ~

- “Ducks” reinforces Divedapper, or Murre, and plays as (L) *anatis*: ‘duck’, and (L) *agnatus*: ‘male blood relation on the father’s side’. The annotator of Baret’s *Alvearie* (see *Shakespeare’s Beehive*, Koppelman & Wechsler, pp.128-30) inserted as wordplay on duke and duck:

“to Duke, or dive, *plonger, urinari*”

Hence, Oxford (*O/S*) is not simply ‘painting’ in metaphor, but making word associations and transitive puns to identify Adonis and himself as a diving seabird—either Murre, (*Welsh*) Mora, or (L) Mergus, (Family *Anatidae*): Mergansers, *i.e.* ‘Sea-geese’ — Sea-Fool, Sea-Moria; *alt. (L) Urinari*, (Family *Alcidae*, Genus *Uria*).

So, the odds-on favorite for the shy Divedapper is the shy Murre and our ‘Shy-More’. Dr. Samuel Johnson commented that Shakespeare would drop his purpose to pursue wordplay (see **Puns**, p.113), and here we find how dogged is the pursuit of play, even if he never forgets his purpose. Though the metaphor is apt, the pun is more apt, and our writer isn’t content until he has crafted some witty double-entendre.

If the student doesn’t have a familiarity with classical and biblical myth, one should not pass a footnote or gloss in volumes of Collected Shakespeare without a little further investigation. Our writer doesn’t name mythological characters without profound intent. For example in *Titus Andronicus*, LAVINIA, daughter of TITUS, is raped, and her hands and tongue cut from her body by the sons of wicked TAMORA, queen of the Goths. Though unable to speak or write, she reveals the cause of her disfigurement by pointing to lines in Ovid’s *Metamorphoses* describing the rape of *Philomela* by the Thracian king *Tereus*. Lavinia analogizes her plight to that of *Philomela*, and ‘Shakespeare’ uses this myth as metaphor for the silencing and inaction of the Tudor monarchy that results from Princess Elizabeth’s 1547 rape. To tell indirectly of things that cannot be urged directly is the secret power of metaphor and allusion (see p.190).

Double-entendre

double-entendre: ‘A double meaning; a word or phrase having a double sense’ (*OED*)

A Lover’s Complaint ll.1-4

From off a hill whose concave womb reworded

2 A plaintful story from a sist’ring vale,

My spirits t’ attend this double voice accorded,

4 And down I laid to list the sad-tuned tale;

‘Shakespeare’ begins *A Lover’s Complaint* noting its echo-like quality. Again, his stories are all told in a subtle double-speak. They come to us indirectly, weakened, “reworded” and accorded a “double voice”. He uses allegory to reveal what he is unable to speak of directly — for direct speech would accuse his mother and in-laws of crimes for which he is punished. So, his Canon is largely a study in **double-entendre**, quibbles, and puns.

The second edition of Baret's *Alvearie* (see this essay **Dictionaries**, pg.14) of 1580 contains the following examples of homonyms in Abraham Fleming's "*Observations of Instructions*" placed before the Index of Latin and French analogues for English words:

- "As (eg.1.) (*this noun*) **torrens**: 'a stream of water'; and (*that participle*) **torrens**: 'burning or parching'.
- (2.) (*this noun*) **tenuis**: 'the nock of a bow or shaft'; and (*preposition*) **tenuis**: 'until, or up to'.
- (3.) (*noun*) **Incensus**: 'not registered, or enrolled, &c.; and (*participle*) **Incensus**: 'kindled, or set on fire'.
- (4.) (*noun*) **magis**: 'a rolling pin, or kneading trough'; and (*adverb*) **magis**: 'also, more, moreover'.
- (5.) (*noun*) **malus**: 'an apple tree'; (*noun*) **malus**: 'the mast of a ship'; (*adjective*) **malus**: 'evil, malicious, shrewd, unhappy, naught'.
- (6.) (*verb*) **praesto**: 'to perform, lend, accomplish, &c.; and (*adverb*) **praesto**: 'readily, or at hand'.
- (7.) (*noun*) **cassus**: 'a net'; (*noun*) **cassis**: 'an helmet, or sallet'.
- (8.) (*verb*) **taxo**: 'to rebuke, reprove, or find fault; and (*noun*) **taxo**: 'a badger, gray, or brock'.
- (9.) (*noun*) **incile**: 'the gap in a hedge, a ditch, a trench, a furrow, a gutter to convey away water'; and (*noun*) **insile**: 'the treadle of a weavers loom'."

"With a thousand more such like, too long to recite, all which are to be distinguished and known by their several significations—every of them, because they occur and come not within the **reach** of one number—being diversely **deciphered**, to the end that, if by the first or the second they find not how the word which they seek [as it] should be truly **Englished**, yet by the third or the fourth, they may be thoroughly satisfied."

From this sort of flexibility in language we may manipulate words to signify two different things. Below is an example of his "double-voice" as exemplified by GREGORY and SAMPSON in *Romeo and Juliet*; they banter about cutting off heads and maidenheads and drawing tools, but all is not as it seems:

SAMPSON *Romeo and Juliet* 1.1 21-5
When I have fought with the men, I will be civil with the maids
22 — I will cut off their heads.

GREGORY
The heads of the maids?

SAMPSON
24 Ay, the heads of the maids, or their maidenheads.
Take it in what sense thou wilt.

paronomasia: 'Wordplay based on words which sound alike; an instance of this, a pun'. (*OED*)
'*Paronomasia*, is a certain declining into a contrary, by a likelihood of Letters, either added, changed, or taken away (cf. **Homonymy**, p.115).

Students of 'Shakespeare' are so frequently advised to watch for sexual puns that they hardly recognize other uses for such wordplay. Generally, the appearance of the sexual pun is a secondary device intended to hide or draw attention from political references; below is the 'key' to *Venus and Adonis* ll. 595-98 in which VENUS is understood to indicate Elizabeth R[egina], and ADONIS is Edward, her son:

Original: *Venus and Adonis* ll.595-98
595 Now is she in the very lists of love
~ **Now** [(L) modo: wp Mo(re)-Do] **is she in the very** [metonym Vere, the false identity of the Moor.] **lists**
[‘The palisades enclosing a space set apart for tilting’] **of love** [(Latin) amor, a’Mor: metonym The true identity of the Moor.] ~

~ *More-Todo(r) is she, in the Vere-y limits of a More* ~

596 Her champion mounted for the hot encounter.

~ **Her champion** [*I* ‘open unenclosed land, ..the moor, fell, or down’] **mounted** [raised, *wp* razed: ‘To erase or obliterate (writing, a record, etc.)] **for the hot** [*I.1a* ‘Of the sun,..a day, etc.’, (son)] **encounter** [(*L*) *incontrare*: *1a* ‘A meeting (of adversaries or opposing forces) in conflict’]. ~
 ~ **Her Moor razed for the Son’s opposition.** ~

597 All is imaginary she doth prove;

~ **All** [(*L*) *totus*: ‘all’, allodial tenure, demesne: ‘Of property: held in absolute ownership, without acknowledgement of any superior; not subject to any feudal obligation.’ Ultimately the domain of the monarch; *wp* Tudor] **is imaginary** [(*L*) *falsus*: ‘made wrong, false, untrue’] **she doth prove** [(*L*) *probare*: (of crime) ‘to prove, demonstrate’]; ~

~ **The Monarchy is false she doth prove;** ~

► *Totu[h]s* (Tudors) are not ‘All’; there is a power behind the (*L*) *Totus* of Monarchy.

598 He will not manage her; although he mount her;

~ **He will not manage** [(*L*) *regere*: ‘to rule, govern’] **her; although he mount** [*v.3* ‘to soar, to ascend’; *alt.* (*L*) *extollere*: ‘to raise, elevate’] **her;** ~

~ **He will not rule her, although he ascend above her;** ~

Once More:

Now is Venus within the Vere-y limits of a Moor,

596 **Her Moor razed for the Son’s opposition.**

The Monarchy is false she doth prove;

598 **He will not rule her, although he raise her;**

If you continue in this sort of analysis, you’ll soon see that all of *Venus and Adonis* is written in the same double-tongue, and what seems an exercise in poetics is in reality an impassioned political challenge. The word very, in line 595, is a key to the limitation of her monarchy; the false identity of Venus’ child ostensibly protects her reputation for chastity, but prevents her from passing the crown to her only near blood relation. **Very**—Vere-y—is a kenning when combined with **lists**, *i.e.* enclosure or limitation, that constrains the power of the queen.

Equivocation

Counsel, we have stated, may be found throughout ‘Shakespeare’. Anytime instruction is given within the plays, it will be found to apply to a specific exchange and to the whole of the Canon; collect these nuggets like the golden ‘ore’ they truly are:

HAMLET *Hamlet V.1 128-9*

How absolute the knave is! We must speak by
 the Card, or **equivocation** will undo us.

Double-entendre is the general class under which ‘Shakespeare’ places his most significant rhetorical devices. Because many in England were actively circumventing laws pertaining to the Act of Uniformity (1558) and forced Protestant observance, there would likely have been an awareness among many ‘Shakespeare’ readers of the rhetorical schemes available to non-conformists. Though he is evidently neither a reliable Catholic, nor Protestant, ‘Shakespeare’ (*O/S*) does seem to be well-versed in ecclesiastical law and doctrine. This isn’t surprising as his foster father, Sir Thomas Smith, had been among those who made a review of *The Book of Common Prayer* upon the accession of Elizabeth in 1558, when Edward Tudor-Seymour (*O/S*) was 10 years of age. William Cecil, who held Edward’s wardship from the death of John de Vere in 1562, was also involved in revision of the Anglican Liturgy.

Hence, Shakespeare’s Rhetorical Invention is presented to the educated public already disposed to be watchful for its elements. Janet H. Halley’s essay, *Equivocation and the Conflict Over Religious Identity in Early Modern England*, *Yale Journal of Law and the Humanities*, Vol 3: 34, 1991, notes several ways

Catholics might answer questions by authorities meant to incriminate those who had attended Catholic Mass or sheltered Catholic priests:

“... he could use words having more than one common meaning—for example, declaring that a priest “lyeth not in my house,” and meaning that he does not tell lies there.

... he could give only one of several answers to a question, for instance, declaring that he came to a friends house to have dinner and omitting to mention a purpose to celebrate mass as well.

... he might exploit the ambiguities of hidden gestures, unclear pronoun references, altered pronunciation—any addition to standard usage that would create ambiguity.”

Students will quickly spot that all these devices are parts of Shakespeare’s Invention. We may guess the gravity or political sensitivity of the writer’s supra-text from the very presence of his deceptions.

Restatement

“**All that is spoke is marred.**” (*Othello* V.2 358 GRATIANO)

“**You’ll mar all...**” (*Coriolanus* II.3 58 MENENIUS)

Restatement is a type of confirmation. A restatement gives proof of intended meaning. If meaning may be in doubt, we restate:

restate: v.2 ‘To express again in a different way..more clearly or convincingly’.

The simplest form of cipher used by ‘Shakespeare’ is restatement. Counsel explaining this device comes from TOUCHSTONE in *As You Like It*. He substitutes apparently synonymous words that may yield quite different meaning. What he tells WILLIAM and AUDREY is good for the reader too; TOUCHSTONE, of all people, would know—he is yet another mask for the writer. Here he speaks to WILLIAM and AUDREY in Act 5 about re-stating and renaming:

WILLIAM *As You Like It* V.1 44-56

Which he, sir?

~ **Which** [(Fr) *lequel*; wp (E) which, (Fr) *sorcier*: ‘enchanter, conjurer’)] **he, sir** [(Fr) *monsieur*]? ~

~ **Witch he, Sir?** ~

► “Which” will be repeated four times (*anaphorically*, see *Anaphora*, p.132) in the set-piece of Touchstone below. At one level, it likely alludes to Elizabeth being the daughter of a Witch (Ann Boleyn, 1501-36), and of her agency in charming or ‘witching’ the writer’s transformation from this to that.

“Or”, as the golden quality in Tud’Or and Seym’Or, is also used five times anaphorically.

“I will” is used four times, again anaphorically; will is played as volition, and the passing of inheritance.

TOUCHSTONE

44 He, sir, that must marry this woman.

~ **He, sir, that must marry** [(Fr) *marier*; wp Mar-ry: make Sea-ish.] **this woman** [(Fr) *femme*; wp (E) fame: (Fr) *renom*: ‘to name again’]. ~

~ **He, sir, that must Mar-ry this renown.** ~

45 Therefore, you Clown, abandon (which is in the vulgar, leave)

~ **Therefore** [(Fr) *consequent*., ‘consequently, accordingly’; wp *sequent*: ‘successively’], **you clown** [(Fr) *rustre*: ‘boor, clown’, wp (E) boar: (Fr) *verrat*: Vere-Rat *alt.* (Fr) *manant*: wp (E) man: (Fr) *viril* + (E) ant: (Fr) *fourni*, hence, Vere-form], **abandon** [(Fr) *quitter*, *renoncer*: ‘to surrender all claims’; OED 1 ‘To give up (a thing or person) to the control or discretion of another’, (E) abandon: 4a ‘To desert or forsake (a place, person.); to leave behind’] (**which is in the vulgar** [(Fr) *vulgaire*; (E) n.1 ‘The common or usual language of a country’], **leave** [(Fr) *quitter*; (E) v.1 7b ‘To deposit or entrust to be kept, collected, or attended to after one’s departure’]) ~

~ **Successively, you Vere-Rat, renounce (which is in the vulgar, quit)** ~

~ **Ergo, you Rustic, relinquish (witches to the masses, leave)** ~

► Lines 45-49 are counsel regarding restatement so the reader is prepared to examine closely 50-55; however, just for fun, let’s see what we can do with the restatement of the writer’s restatement.

- 46 the society (which in the boorish is, company)
 ~ **the society** [(E) *n.* *II.5d* ‘An instance of association or companionship with others’] (**which in** [*wp* witchin’, witching: *v1* ‘To practice witchcraft; to use sorcery’] **the boorish** [(E) *adj.* ‘Of or relating to boors; rustic, clownish, uncultured, rude, coarse’; *wp* (E) boar: (*Fr*) *verrat*: Vere-Rat] **is company** [(E) *2a* ‘The state of being with another; the presence of a companion or companions’; *alt.* *2b* ‘Sexual intercourse’; to have company = to have sexual intercourse’; *alt.* (E) sounder: ‘group of wild boar’]) ~
 ~ **the society (which the boorish is, company)** ~
 ~ *the herd (witch-ing the Boar-ish is Sounder)* ~
- 47 of this female (which in the common is, woman);
 ~ **this female** [(E) *A.n. 1* ‘A person of the sex that can bear offspring; a woman or a girl’] (**which in the common** [(E) *n.1 2* ‘The common people, as distinguished from those of rank or dignity’] **is woman** [(E) *I.1a* ‘An adult female human being’; *alt. n.1 13* ‘That which is common or ordinary’]; ~
 ~ **of this female (which in the common is, woman)**; ~
 ~ *of this female (witch-ing the common is sow)*; ~
- 48 which together is, abandon the society of this Female,
 ~ **which together is, abandon the society of this Female**, ~
 ~ *witch’ together is, leave the sounder of this Sow*, ~
- 49 or, Clown, thou perishest; or, to thy better understanding, diest;
 ~ **or** [*wp* *anaphora* Or], **Clown** [(*Fr*) *rustre*: ‘boor, clown’, *wp* (E) boar; *alt.* (*Fr*) *rude*: *anagram* E’Dur], **thou** [*wp* Tu, first syllable of Tudor] **perishest** [(*Fr*) *périr*, *mourir*: ‘to die’ + *st*:]; **or** [(*Fr*) *ou*; *wp* *anaphora* Or] **to thy better** [(*Fr*) *meilleur*, *mieux*: ‘better’, ‘more’] **understanding** [(*Fr*) *entendre*: *wp* *en*: ‘in, within’ + *tendre*: ‘tender’, ‘to have legal course’], **diest** [(*Fr*) *mourir*; *wp* Mour + St, St. Mour, french basis for (E) Seymour]; ~
 ~ **Tu-dur Or perishes; or, to thy more tender Mour-St.**; ~
 ~ *Or, Boar, Tu perishes; or, to thy more tender St. Mour*; ~
- 50 or (to wit) I will kill thee, make thee away,
 ~ **or** [*wp* *anaphora* Or], **to** [*wp* *anaphora* Tu-[d]Or] **wit** [(*Fr*) *Esprit*: ‘Spirit, soul, vital principle’; *to wit*: (*Fr*) *c’est-à-dire*: ‘That’s to say’], **I will kill** [(*Fr*) *Tuer*: *wp* Tu-heir, *faire mourir*: *wp* Tu-do(r) Mour] **thee, make** [(*Fr*) *faire*: ‘to do, to make’] **thee away** [(*Fr*) *au loin*: *wp* (E) ‘to the loin’; (E) loin: *2a* ‘As the seat of physical strength and generative power..occasionally used as an equivalent for ‘sire’, ‘offspring’, ‘descendents’], ~
 ~ **Or (it is to Say), I will Tudor-Mour thee, make thee descendent**, ~
- 51 translate thy life into death, thy liberty into bondage.
 ~ **translate** [(*Fr*) *traduire*: ‘to render’, ‘to convey’, *interpret*] **thy life** [(*Fr*) *vie*, *wp* Vere] **into death** [(*Fr*) *mort*: *wp* More], **thy liberty** [(*L*) *libertas*, *franchise*: ‘immunity’, ‘right of asylum or sanctuary’] **into bondage** [(*Fr*) *esclavage*: ‘slavery, subjection’]. ~
 ~ **To convey thy Vi[r]e into Mort, thy franchise into slavery.** ~
- 52 I will deal in poison with thee, or in bastinado, or in steel;
 ~ **I will deal** [(*Fr*) *faire le commerce*: *wp* ‘To-do(r) the co-Mer-se’] **in poison** [(*Fr*) *poisson*—a trader in *poisson*/poisons, *i.e.* *poissonier*—like his father-in-law Wm. Cecil (*Hamlet* II.2 174), a killer with poisons and the extracts of sea-creatures.] **with thee, or** [*wp* common syllable in Tudor and Seymour] **in bastinado** [(*Fr*) *bâtonner*, (E) *1* ‘A blow with a stick or cudgel, esp. on upon the soles of the feet’; this is a pun on the writer having been killed by a (*Fr*) *coup*/blow to his ‘soul’], **or** [*wp* common syllable in Tudor and Seymour] **in steel** [(*Fr*) *fer*: *wp* Fair, (*Fr*) *faire*; (*Welsh*) *dur*: ‘hard’, ‘steel’, *wp* (*Welsh*) *Tudor/Tydur*: House of Steel; *wp* steel/steal]; ~
 ~ **I will Do co-Merce in sea creatures, Or in a blow to the soul, Or in Fair-stealing**; ~
- 53 I will bandy with thee in faction; I will ore-run thee with policy;

~ **I will bandy** [(Fr) *échanger*: ‘exchange, interchange’; (E) *I.1a* ‘To throw or strike (a ball) to and fro, as in the games of tennis and bandy’, ‘rally’] **with thee in faction** [(Fr) *faction*: ‘faction’, *fig.* ‘discord, dissension’; (E) *2a* ‘An organized dissenting group within a larger one, especially in politics or religion; (more generally) a group of people united in maintaining a cause, policy..in opposition to others’; refers to three factions in Elizabethan politics, the Monarch, her Son, and supporters, the War Party (Dudley and Puritans), and the the Peace Party (Cecil and Anglicans)]; **I will ore-run** [(Fr) *envahir, wp en-Vere*] **thee with policy** [(Fr) *consilia*: ‘taking counsel’; *n.1 I.1a* ‘The art, study, or practice of government; the conduct of political affairs’]; ~

~ **I will exchange with thee in discord; I will en-Vere thee with Counsel;** ~

54 **I will kill thee a hundred and fifty ways.**

~ **I will kill** [(Fr) *tuer*: *wp* Tu-heir, (Fr) *faire mourir*: *wp* to-do Mour] **thee a hundred** [(Fr) *cent*] **and fifty** [(Fr) *cinquante*] **ways** [(Fr) *voie*: ‘means, means of conveyance, *wp* (Fr) *voir*: ‘to see’]. ~

~ **I will Tu-do[r] Mour thee a hundred and fifty Sees.** ~

► May refer to the many false identities created by Oxford (O/S) to hide his output.

55 **Therefore tremble and depart.**

~ **Therefore tremble** [*1a* ‘To shake involuntarily as with fear or other emotion, cold, or weakness’] **and depart** [*8* ‘To go away from, leave, quit, forsake’; in this case a pun (*OED*) **di’spear**: ‘to disappear’. *2a* ‘To divide or par among persons..sometimes (with the notion of division), to bestow’]

~ **Therefore Shake an’d’ Spear.** ~

► Hence, line 55 names Audrey’s suitor: **Shake** and **di’Spear** ... William Shake[di]spear; and].

Shake-spear is what remains when the writer has been killed a hundred and fifty ways. The true Tudor-Seymour name is erased, leaving only the *nom de plume*.

Altogether:

WILLIAM

As You Like It V.1 44-56

43

~ **Witch he, good Vere?** ~

TOUCHSTONE

44

~ **He, sir, that must Mar-ry this renown.** ~

Succeedingly, you Vere-Rat, renounce (which is in the vulgar, quit)

46

the herd (witch in the Boar-ish is, Sounder)

of this female (witch in the common is, sow);

48

witch together is, leave the sounder of this sow,

Tu-dur Or perishes; or, to thy more tender Mour-St.;

50

Or (it is to Say), I will Tudor-Mour thee, make thee descendent,

To convey thy Vi[r]e into Mort, thy franchise into slavery.

52

I will Do co-Merce in sea creatures, Or in a blow to the soul, Or in Fair-stealing;

I will exchange with thee in discord; I will en-Vere thee with Counsel;

54

I will Tu-do[r] Mour thee a hundred and fifty Sees.

55

Therefore Shake an d’Spear.

In the lines above from *As You Like It* (V.1 44-8), our writer demonstrates the use of synonyms to restate, refine, and double his meaning. For example, the similar meanings of leave and abandon cannot be taken for perfect synonyms. With leave we understand the simple notion of departure; but abandon denotes some surrender of jurisdiction or authority, and a loss of security in that which is abandoned. Likewise, the elevated connotation of society jars with company, especially as company might refer to ‘sexual intercourse’ — a sense that has been little used since the seventeenth century.

Particularly interesting is the variety of meanings derived from vulgar, boorish, and common. It is implied they are synonymous. Touchstone refers to a word that is “in the vulgar”, that is, ‘as used in common speech’ or ‘in colloquial use’. Boorish denotes the simple language of the rustic ox-herd or uncultured farmer ... and there’s a pun on Boar-ish if your mind trends in the direction of Oxford’s emblem (a blue boar). Common is particularly rich in meaning, as it stretches from the noblest principles of

Commonwealth, to what is staled by frequency. Shakespeare here uses **proximity**, placing common and woman close enough to suggest common woman: ‘a harlot, common prostitute’. So there are shared definitions or qualities in these different applications, but there are also distinctions of meaning. When they are used as if synonymous, we should “know the word” and be ever alert to playful possibilities.

In lines 49-51 Touchstone threatens to kill William. He lists euphemisms or synonyms for his death threats, all of which demonstrate the variety and subtlety of expression.

Let’s look at the word deal:

“I will deal in poison with thee” *As You Like It* V.1 52

It means (*OED* 1.14) ‘To have to do with (a thing) in any way’; yet other definitions suggest partition: (*II.1*) ‘To divide, distribute, share’, or (2) ‘to separate, sever’. At first glance we find a mortal threat; but I suggest there’s a more oblique threat of dealing with William as ‘a harvest of the sea’ — that is, not by poison, but as (*Fr*) *poisson*, a ‘sea creature’. He may be worth more alive than dead. This is, as noted in the section **Method—Summary** (p.344), a sly indictment of the writer’s father-in-law, William Cecil—an infamous “fishmonger”. Make no mistake, every word in Shakespeare almost ‘tells’ his name. The object of Shakespeare Studies is to learn language; by playing these word games we learn how to use words more imaginatively, more effectively.

Writers who prefaced the early Folio collections of ‘Shakespeare’ were unanimous in praise of his **Wit** (see p. 64). The study of Shakespeare is a fascinating exploration of the limits of literal, or standard tropical, language. So addicted are we to metaphor that students of Shakespeare must be repeatedly checked from guessing at the metaphoric meanings of words. This is where the Ox-Seymour-an Reader perceives this Oxymoron: Our writer was not a practicer of approximate language, but of a ‘precise contrivance’—and we must adapt to precise language that has been run through his witty process of rhetorical disguise. We’re not looking at language that is exact in the sense of clear or succinct, but rather: ‘precise’ according to definitions, even if meaning may be contrary to expectations.

Our selections in this essay indicate ‘Shakespeare’ wrote set-pieces of jewel-like construction—every word plays its role to perfection—yet these set-pieces are not distinct from the rest of his work. Yes, they are exemplary of his Invention, but all ‘Shakespeare’ is of the same scheme. He is among us still today as an exile, speaking a strange tongue like Ovid before him, who was cast out of Rome when his poetry was deemed subversive by Emperor Augustus:

TOUCHSTONE *As You Like It* III.3 5-9

5 I am here with thee and thy Goats, as the most

~ **I am** [(L) *sum*] **here** [*wp* *heir*; *alt.* (L) *adesse*: *wp* *q*, *abs*: ‘from’ + *de*: ‘made from a material, changed from a previous state’ + *sse*: *wp* *Sea*; hence ‘made from the Sea’] **with thee** [(L) *tu*] **and thy Goats** [(L) *caper*, *wp* *capricious* 1.6; (E) *caper*: *n.2a* ‘a fantastic proceeding or freak’], **as the most** [(L) *plurimum*: *superlative multus*: ‘many persons’; *alt. comparative* (L) *plus*: ‘more’] ~

~ **I am heir of Sea, with Tu and th’our proceeding, the same as the More** ~

~ *I am heir with Tu and th’Or proceeding, the same as the More* ~

6 capricious poet, honest Ovid, was among the Goths.

~ **capricious** [(L) *inconstans*: ‘changeable’, *wp* ‘goat-like’, (E) *goatish*: 2 ‘Lascivious; given to lechery’] **poet, honest** [(L) *sincerus*: ‘true’, ‘sound’, perhaps with *wp* (L) *sonus*] **Ovid** [Roman poet, exiled to Tomis (now Constanta, Romania) in 8 AD by Emperor Augustus.], **was among the Goths** [*wp* *Goats*. Ancient Tomis was an outpost of the Roman Empire, on the border with Goth held lands.]. ~

~ **changeable poet, true Ovid, was among the Barbarians.** ~

➤ Oxford, as TOUCHSTONE, exchanges the *French reference language* (see p.121) in *As You Like It*, for *Latin*, in lines 5&6. This is to discuss his affinity with Ovid, who was mysteriously exiled without due process. Apparently he offended the Emperor or had knowledge of a plot against Augustus.

JAKUES

7 O knowledge ill-inhabited, worse than love in

~ **O** [*metonym* O(xford)] **knowledge** [(Fr) *connaissance*: *wp* prefix *co*: ‘jointly, mutually’ + *naissance*: ‘birth’; ‘descent’] **ill** [(Fr) *méchant*: ‘ill-natured, evil, wicked’; *alt. wp* (E) *merchant*]-**inhabited** [(Fr) *habité*; *wp* (E) *manners*: (Fr) *mœurs*], **worse** [(Fr) *plus*] **than Iove** [*wp* (E) *Love*, (Fr) *amour*; *alt. Jupiter*: ‘god’, hence (Fr) *dieu*, as *wp* on (E) *do*, the active participle in *Todo(r)*] **in** ~

~ *O[xford]*, *joint birth ill-moor’d, Veres then Dieu in* ~

~ *O[xford]*, *mutual birth ill-more’d, more unkind than a’Mour in* ~

8 a thatch’d house.

~ **a thatch’d house** [(Fr) *chaumière*: ‘Thatched house, cottage’; *wp* *Sommer*, *St. Maur*; *alt. (Fr) mesure*, *anagram* *Sea-mur.*]. ~

~ *a St. Maur.* ~

Let’s not miss one of Touchstone’s best bits, thought by many to play on the death of Christopher Marlow. It may, as Marlow is likely an “outbrother” to Oxford, but there’s a simpler solution:

TOUCHSTONE

10 When a man’s verses cannot be understood,

~ **When a man’s** [*manly*, (Fr) *viril*] **verses** [*wp* (Fr) *verser*: ‘to be assigned, allocated’; ‘to be overturned’, to be beaten down’] **cannot be understood** [*wp* (Fr) *entendu*: ‘agreed, arranged’], ~

~ *When a Vere-il assignment cannot be agreed upon*, ~

~ *When a Vere-il verse cannot be understood*, ~

11 nor a man’s good wit seconded with the forward

~ **nor** [*wp*, *timesis* *n’Or*] **a man’s** [(L) *vir*] **good** [(L) *meubles*: ‘movables’] **wit** [(Fr) *esprit*] **seconded** [(Fr) *seconder*: ‘to support, to further’] **with the forward** [(Fr) *empresé*, *wp* *Empress*] ~

~ *n’Or a Vere’s movable spirit furthered with the Empress’* ~

12 child, understanding, it strikes a man more dead than a

~ **child** [(Fr) *enfant*, (L) *infans*: *speechless*] **understanding** [(Fr) *entente*: ‘agreement’, ‘understanding’], **it strikes** [(Fr) *donner un coup*: *coup d’état*] **a man** [(Fr) *mari*: ‘husband, man’] **more** [*surname*, *timesis* *More*] **dead** [(Fr) *mort*] **than a** ~

~ *Infant, by agreement, it is a coup de Vere more More than a* ~

13 great reckoning in a little room.

~ **great** [(Fr) *ample*: ‘large, vast’, ‘increase’ in the sense of (L) *amplus*; *alt. (Fr) grand*, *remarqueable*: *wp* ‘re-branded, to mark again’] **reckoning** [(Fr) *compte*: ‘reckoning, account’] **in a little** [(Fr) *petit*, *a peu*: ‘having a little, of little’] **room** [(E) *6b* ‘A holding of moorland or bog’]. ~

~ *re-mark-able Sum in a little Moor.* ~

~ *More account in a little Moor.* ~

Here, the writer crams the phrasing with the name of the first born—the More forward child; the second is simply “Man”, (L) *Vir*. The framework is the Biblical story of Esau and Jacob. Both men are manifestations of our writer. “Man”, (*Latin*) *vir*, represents Jacob—the second child; but who is the first? The first born, who should receive his ‘birthright’ by primogeniture, is not exactly hidden if you know where to look. “More dead” = “More Mort” plays on the equivalency of (*Welsh*) *mor* and *sea*, which is ‘seconded’ with a ‘great Sum’ in a little “room”. Now the student must know the word: **room**: (*OED*) *n.1 6b* ‘A holding of moorland or bog’. Here is the transposition ‘Shakespeare’ is looking for:

TOUCHSTONE

As You Like It III.3 10-13

10 ~ *When a Vere-il verse cannot be understood*, ~

n’Or a Vere’s movable spirit furthered with the Empress’

Infant, by agreement, it is a coup de Vere more More than a

re-Mark-able Sum in a little Moor. ~

'Shakespeare' is a Treasury of Wit. Though it can be manipulated in many different ways, the intention of the writer is evidently resolved in favor of that which he repeats a thousand times.

The Oxford-Seymour (*O/S*) writer could not have imagined how eager an academic community would be to support the calumny against him by Cecil family clients. Though he was a generous patron of the arts throughout his life, modern scholastics doggedly persist in backing every accusation against him. If a slander may be imagined from the legal record, it is embraced by them. Not even the much aggrieved TIMON of Athens, soon to lay in a tomb "on the very hem o'th'Sea"—the Somerset Moors and Levels—would have permitted himself to think so badly of a man who would give away everything for Art.

Puns

My first exposure to Shakespeare criticism, as I recall, was this quote from Samuel Johnson, the great lexicographer:

"A quibble is to *Shakespeare*, what luminous vapours are to the traveller; he follows it at all adventures; it is sure to lead him out of his way, and sure to engulf him in the mire. It has some malignant power over his mind, and its fascinations are irresistible. Whatever be the dignity or profundity of his disquisition, whether he be enlarging knowledge or exalting affection, whether he be amusing attention with incidents, or enchaining it in suspense, let but a quibble spring up before him, and he leaves his work unfinished. A quibble is the golden apple for which he will always turn aside from his career, or stoop from his elevation. A quibble, poor and barren as it is, gave him such delight, that he was content to purchase it, by the sacrifice of reason, propriety, and truth. A quibble was to him the fatal *Cleopatra* for which he lost the world, and was content to lose it.

Samuel Johnson, *Preface to Shakespeare*

If it ever occurred to Johnson that Shakespeare had some critical need to both cloud, yet reveal, his meaning in 'quibbles', he keeps it a secret from us. As a matter of fact, 'Shakespeare' is never led astray from his purpose ... never. He is always 'on song'. He would never be content to 'lose the world' — but to keep hold of the world he must find himself. It's not the quibble, but Ministers of State that hold "some malignant power over his mind".

'Shakespeare' is a political dissident of the feudal kind. We 'moderns' won't grieve for his loss of station; rather, we might **thank** those Authorities who suppressed his voice, thereby giving impetus to the Art. "The play's the thing": in 'the wordplay is the matter [of importance]', and without wordplay his message would probably have been lost altogether. Without wordplay, 'Shakespeare' would be a less "fantastical banquet" (*Much Ado* 11.3 19) — a mere complaint. Of Johnson I will only say: he was a superior lexicographer and critic, and should have noted the precision of our Author's words. That is, we believe he did understand Shakespeare's message but chose to keep the secret for his own reasons — and perhaps State or Anglican reasons. He should have wondered long as to why such rhetorical perfection should be difficult to fathom.

"Among the ancients, everything falling out unexpectedly, or by apparent chance, had in it a quality of divination. Words possessed a peculiar significancy, especially when they had anything of equivocation in them, or suggested such.

"The Philosophy of Punning" Putnam's Monthly, Vol.VII, p.154, 1856.

Richard A. Lanham, in his *A Handlist of Rhetorical Terms*, 1991, p.127-8, mentions a related idea under his discussion on **puns**. As noted in the section on **Reference Language** (see p.120), Erasmus' essay addressed to Sir Thomas More sets a precedent for extended wordplay as irony:

"Think for a moment of that masterpiece of sustained irony, Erasmus's *Praise of Folly*. Erasmus creates for Folly a speech which can be read in two entirely different ways, one long speech sharing two diametrically opposed meanings. As we read, we continually oscillate between the poles of this 'bistable illusion'. And the two poles between which we are drawn to and fro turn out to be just the two poles of the pun, the two worlds of rhetoric and philosophy."

Once More: this is the essence of Shakespeare — not just in puns, but in his entire Invention and Corpus.

HAMLET

Hamlet II.2 543

The play's the thing

Wherein I'll catch the conscience of the king.

Yes, Hamlet's Danish Court attends a play called *The Mousetrap*, i.e. (L) *muris* + *laqueas*: *pun* (L) [*l'*] *aquosus*, (Fr) *aqueux*: 'watery', 'of the sea', hence *Sea-Muris* (Seymours). *The Mure's Trap*, will catch the conscience of King CLAUDIUS. And yes, the nearly continuous wordplay in *Hamlet* is intended to catch the conscience of England's Queen Elizabeth. It's all One.

In the same vein, Shylock, in *The Merchant of Venice* I.3 21, will speak of pirates:

21

... but ships are but boards,

~ ... **but** [(L) *autem*: 'however'] **ships** [(L) *ratis*: 'raft'; *Transf.*: 'ship, boat, vessel; wp (L) *ratis*, (E) rats: (L) *muris*] **are** [wp R(egius)] **but** [(L) *modo*: 'now', 'only'] **boards** [wp *boar*'d, (L) *verres*], ~

~ ... **however Rats are now Boar'd**, ~

~ ... **however Murs are only Verres**, ~

22

sailors but men; there be land rats and water rats,

~ **sailors** [(L) *marinus*: 'seamen'] **but** [(L) *modo*: 'now', 'only'] **men** [(L) *vir*]; **there** [wp *t'*heir] **be** [(L) *sum*] **land** [(It) *landa*: 'moor'] **rats** [(L) *muris*] **and water** [(L) *aqua*; *sea* water: (L) *aqua marina*] **rats** [(L) *muris*], ~

~ **Mariners now Veres; t'heir Sum Moor Muris and Sea Muris**, ~

23

water thieves and land thieves—I mean pirates, and then

~ **water** [(E) sea] **thieves** [(L) *fur*: wp hair, *heir*] **and land** [(E) moor] **thieves** [(L) *fur*: wp hair, *heir*]—**I mean** [(L) *significare*] **pirates** [(L) *pirata*: wp pier: (L) *mole*: 'massive structure', 'a pier' + (L) *muris*, *rattus*; (L) *praedo maritimus*, *prae*: 'before, in front', (E) *do*: the active root of *Tudor*: (Fr) *faire* + *maritimus*, *mari*: (L) *mare*: 'sea' + 'suffix forming superlatives'; hence 'great sea'], **and then** ~

~ **sea heirs and moor heirs—I signify pier-rats, and then** ~

~ **sea robbers and moor robbers—I signify Sea-Mures, and then** ~

24

there is the peril of waters, winds, and rocks.

~ **there** [wp *t'*heir] **is the peril** [(L) *parilis*: 'like, equal'; (L) *periculum*: 'a trial, proof, test'] **of waters** [(E) seas; also (L) *marmor*: 'the surface of the sea' (calm)], **winds** [(E) airs, wp heirs] **and rocks** [(L) *petra*, (Fr) *piere*: wp pier, mole: Sea-wall; likely referring to mole as sea-wall, Sea-mur, and Petra, as the rock of the Christian Church; there may be some comparison implied to Henry VIII as (L) *fidei defensor*: 'Defender of the Faith'; *alt.* (L) *saxum*: 'rock', 'a stone wall'], ~

~ **t'heir is the trial of Seas, Heirs, and Piers**. ~

Once More:

~ ... **however Rats are now Boar'd**,

22

Mariners now Veres; t'heir are Moor Muris and Sea Muris, sea heirs and moor heirs—I signify pier-rats, and then

24

t'heir is the proof of Seas, Heirs, and Piers. ~

Wordplay was easier to hide prior to about 1600 because orthography for English was not firmly set. Sir Thomas Smith, Oxford's foster-father from 1554-62, was instrumental in efforts to standardize the spelling of English words. Alan H. Nelson, in his *Monstrous Adversary*, 2003, has noted Oxford spelled words irregularly in his letters, and this is further evidence of his poor education, general stupidity, and abhorrent moral character. We suspect the inconsistent spelling is part of the writer's scheme to hide political content; after all, his letters in Latin and French show correct spelling. Professor Nelson does concede Oxford had uncommonly fine handwriting, but rather than crediting him with fastidiousness, implies penmanship is about the extent of his artistic ability.

Homonymy

homonym: (OED) *n.1b Philology* ‘Applied to words having the same sound, but differing in meaning’

The most common use of homonymy in ‘Shakespeare’ is in alternate presentations of the writer’s true name. For example: we understand the supra-text of *The Merchant of Venice* to concern conflict between a Psalm-Mer (Mer-Chant, Sommer, St. **Maur**) and a Jew (**Tu**[dor]). The **Tu** conspires to dispossess the **More** of his heart or soul because the More has offended him before:

SHYLOCK *The Merchant of Venice 1.3*
 114 You that did void your rheum upon my beard **rheum, room:** *n.1 6a* ‘A holding of moorland or bog.’
 And foot me as you spurn a stranger cur **foot,** (L) *pes:* ‘a measure’, *anagram* sea-mure
 116 Over your threshold, ... **threshold,** (L) *limen:* *wp* le men, de Vir

► The “stranger cur” plays on ‘alien dog’: (L) *alienus:* ‘adverse’, (L) *aversus* + dog, (L) *canis,* *wp* *canus:* ‘grey, hoar’, referring to his Vere identity being servile to the Grey / Dudley faction at Court, and averse to the Crown Tudor monarchs (see p.113 for additional).

The word **void** plays upon two meanings :

void: *v.7a* ‘To discharge (some matter) from the body through a natural vent or orifice..to spit.’

void: *v.3a* ‘To deprive (something) of legal validity; to make legally void or invalid.’

“Rheum”, meaning spit, is a **homonym** for **room**; and **room** is an older English term for **Moor**:

room: *n.1 6a* ‘A holding of moorland or bog.’

rheum: *n.1 1a* ‘Watery or mucous secretions, esp..from the eyes, nose, or mouth.’

Rheum also signifies a **humour**, or ‘waterishness’ of the brain, from (L) *rema:* ‘flood, tide’, extending wordplay whereby the Merchant is a ‘Sea-Mor’. Hence, Shylock’s desire to own something ‘Sea-ish’ within the **Mor** is discharged or thwarted. He wants the heart or soul of the Merchant which he cannot have without killing him. The Merchant is reluctant to give up his ‘life’. This is a battle between our **More** and ‘de Vere’.

As in the many cases of transitive wordplay, ‘Shakespeare’ requires a two-step process — first to discover in which language the ‘play’ is made, then to find the Wit. The only way to fully understand him is to learn words. The voiding of rheum upon Shylock’s **beard** specifies a particular affront wherein the **Bear**, *i.e.* Dudley (and his de Vere ‘creation’), is the true object of the Merchant’s and the writer’s scorn. We understand the hostile identity of Shylock, as an alien element within the Merchant, is the cause of conflict between ‘the two of them’, *ego* and *alter ego*.

Cur at *1.3. 115* plays upon the Latin meanings of two homonyms:

(L) *canis:* ‘a dog, hound’, ‘a follower (upon another), ‘a parasite, hanger on’, ‘a shameless, vile person’.

(L) *canus:* ‘grey-haired’, ‘hoary’; hence an **heir** to the **Grey-Brandon** (Suffolk) Tudors, not the Royal line.

► Again, this supports the idea that, as ‘de Vere’, the writer performs as heir to the Dudley faction — a male heir in the place of Queen Jane Grey-Dudley, and working towards interests contrary to the line of Henry VIII and Elizabeth Tudor, *i.e.* he is a “cut-throat dog” (*The Merchant of Venice 1.3 108*). Only as Tudor-Seymour, an acknowledged son of the Queen, may he be true to his birth, and loyal to the Crown.

Thus, this ‘hoary hound’, Shylock, is none other than the “grey-coated gnat” — ‘Grey-coated **agnate**’, or Grey-coated male heir — seen by MERCUTIO in his wild dream:

MERCUTIO *Romeo and Juliet 1.5 64*
 64 Her wagoner, a small **gray-coated gnat**, **gray-coated:** *heraldry* The House of Grey **gnat,** *wp* agnate
 Not half so big as a round little worm **worm,** (L) *vermis,* (Fr) *ver,* hence Vere
 66 Pricked from the lazy finger of a maid; **lazy,** (L) *ignavus:* ‘idle, inactive’, ‘still’, ‘sessile’ / Cecil.
finger, (L) *finger:* ‘untrue alteration’, ‘form’ **maid,** (L) *virgo:* ‘virgin’, the Queen.
 ► The “finger”, (L) *finger:* or ‘alteration’, that is a “gray-coated gnat”, is “pricked” from a Virgin — and that Virgin is Elizabeth R.

Act 1.1 of *Romeo and Juliet* is gives *counsel* on the nature of wordplay and demonstrates homonymy:

SAMPSON *Romeo and Juliet* 1.1 1-9
1 Gregory, on my word, we'll not carry coals.

GREGORY
2 No, for then we should be colliers.

SAMPSON
3 I mean, an we be in cholera, we'll draw.

GREGORY
4 Ay, while you live, draw your neck out of collar.

What follows between SAMPSON and GREGORY is a demonstration of **synonymy** in which *strike*, *move*, *stir*, *valiant*, and *stand* may mean similar things; the words particularize similarities, or they may allow 'play' on distinctions or antithesis:

SAMPSON
5 I strike quickly, being moved.

GREGORY
6 But thou art not quickly moved to strike.

SAMPSON
7 A dog of the house of Montague moves me.

GREGORY
8 To move is to stir, and to be valiant is to stand.
9 Therefore, if thou art moved, thou runn'st away.

Look how the writer progresses from "strike quickly" to "stand" in small steps and subtle shades. The exotic use of polysemy as a source of alternative meaning is the core of Shakespeare's '**Invention**'. Specifically, it is the enrichment of word meaning through Latin and French *polysemy*. This may seem a self-confident course for a 'country lad' until we recall that 'Oxford', the true writer, was a Latinist who was acclaimed for his Latin verse (see: *Gabriel Harvey Address*, Audley End, Essex, 1578).

► **Wordplay often involves the pronunciation of Latin**; that is, the use of **v** may be pronounced as **w**; **th** may sound like a slightly aspirated **t**, etc. (See **Letter Substitution**, pg. 278).

Anagram

(OED) **anagram**: 1 'A transposition of the letters of a word, name, or phrase, whereby a new word or phrase is formed.'

This lowly conceit is used to good effect throughout 'Shakespeare'. It shows kinship with *timesis* in expressing proper nouns and surnames indirectly. *Measure for Measure*, for example, is an anagram for 'Sea-mure for Sea-mure', and like many such intriguing constructions, suggests a marriage (of sorts?) between Sir Thomas Seymour and Elizabeth Tudor. Rome is an anagram for More. Romeo is an anagram for More-O, or Mor-E.O, *i.e.* [St.] Maur-E[dward] O[xenford] — a marriage of two identities. From *Coriolanus* we find this typical treatment of the writer's principal identity:

COMINIUS *Coriolanus* V.1 9-15

Yet one time he did call me by my name.
I urg'd our old acquaintance, and the drops
That we have bled together. *Coriolanus*
He would not answer to, forbade all names.
He was a kind of Nothing. Titleless,
Till he had forg'd himself a name a'th' fire
Of **burning Rome**.

drop, (L) *demittere*: 'to lower, put down'

bled, (L) *effundere*: 'to pour forth'

all, (L) *totus*, wp Tudo[h]s

Nothing, (L) *nulla res*; *filius nullius*: 'child of no one'

forge, (L) *fingere*: 'fashion' **fire**, (L) *flamma*

burning, (L) *ardere*, (E) *ardor*; wp R-d'Or **Rome**, anagram More

► COMINIUS refers to Postumas Cominius Auruncas, a consul of the early Roman Republic 501-500 BC, and again 493-492 BC. He was burned publicly in Rome in 486 BC. (*Wikipedia*) There is likely wordplay in the (L) aurum: ‘gold’ root of Tudor-Seymour, and the colony of the Aurunci at Sessa (Italy), according to legend, founded by Auson, son of Ulysses and Calypso.

From a Smith’s furnace—the hearth of Sir Thomas Smith, we suggest (see *The Merchant of Venice* 1.2 41: “... his mother played false with a smith.)—the name of **R o m e** was arranged thus: **M o r e**. Many readers who accept Oxford (O/S) as the writer of ‘Shakespeare’ have difficulty letting go of the name ‘de Vere’; but here we find the writer, in the guise of CAIUS MARTIUS ‘CORIOLANUS’, prefers no name at all, if he cannot take **More**. He expects redress for his father’s attainder and the loss of his own good name—so much so that ‘de Vere’ is characterized as AUFIDIUS, the mortal enemy of CORIOLANUS.

Declension — *Declinatio*

Anagrams may subtly reinforce or extend identity in what Dr. Frederick Ahl of Cornell University has termed ‘declension’ (see p.53). This is a declining or deviation in a word as a sort of inflection (eg. of a proper name), which may produce a family of associated properties and experiences ‘down from’ a character (**Associated Properties**, p.264). An example in *Hamlet*, appearing to have been appropriated from Virgil’s *Aeneid*, is the grouping of (Latin) *Amor* (love, desire), *Roma* (Rome), *mora* (delay), *oram* (shore), and *armo* (to arm), all important features of the play’s semantic structure, and all being derived from the writer’s surname More / St Maur. These qualities are only apparent in translation, or ‘transitively’ as we say (**Reference Language** below, p.121). They confirm the influence of Latin literature on ‘Shakespeare’ (O/S), and emphasize the parallel experiences of *Aeneas* and HAMLET, and the Author! (see Reed, Jay. *Mora in the Aeneid; Wordplay and Powerplay in Latin Poetry*, ff. p.87, Mitsis, Phillip and Zogas, Ioannis (Eds.), 2016). This device often explains the apparent agility, or freedom, of the writer’s imagination:

POLONIUS *Hamlet* II.2 147-49

[he] Fell into a Sadness, then into a Fast, sadness, (L) maeror fast, (L) ieiunum servare
 Thence to a Watch, thence into a Weakness, watch, (L) servare weakness, (L) virium defectio, levitas
 Thence to a Lightness, and, by this **declension**, lightness, (L) levitas
 Into a Madness wherein now he raves ... madness, (L) furor rave (L) furere

Associated Properties

Shakespeare’s characters often possess qualities, or properties, represented by words that are alphabetically close to the proper names of our writer. In the roots of these words he finds a special significance employed to artfully preserve his memory from annihilation. The words themselves become materials of his monument, similar to the use of *mythological epithets* in Classical Myth.

‘Mor’ words are identified with the writer’s St. Maur *ego*, and ‘Ver’ words are allied with the writer’s Vere *alter ego*. In many cases, vowels may be treated as acceptable substitutions, and may be varied without upsetting the scheme. For example, words that signify or suggest more may be spelled mere, mare, murre, etc.; and in this, you’ll discover deviation in the forms of words called declension (see above **Declension**, p.117, and **Emphasis — Reinforcement**, p.175).

With these properties or attributes, Shakespeare has constructed great set-pieces. They feature playful qualifiers that identify themes thought to be linguistically associated with his names; that is, [ver : spring] and [verna : slave] have no apparent link other than a similarity of their root or ‘small’ spellings, yet they surface repeatedly as themes associated with characters standing for the writer’s Oxford identity. The spring from which Katherine (‘Kate the Curst’ *The Taming of the Shrew*) springs is the associated property *Virago*. Likewise he has used things like ‘sea’ and ‘moor’, ‘double’ and ‘port’ to label other characters as his Seymour or Tudor identity. Characters in conflict generally stand for some element of himself at odds with another. What sounds a little superficial when described, becomes more existential in the hands of a master like Shakespeare — an individual who actually lived the double life.

To understand the disposition of characters in Shakespeare, follow these properties—they perform a function similar to kenning. So the pattern will not be too easily discovered, properties may be veiled in amphiboly.

English	Latin	French	Hamlet Act / sc. / lines
sea	<i>mare</i>	<i>mer</i>	IV.1 7
pearl	<i>margarita</i>	<i>marguerite, perle</i>	V.2 265
edge	<i>margo</i>	<i>marge, bord, orée</i>	III.2 245
wife	<i>marita</i>	<i>femme, épouse</i>	IV.3 50
husband	<i>maritus</i>	<i>mari, époux</i>	III.4 63-67
martial	<i>martialis, militaris</i>	<i>martial</i>	I.1 66
marble, stone	<i>marmor, maromoreus</i>	<i>marbre</i>	I.4 50
male	<i>mas, maris</i>	<i>mâle</i>	II.2 531
pure, unmixed	<i>meracus, merus</i>	<i>mère</i>	III.4 157
merchant	<i>mercator</i>	<i>marchand, mercier</i>	V.1 159
fee, earning, interest	<i>merces, merx</i>	<i>mérite, intérêt</i>	I.4 65
trade	<i>mercor</i>	<i>commerce</i>	V.2 310
to deserve, merit, earn	<i>mereo, merere, merito</i>	<i>mérite</i>	II.2 352
harlot	<i>meretrix, meretricius</i>	<i>mérétrice, courtesan</i>	IV.5 117
to plunge, dive, sink	<i>mergo, summergo</i>	<i>submerger, plonger</i>	III.2 299
to dip, immerse	<i>mersare</i>	<i>immerger</i>	IV.7 140
wonderful, marvelous	<i>mirabilis</i>	<i>merveilleux</i>	III.2 321
wonder, wondering	<i>mirabilis</i>	<i>merveille</i>	IV.5 89
wonderful, strange	<i>miracullum</i>	<i>étrange, singulier</i>	I.1 67
mole, pier, greatness	<i>moles</i>	<i>môle</i>	I.5 165
to set in motion	<i>molior</i>	<i>mobiliser</i>	III.4 72
soft, tender	<i>mollis</i>	<i>mou, mollet</i>	IV.4 48
tender, bear, to offer	<i>deferre</i>	<i>porter</i>	I.3 106
delay, check, restraint	<i>mora</i>	<i>mors, délai, retard</i>	IV.3 2770 TLN
nutshell, hard	<i>moracius, moracillum</i>	<i>coquille de noix</i>	II.2 260-62
moral, precept	<i>moralis</i>	<i>moral</i>	I.3 57
disease, sickness	<i>morbidus, morbus</i>	<i>morbide</i>	IV.1 21
biting, wearing away	<i>mordax, mordeo</i>	<i>morsure</i>	V.1 161 (“decay”))
fool, ‘an arrant fool’	<i>morio</i>	<i>fou</i>	III.1 132
monster	<i>morio</i>	<i>monstre</i>	III.4 161
to die	<i>morior</i>	<i>mourir</i>	III.1 64
the will, humor	<i>moris, mos</i>	<i>humour</i>	II.2 289 to delight,
amuse	<i>moror</i>	<i>plaire à, enchanter</i>	II.2 285
morose, fretful	<i>morosus</i>	<i>morose</i>	II.2 142-151
god of dreams	<i>Morpheus</i>	<i>Morphée</i>	III.1 64-7
death	<i>mors</i>	<i>mort</i>	V.2 319
a bit, little piece	<i>morsum</i>	<i>morceau</i>	I.1 17-19
human affairs	<i>mortalia</i>	<i>passager, courte durée</i>	IV.4 47-53
subject to death	<i>mortalis, mortalitas</i>	<i>mortel</i>	I.2 89-106
causing death	<i>mortifer</i>	<i>mortifier</i>	V.2 296-303
mourning weeds	<i>mortualia</i>	<i>deuil de veuve</i>	I.2 68-73
dead, dead person	<i>mortuus</i>	<i>mort</i>	V.2 296
black, dark colored	<i>morulus</i>	<i>sombre, basané</i>	II.2 391-96
foolish	<i>morus</i>	<i>sot, insensé, bête</i>	III.4 212-17
a wall, defensive wall	<i>murus, muralis</i>	<i>mur, muraille</i>	V.1 202
to ripen	<i>maturare</i>	<i>mûrir</i>	III.2 24

English	Latin	French	Hamlet Act. sc. lines
salt water, brine	<i>muria</i>	<i>saumure</i>	III.2 150
a mouse, a rat	<i>muris, mus</i>	<i>mulot</i>	II.2 423
a Muse	<i>musa</i>	<i>muse</i>	
to be silent	<i>musso</i>	<i>muet</i>	II.2 424
variety	<i>varietas</i>	<i>variété</i> (wp <i>vari</i> + <i>été</i>)	
spring, springlike	<i>ver</i>	<i>vernal, printemps</i>	I.3 38
spring (v.)	<i>salire, salta</i>	<i>saut</i>	V.1 229
measure, rod, verge	<i>virga, ferula</i>	<i>vergée</i>	V.2 101
slave	<i>verna</i>	<i>esclave</i>	II.2 488
boar	<i>verre</i>	<i>verrat</i>	III.2 182-86
verse	<i>versus</i>	<i>verset</i>	II.2 295
veer, yaw, overturn	<i>verso</i>	<i>virer, verser</i>	V.2 100
green, verdant	<i>viridis, virens, virga</i>	<i>vert, varié</i>	I.3 100
virtue, chastity	<i>virtus</i>	<i>vertu</i>	III.4 152-54
truth, verity, real	<i>verus</i>	<i>vérité</i>	II.1 62
words, mere words	<i>verbum, muttum</i>	<i>verbeux, mot</i>	III.4 94
virile, manly	<i>vir</i>	<i>viril</i>	III.3 40
collar, ferrule, ring	<i>viria, viriola</i>	<i>virole</i>	II.2 370
poison, virus	<i>virus</i>	<i>vireux</i>	V.2 336
brass	<i>aurichalcum</i>	<i>cuivre jaune, laiton</i>	
breath	<i>aura</i>	<i>haleine, respiration</i>	III.1 97-102
ear	<i>auris</i>	<i>oreille</i>	I.3 67
gold	<i>aurum, orum</i>	<i>or</i>	IV.1 24-27

Example:

“... for man is a giddy thing, and this is my conclusion ...” (*Much Ado About Nothing* V.4 106)
 ~ ... **for man** [(L) *Vir*, wp *Vere*] **is a giddy** [(L) *vertiginous*: ‘one who suffers from giddiness’] **thing** ...” ~
 ~ ... **for Vere is a Vertiginous thing, and this is my conclusion** ... ~
 ~ ... **for Vere is a whirling thing, and this is my end** ...”

Associated properties appear commonly. In the following example, Dogberry identifies himself as a More, and thus, the writer. He’s a bit of a fool; he is an ass!

► Name: DOGBERRY alludes to the fruit of the wild rose called Sweet Briar or Eglantine; *Rosa caninus*.

DOGBERRY *Much Ado About Nothing* IV.2 72-80

72 Dost thou not suspect my place? Dost thou

~ **Dost thou** [wp *inversion* Tu-do] **not suspect** [*superficial malaprop respect*; however the supra-text intends *suspect*; (L) *sus*: ‘swine, pig, hog’ + *spect*: ‘consider, observe’] **my place** [(L) *munus*: ‘office’; *magistratus*: ‘state official’]? **Dost thou**

[wp *inversion* Tu-do] ~

~ **Do T[ho]u not See a Pig do my office? Do Tu** ~

not suspect my years? ...

~ **not suspect** [*superficial malaprop respect*; as l.72, this set-piece is an identifier.] **my years** [wp *heirs*; (L) *aetas*: ‘age, lifetime’, wp (L) *aestas*: ‘summer’, wp, *proper name* St. More]? ~

~ **not See piggish my St. More heirs?** ~

77

... I am a wise fellow,
 ~ ... **I am** [(L) *sum*] **a wise** [wp (L) *moeur*: ‘manners, mores’] **fellow**

[(L) *comes*: ‘the tutor of a boy’]; ~
~ *Some More Tutor*; ~

78 and which is more, an officer; and which is more,
~ **and which is** [(L) *ecquis*, *wp equus*; *alt. wp* (E) witch’s, probably referring to possession by a witch—the daughter of Anne Boleyn, or (L) *veneficus*: ‘a poisoner, sorcerer’, referring to Robert Dudley] **more** [More, the writer’s name.], **an officer** [(L) *morum*, *magister morum*: ‘censor’, ‘The title of two magistrates in ancient Rome who drew up the register or census of citizens, etc, and had the supervision of public morals’]; **and which is** [*wp* (E) witches] **more** [More, the writer’s name.], ~
~ *and Witch’s More, a Morum; and Witch’s More*, ~

a householder; and which is more, as pretty
~ **a householder** [(L) *paterfamilias*; (E) *n.1 2 figurative more*: ‘Origin, source; lineage, stock’]; **and which is** [*wp* (E) witch’s], **as pretty** [(L) *venustas*: ‘lovely’] ~
~ *a more, and Witch’s more, as Venus’t* ~

80 a piece of flesh as any is in Messina, ...
~ **a piece** [(L) *morsum*; *carunculus*: ‘diminutive of *caro*: ‘small piece of flesh’; *wp* (L) *carus*: dear, deor, d’Or] **of flesh** [(L) *caro*: ‘pulp’, ‘contemptuously, of a man’ (L) *vir*; *alt.* ‘The soft pulpy substance of fruit’; (E) pulp: ‘The soft fleshy internal part of a fruit’; the writer intends (L) *morus*: ‘mulberry’, esp. as reinforced by the mess in Messina; *mess*: *l.l.c* ‘A quantity (of meat, fruit, etc.) sufficient to make a dish’] **as any is in Messina** [Sicilia], ... ~
~ *A [Tu]de’Or as any is in Cecilia, ...* ~

► Messina, Sicilia, probably refers imaginatively to the capitol of the ‘Regnum Cecilianum’—Cecil’s Monarchy, Cecilian Authority. Here ‘Shakespeare’ appears to side with Cecil’s accusers, though William Cecil vehemently defended himself (letters to William Herle, July 1585) stating all he possessed had been inherited from his parents. This was an obvious lie.

Associated Properties include attributes of mythological and biblical characters identified with Shakespeare’s characters by way of allusion.

Reference Language

The use of a Reference Language is Shakespeare’s neatest trick. He uses this device to enlarge the scope of English by finding clever wordplay in Latin or French, and then transposing into English to confound the unwary censor. Foreign analogues qualify English words in the text, usually removing ambiguity or indeterminacy. Often the analogous term denotes a specific definition available to the English term; sometimes it makes wordplay directing the reader to another meaning entirely. If we were to attempt a definitive analysis of the wordplay in the entire Canon, we would certainly need the skills of French Language lexicographers for those works referenced to French, and of Latin Language specialists for those referenced to Latin; but with even modest skills and with the help of dictionaries, the average reader will yield good results. We have only scratched the surface in understanding ‘Shakespeare’.

Of course, this assumes an eagerness on the part of the student to learn something of the etymology of English words and their analogues in foreign languages. It’s challenging. The writer’s purpose, again, is to build a monument to himself, word by word, that will outlast marble or brass.

How do we discover the reference language being used? The language will usually be that of the country where the play is set. Test it. Try Latin for plays set in Italy, and French for those set in France. Latin or French may be used for plays set in England, as they were both the languages of Court in different periods. Words that ‘stand proud’ in the text—words that sound curious or indefinite—may be better understood in translation. In one of the reference languages you’ll find amusing coincidences that are precisely appropriate to the writer’s political scheme. Then, you’re

on your way. Occasionally an essential metonym, like fair: Tu-do[r], (Fr.) faire will appear, in Latin transpositions, to derive from (Italian) fare, rather than (L) facere (which doesn't really work).

An important note on the reference language: We must be wary of passages that when examined still seem uncertain. This is often because, in 400 years, the reference language has changed somewhat. For example, the meaning of Diana's riddle in *All's Well That Ends Well* (V.3 300), depends on a pun on Middle French *viste, vite*: 'quick'; hence when Diana reveals "one that's dead is quick", she jests: 'one that's Mort is See', so, Seymour. This doesn't play so well in Modern French where *viste* is not used.

Early Modern English, the language of Shakespeare, has three primary sources: Middle English, Middle French, and Latin. We refer to these first when finding cognates and analogues in the creation of new words. Normally we take the structure of language for granted; we speak without twisting our words ... we speak almost without thinking about the many meanings of words or where they came from. Certainly we're not in the habit of coining new words; but the 'Invention' of Shakespeare—though little in it is entirely new—is a more complete use of English than we are accustomed to. It's a compendium of rhetorical devices put to most elegant and practical use, and sometimes it sounds extraordinary. His are not "native wood-notes wild"—they are, rather, 'Natural More-Dure Notes' — the native muse or Daemon of Shakespeare. Otherwise, much of Shakespeare makes no sense. Most of us know CASCA's line:

"it's all Greek to me" *Julius Caesar* 1.2 284

But we're deceived

if we think the influence of foreign language is limited to what is categorically foreign. It's not. It's everywhere. Our writer simply takes advantage of the accomplishments of foreign vernaculars and appropriates them to English. He hammers this point home:

CASCA *Julius Caesar* 1.2 287

"There was more foolery yet, if I could remember it."

~ *There was More Moriae (Still), if I could sayme-Mor it.* ~

The above sentence is built around the Greek and Latin *mor* (fool).

The deception—the "more foolery" as he calls it—is the pervasive use of word roots, prefixes and suffixes, etc., to tell something other than what appears at first glance. In a broader sense, the entire canon is built around the same theme. We know Shakespeare has achieved this result, and we know it was intended because he tells us:

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

word, (L) *muttum*

The word, again, is **More**. Erasmus had similar 'foolish' fun with Sir Thomas More, in the popular essay *Moriae Encomium* (*In Praise of Folly*, 1509). I think there is good reason to suspect 'Shakespeare' developed his Invention from Erasmus' jest. The Shakespeare Canon is superb foolish fun.

Below is an example of the game being played as POLONIUS (Wm. Cecil), the likely architect of the writer's confusion, expresses to his daughter OPHELIA, his fear that HAMLET's madness may have become impossible to conceal:

POLONIUS *Hamlet* II.1 117-18

This must be known, which, being kept close, might move

118 More grief to hide than hate to utter love.

~ **More** [*surname* More, St. Maur, Seymour] **grief** [(L) *dolor*: 'pain, anguish'; related (E) to-do: 'fuss or commotion, uproar, dispute'] **to hide** [(L) *dissimulare*: 'to disguise, conceal'] **than hate** [*anagram* (L) *odi, odium*: 'hate', di'O] **to utter** [*timesis* Tu-utter, hence Tuter, Tudor; *alt.* (L) *totus*: 'the whole'] **love** [*timesis* (L) *amor*: *wp* a'More]. ~

118 ~ *More dolor to conceal than hate Tu-Say More.* ~

118 ~ *More Do-I'Or to disguise than O'de Tu-utter (say) a'More.* ~

Love's Labour's Lost is a spectacular display of rhetorical devices and shows 'Shakespeare' at his wittiest. The perception he uses wit for wit's sake disguises the writer's dogged pursuit of his personal story. Here is a transposition of a truly enigmatic piece. The writer plays with *noema*: 'purposely obscure speech'—or "*no egma*" as COSTARD calls it—to raise the subject of a cure for a broken family.

A severed line of descent threatens to end the House of Tudor, but COSTARD (a CLOWN), discovers the remedy. It is Plantain, (L)/(E) *Musa*, from which may be produced a salve for (MFr) *lepre*: 'the lesions of Leprosy', and what is (MFr) *leporin*: 'characteristic of the quick Hare' (*family Leporidae*). This Hare is also the Heir.

MOTH / PAGE *Love's Labour's Lost* III.1 68-72

68 A wonder Master, here's a *Costard* broken in a shin.

~ **A wonder** [(Fr) *merveille*: 'something astonishing, a wonder', wp (Fr) *mer*: 'sea' + *veille*: 'insomnia', hence 'in-somn-mer'; alt. wp The odd number of Two-d'Or: One-d'Or] **Master** [(MFr) *maistre, tuteur*: wp Tudor], **here's** [wp heir's] **a Costard** [n.1 2a 'A person's head'; 1 'A large apple with prominent ribs'] **broken** [(E) to break the shins: 'to borrow money' (?) (OED), perhaps meaning a vessel broken for not paying debts (?); alt. (Fr) *casser*: 'to break', 'to reduce (an officer) to the ranks'] **in the shin** [facetious pronunciation of (OE) *cin*: 'kin', family]. ~

~ *A Sommer-Tud'Or heir's a head broken in kinship.* ~

► A secondary meaning comes from poetry: the 'shin' may refer to (Fr) *l'enjambement*: 'when an idea is continued in a second run-on line'; and this would complete the idea of *l'envoi*: 'a thing sent forward'.

ARMADO

69 Some enigma, some riddle, come, thy L'envoy begin.

~ **Some** [*timesis*, wp St., Seym, Som] **enigma** [(Fr) *énigme*: 'riddle'; (Fr) *obscurité*: 'darkness, mystery'], **some riddle** [wp Summer, Seymour mystery], **come** [(Fr) *accéder*: 'to come (to the throne)'] **thy L'envoy** [(Fr) *envoi*: 'a thing sent (forward)', 'goods forwarded'; 'dispatch' in the sense (Fr) *dépêche*: 'letter on affairs of state' and here, an epilogue: 'an additional speech' (or concluding remark) added to the end of a play.] **begin** [(Fr) *entamer*: 'to broach, to begin a conversation']. ~

~ *Some enigma, some riddle; come, thy dispatch begin.* ~

COSTARD

Costard, wp (MFr) *costeret*: A vessel containing the Sea.

70 No egma, no riddle, no l'envoy, no salve, in thee

~ **No egma** [(Gr) *noema*: 'deliberately obscure speech' (see pg.25), with distinct division of diphthong, (MFr) *dyptongue*: 'twice-voiced): *no-ema*; like a riddle but longer.], **no riddle** [(Fr) *énigme*], **no l'envoy** [(Fr) *envoi*: 'a thing sent (forward)'], **no salve** [(Fr) *remède*: 'remedy, cure'; 1a law 'A saving clause; a provision that a certain engagement or ordinance shall not be binding where it would interfere with a specified right of obligation'], **in thee** ~

~ *Noema, no enigma, no dispatch, no saving clause in thee* ~

71 male, sir. Or, sir, Plantan, a plain Plantan: no l'envoy,

~ **male** [(Fr) *mâle*: 'male, virile' with wp on (Fr) *mal*, (L) *male*, *malus*: 'ugly, deformed', and (L) *malus*: 'apple' (Costard)], **sir** [(MFr) *monsieur*: 'Title given to persons of high nobility']. **Or** [*timesis* Second syllable of Tudor and Seymour; the golden syllable.] **sir, Plantan** [(Fr) *plantain*, (Latin) *Musa*: Either the Banana, *Musa sapienta* (old name), or the Common Water Plantain or 'Mad-dog Weed', *Alisma plantago aquatica*, used as an herbal cure for lesions from leprosy. *Musa* is a common metonym for our writer; he himself is the cure.], **a plain** [(Fr) *plain*, *uni*: 'simple, even'] **Plantan** [*Musa sapienta*: 'wise plant, plant of wisdom']: **no l'envoy** [(Fr) *envoi*: A dispatch on affairs of state.], ~

~ *Vir-ile, sir. Or sir, a Musa, a smooth Musa: no Dispatch,* ~

► "The leaves of **Plantain** have a drying power, or a binding together. Wherefore, if they be laid to, they are good for all perilous sores, and hard to heal, and such as draw toward the common Lepers, and for such as are flowing, or running, and full of foul matter" (*Alvearie*, John Baret, 1580). *Musa*, the Plantain, is an 'associated property' of Oxford (O/S) the writer.

72 no l'envoy, no Salve sir, but a Plantan.
 ~ **no l'envoy, no Salve** [*la law* 'A saving clause'] **sir, but a Plantan** [(Fr) *plantain*], ~
 ~ *nothing forwarded, no saving clause sir, but a Musa.* ~

► COSTARD is called CLOWN in the First Folio, but he has wise things to say.

Once More:

MOTH / PAGE

Love's Labour's Lost III.1 68-72

68

~ *A Sommer-Tud'Or heir 's a head broken in kinship.* ~

ARMADO

69

~ *Some enigma, some riddle; come, thy dispatch begin.* ~

COSTARD

70

~ *Noema, no enigma, no dispatch, no saving clause in thee
 Vir-ile, sir. Or sir, a Musa, a smooth Musa: no dispatch, ~*

72

~ *nothing succeeding, no saving clause sir, but a Musa.* ~

► The 'swain' COSTARD, a loving shepherd, seems to have an aggressive treatment for the disease of the Heir. If you follow their arcane discourse, you'll see "there be **more matter** in the shin" (*LLL III.1 116*) — it will bear repeating!

The reference language, here French (Middle French), or something more like "a French brawl" (*LLL III.1 7*), yields in wordplay a curious herbal cure for a disease in the Hare (heir) — Musa, the plant of Wisdom. This wisdom, or *wise-dom* plays on the Mouse, (*L*) *mus*, *muris*, and Muse, (*L*) *musa*, and most perfectly, *wp* (*L*) *mores*. All this, ARMADO tells us, is revealed through the "**Sweet smoke of rhetoric!**" (*III.1 61*).

Another excellent riddle follows in which ARMADO again spars with his page. The dispatch, *l'envoi*, is much the same foolish *Moria* (folly) as seen with the Musa above — 'a goose out of door', or a More—Too of Door.

Transitive Puns

(*OED*) **transitive**: *I* 'Passing or liable to pass into another condition'

► An important figure in Shakespeare's Invention is the **transitive pun**. Such *paronomasia* does not play in English, but becomes witty when a Latin or French analogue is substituted for the written word.

From the discussion above on Shakespeare's use of Reference Language, we emphasize the importance of transitive wordplay. This device introduces inferred meaning by the consideration of a word's analogues in foreign languages. The following 'linguistic proof' demonstrates a kind of equality between world: (*L*) *orbis*, and oyster: (*L*) *bivalva*.

PISTOL

The Merry Wives of Windsor II.2 2

2 Why, then the world's mine oyster...

~ **Why** [(*L*) *immo*: interjection 'often strengthened by *etiam*, *vero*, *enimvero*, etc.'], **then the world's** [(*L*) *orbis*, *wp* (*E*) orb: 2a 'The earth, world' + (*L*) *bis*: 'twice', hence two-d'or] **mine oyster** [(*L*) *bivalva*: *wp* two-door]. ~
 ~ *Then truly, the Or-bis's mine Two-door...* ~

The 'Transitive Pun' is a critical element of Shakespeare's Invention and relies on a play of words in a language other than English. It's used extensively to allow the writer to be truthful in saying "every word doth almost tell my name"; hence, the words in play generally hint at syllables of the writer's several blood-lines, titles, or surnames. These puns are the "**marble**" (*L. marmor*: 'sea-mor', *l.14*) and the "**too, much conceiving**" to which John Milton refers in his Epitaph in the *Second Folio* published in 1632. R. Warwick Bond gave this example among his editorial comments from *Euphues and His England*:

"birds are trained with a sweet *call*, but caught with a broad *net*:"

The Complete Works of John Lyly, vol.II. p.155, John Lyly and R. Warwick Bond, 1902

Bond notes the word call puns with the English word caule < (Fr) *cale*, 2 ‘A net for wrapping something in’; 3 ‘A spider’s web’ — hence net; and though caule doesn’t appear in the sentence, it is still acknowledged as intended wordplay. This device appears throughout ‘Shakespeare’ undergirding and reinforcing his language. Comprehension relies on a fairly thorough knowledge of the reference language used by the writer — otherwise, get thee to a dictionary.

In the play *Othello*, we understand IAGO when he speaks of “the beast with two backs”. Or do we? OTHELLO—Or + tell + Or (Two-dor)—has been recently married. His new bride DESDEMONA—De’s + daemon + a (Daemon of Origin) is a pure thing, not yet knowing her husband. Yet IAGO implies she is lusty and likely to be having sex with others while OTHELLO is engaged in affairs of state. IAGO plants seeds of doubt in the mind of DESDEMONA’s father, BRABANTIO, even before he begins to work on OTHELLO. The beast, (L) *fera*: ‘a wild beast’, names itself by wordplay; she is (L) *fer*, *fair*, (Fr) *faire*: ‘to do’, (It) *fare*: ‘to do’; she is wild and To do[r]. The meaning of “two-backs” is discovered by considering the Latin roots—“small Latin” Ben Jonson calls it—of the words. Back, (L) *dorsum*, root *dors*, is doubled by Two, hence Two-dors. What she may produce with the Moor (Othello) is Tudor-Moor. The subject on Oxford’s mind is the begetting of an heir to the Crown — he’s It.

Demonstrating Reference Language

At *Hamlet* V.2 66-164 the Prince demonstrates the use of **reference language** as an important device of rhetoric. The scene begins as light comedy, but quickly turns tragic. Here, in HAMLET’s last comedic counsel to HORATIO (and the reader), the writer carefully notes obscure words. Let’s deconstruct some.

OSRIC, or Ostricke (from *L. Struthiocamelus?*), is a courtier given to circumlocution. His speech is ‘round about’. In this scene he praises LAERTES, and we find HAMLET quick to match OSRIC’s courteous excess with similar appearing, yet strangely more loaded language; the deeper meaning of HAMLET’s words comes from etymologies, polysemy (English and Latin), and especially wordplay. This bit is a masterpiece of linguistic cipher. It may look like impenetrable gobbledygook (*i.e. Macrologia*), but it is a collection of definitions sympathetic to our writer’s context. ► **Take note**: if you understood our language as well as Shakespeare, you wouldn’t need to define, or justify, each term from a dictionary; the various meanings would already be available within your memory.

HAMLET *Hamlet* V.2 98-111

98 Sir, his definement suffers no perdition in you,

~ Sir, his **definement** [(Latin) *definire*: ‘to limit, mark out’, (*transf*) ‘confine’ + **suffix -ment** [‘forming nouns expressing the means or result of an action’] **suffers** [*II (causative)* ‘To inflict pain upon’] **no perdition** [‘Loss; diminution; degradation’; *alt.* ‘ruination, utter destruction’] **in you** [*wordplay, indeterminacy* ‘by your words’, or ‘in your own person’

~ *Sir, his limitation causes not ruination in you, ~*

99 though, I know, to divide him inventorially would

~ **though, I know, to divide** [(L) *dividere*: ‘to force asunder, cleave, separate’; *alt. wp (L) dis:* (*prefix*) ‘expressing negation’ + *vide:* (*root*) ‘to see’; ‘to seem’] **him inventorially** [*wp (L) inventor:* ‘a discoverer’ + (*suffix*) **ial**: ‘forming adjectives’ + (*suffix*) **ly**: ‘forming adverbs from adjectives’; (*wordplay*) (*prefix*) **in**: ‘not’, or ‘toward’; an interesting prefix that might mean ‘toward’ or ‘not toward’ + **vent** [(L) *ventus*: ‘wind’, commonly played as ‘air’ + **or**: *heraldry* ‘gold’ + **ially**: as above] **would** ~

~ *though, I know, to un-seem him in-heir’Or-ially would ~*

100 dozy the arithmetic of memory, and yet but yaw

~ **dozy** [(L) *vertiginare*: (E) *vertiginare*: ‘to whirl around’, ‘to make dizzy’; (L) *semisomnus*, **dozy**: ‘drowsy, sleepy’, to make sleepy, put to sleep; refers to previous line and invent-or-ially; *alt. wp dorme (L) dormire*: ‘Sleep, doze’, *alt. d’Or*: ‘of gold’] **the arithmetic** [‘the science of numbers’, (*wordplay*) *arsmetry*: (see Robert Greene 1589) ~ ‘R-metry’: the measure of monarchy/(L) *regius* + *metiri*] **of memory** [(E) ‘within the reach of memory’; (*wp*) **me**:

(L) *meus*: ‘my’ + *mor-y* ~] **and yet** [‘notwithstanding’; *alt. wp* ‘moreover’] **but yaw** [*Nautical* ‘to deviate temporarily from the straight course’] ~

► The suggestion of wordplay or corruption on **arithmetic** = **arsmetry** by Robert Greene is of interest here. Greene may prove to be an earlier pseudonym for the man we call Shake-speare. He apparently died the year before Shake-speare first published, though, like Marlow, he may never have truly existed as the Artist in question.

~ *vertiginate the R’s number of Same-Mor-y, and Still, but Veer* ~

101 neither in respect of his quick sail. But, in the verity

~ **neither in respect** [*wp* (L) *re*: ‘again’; *alt. wp* ‘king’ + (L) *spectare*: ‘to look at carefully, observe’] **of his quick** [(L) *in vita esse*: ‘alive, living’; (L) *esse, sum*: ‘being’] **sail** [(L) *aura*: ‘air’; *wp* (L) (*navem*) *solvere, navem*: ‘ship’ *transf.* ‘ship of state’ + *solvere*: *wp sol*: ‘sun’, *pun* ‘son’ + *vere*: Oxford’s creation. *alt.* (L) *venditio*: ‘sale’]. **But, in the verity**; [*wp* on writer’s false name: **Vere + ity**: (suffix) ‘forming nouns denoting quality or condition’]

~ *neither in review of his living heir. But in the Vere condition* ~

~ *neither in review of his Sum’s release. But in the Vere condition* ~

102 of extolment, I take him to be a soul of great article,

~ **of extolment** [(L) *oro*: ‘praise’; (E) *ore*: 1 ‘reverence, honor’, 2 ‘favor, mercy’], **I take** [(L) *summare*: ‘to reckon or count up’] **him to be** [(L) *sum*] **a soul** [(L) *anima*: ‘a current of air’, *wp* (L) *solus, unicus*: ‘only’; *wp* (L) *solea*: ‘a leather sole strapped on the foot, sandal’; *alt.* *Sole* ‘a fish’] **great** [(L) *amplus*: ‘great, large’, (L) *amplius*: ‘more’; *alt.* (L) *amplius*: ‘large’, ‘important’; ‘more, with no comparison expressed’] **article** [(L) *item*: ‘just so’, ‘in like manner’, ‘moreover’; *alt.* (L) *mers, merx*: ‘merchandise, goods, ware’, (L) *caput*: ‘a clause or item in a law or agreement’, *wp* ‘the head, leader, chief’ (L) *re, res*: ‘matter, thing, topic’; hence, *wp* “great article” = great matter, (Spanish) *rey*: king; also ‘a head of cattle’, an ox; *i.e.* Monarch, ‘*singulare imperium*’, sole ruler or (*wp*) ‘single head of cattle’.]

► Wordplay on soul/sole is an additional reason Polonius may be called a fishmonger *Hamlet II.2 174*.

~ *of Ore, I sum him some air of more-like manner,* ~

~ *of acknowledging, I raise him to Sum-More Good,* ~

103 and his infusion of such dearth and rareness as,

~ **and his infusion** [(L) *infusio*: ‘the fluid in which a thing is steeped’; hence, Hamlet is likening Laertes to glorious water steeped with Tudor Tea, but he is not the herb itself.] **of such** [‘Of the character, degree, or extent described’] **dearth** [(L) *caritas*: ‘deariness’, ‘love, esteem’; 2 *deariness, OE déore*: (*wp*) *d’or*, [tu]d’éore, [tu]d’or 4 (*fig. and transf.*) ‘Scarcity of anything, material or immaterial; practical deficiency, want or lack of quality’] **and rareness** [1 ‘The fact of quality of being rare’; 4 ‘Thinness, sparseness’; rare is a fine pun—R + Are, or R + R—on Tudor = Two-d’R.] **as**, ~

► Laertes is so dear and rare—references to Tud’Or and R[egius]—as to be an artificial addition to The Maur; in fact, he should not exist at all because More is Sufficient, (L) *satis*.

~ *and his steeping with such de’Or-ness and R-are-ness as,* ~

104 to make true diction of him, his semblable is his mirror,

~ **to make true** [(L) *verus*, (*wp*) *Vere*] **diction** [(L) *dictio*: ‘a saying, speaking, uttering’; *alt.* (L) *sermo*: ‘talk, discourse’, (*anagram*) *Se-mor, Seymour, St. Maur*, etc.] **of him, his semblable** [(Fr) *semblable*: ‘Fellow creature’, ‘match, equal’; from (Fr) *sembler*: ‘to seem, appear’] **is his mirror** [*wp* (E) *mere*: ‘sea’ + *or*: (Fr) *or*: ‘gold’, *timesis* second syllable of *Tud’or* and *Seym-our*; *mirror*: 3a ‘A thing regarded as giving a true description of something else’], ~

~ *to make veritable speech of him, his Seeming Creature is his Mere-Or,* ~

105 and who else would trace him, his umbrage, nothing more.

~ **and who else** [(L) *alius, aliter*: ‘otherwise, else’] **would trace** [(L) *vestigare*: ‘to track, trace’; (E) *trace*: 6a (*fig.*) ‘To follow the course, development, or history’ 6b ‘To trace its origin or history’] **him, his umbrage** [(L)

umbraticum: 3a ‘A shadowy appearance or indication, a semblance..or faint representation’], **nothing** [(L) *nihil, nulla res*: 2a ‘No part, share, or quantity of a thing’] **more** [(metonym) *Maur*, More: the true name of the writer.] ~
~ *and who would otherwise conceive him, his shadow, nothing More.* ~

OSRIC

106 Your lordship speaks most infallibly of him.

~ **Your lordship speaks** [(L) *fari, fatus*: ‘to say’, with *wp* on (L) *fatuus*: ‘foolish, silly’] **most** [*superlative* More; *metonym, adj.* (L) *mos, moris*: ‘will, humour’] **infallibly** [(L) *infallibilis*; 1 ‘incapable of erring’, *wp* heiring; 2 ‘Without liability to err or be mistaken’; *wp* without fall or diminution] **of him.** ~
~ *Your lordship speaks most un-heir-ingly of him.* ~

HAMLET

107 The concernancy, sir? Why do we wrap the gentleman

~ **The concernancy** [(L) *res, negotium*: ‘affair’; *alt.* (L) *de*: ‘about’; ‘Interest, concern’, ‘matter’ with pun on (L) *mater*: ‘mother’], **sir? Why do** [(L) *facere, (Fr) faire*: ‘to do’, *timesis* to-do(r)] **we wrap** [3b ‘To involve..or entangle (a person) in something that impedes movement or restricts liberty’] **the gentleman** ~
~ *The Mat[t]er, sir? Why do you entangle the gentleman* ~

108 in our more rarer breath?

~ **our** [‘The genitive case of the first person pronoun we’; ‘used by a monarch or ruler = my’] **more** [(metonym) *Maur*, More: the true name of the writer.] **rarer** [(L) *crudus*: ‘raw’, ‘green, immature, untimely’] **breath,** (L) *spiritus*: ‘the breath of life’, ‘spirit’, soul.
~ *in Or-Maur-Ver soul?* ~ *alt.* ~ *in my Maur-Ver soul?* ~

OSRIC

~ Sir? ~

~ **Sir** [*Sir*: (L) *bone Vir*: good man, *pun* good Vere, hence *Mers-Vere*] ? ~

► When characters in Shakespeare’s plays are puzzled, you should also be puzzled. The writer is deliberately calling attention to his method.

~ *Mers-Vere?* ~

HORATIO

110 Is’t not possible to understand in another tongue?

~ **Is’t not possible to understand in another tongue** [(L) *lingua*: ‘language’]
~ *Is’t not possible to understand in another language?* ~

111 You will to’t, sir, really.

~ **You will** [(L) *moris*: ‘will’] **to’t** [*wp* tu-t’(ah)], **sir** [(L) *bone vir*], **really** [*wp* (Sp) *real*: ‘royal’ + -ly, suffix added to nouns and adjs. to form adjectives’, hence: royally]. ~

~ *You will Tu’t[ah], good Vere, Real-ly.* ~~ *You more to’t, sir, real-ly* ~ or ~ *You must Tudah, sir, Royally* ~

... to’t relies on the **t** being aspirated **t(h)** slightly to produce the wordplay To’t(ah); this is called the voiced or aspirated stop of a terminal consonant. This is about as far out as Shake-speare wordplay goes. If you can accept this wordplay, the rest is relatively easy. You’ll understand Hamlet’s point as you muddle through the puzzle, but let’s put it together anyway:

HAMLET

*Hamlet V.2 98-111*98 ~ *Sir, his limitation causes not ruination in you,**though, I know, to un-seem him in-heir’Or-ially would*100 *vertiginate the R’s number of Same-Mor-y, and Still, but Veer**neither in review of his living heir. But in the Vere condition*102 *of Ore, I sum him some air of more-like manner,**and his steeping with such de’Or-ness and R’are-ness as,*

104 *to make veritable speech of him, his Seeming Creature is his Mere-Or,
and who would otherwise conceive him, his shadow, nothing More. ~*

OSRIC

106 *Your lordship speaks most un-heir-ingly of him.*

HAMLET

The Mat[t]er, sir? Why do you entangle the gentleman

108 *in my More-Ver soul?*

OSRIC

Mers-Vere?

HORATIO

110 *Is't not possible to understand in another language?*

You will Tu't[ah], good Vere, Real-ly.

The point is: Laertes is Hamlet's 'Fellow Creature', or *semblable*; he appears as one Twod'or-Mere (Tudor-Seymour)—but he's merely a semblance, not the thing in itself. Consider also the importance of this scene, knowing the kingdom and the "occurrents" will be dead within minutes. As the mumbled words of a dying man take on great significance, so is it here.

Ariel's Song

By extending English with polysemic variation in analogues of other languages, or simply punning on foreign words, an apt analogue may be suggested that specifically gives alternate significance. Try it yourself; fathom the name within. Look for it crammed into each passage:

ARIEL (*song*) *The Tempest 1.2 396-403*

397 Full fathom five thy Father lies,

~ **Full** [(L) *justas, iustas*: 'rightly, justly'; *alt. (L) refertus*: 'crammed, stuffed full'; *wp (L) re*: 'again, twice' + *fer(reus)*: 'iron' + *tu's*: *emphasis Tu*; hence *Tu-dur*.] **fathom** [(E) *v.4b* 'thoroughly understand'; *alt. n.1b* 'The length covered by the outstretched arms; a definite measure of 6 feet'; *anagram Mars*.] **five** [*i.e.* five things, five points.] **thy** [*modern your*] **Father** [(L) *pater*] **lies** [(L) *latere*: 'to lie hid, be concealed'], ~

~ **Rightfully understand five (things) — thy Father lies concealed,** ~

398 Of his bones are coral made;

~ **Of his bones** [(L) *femur*: *transf.* 'the loins (of ancestry)'] **are** [*wp R(egius)*: 'royal'] **coral** [(L) *margella*: 'red coral', *wp mare*: 'the sea' + *gelo*: *wp II.* 'to freeze, i.e. 'to be petrified', turned to stone—sea stone; *alt. (L) curalium*] **made** [(L) *facere*, (*It*) *fare*: 'to do']; ~

~ **Of his loins R cœur-All made;** ~

399 Those are pearls that were his eyes;

~ **Those are** [*wp (L) R(egius)*] **pearls** [(L) *margarita*: 'pearl', (*L*) *mar*: 'sea' + *garita?* (E) *grit*: 'gravel, small stones'] **that were** [*wp Vere*] **his eyes** [(L) *oculus*: *4a* 'an eye, bud'; *alt.* 'The eye of the soul, the mind's eye'];

~ **Those R Sea-stones that were his buds;** ~

400 Nothing of him that doth fade

~ **Nothing** [(L) *nihil, nulla res*; *nihil tale*: 'nothing of the kind'] **of him that doth** [(L) *facere*, (*It*) *fare*: 'to do'] **fade** [(L) *palescere*: 'to pale', recalling the emblematic colors of Tudor—green and pale.] ~

~ **No tail of him does pale** ~

401 But doth suffer a sea change

~ **But doth** [(L) *facere*, (*It*) *fare*: 'to do'] **suffer** [(L) *perferre*: *transf.* 2 'to bear, endure'] **a sea** [(L) *mare*] **change** [(L) *commutare*: 'to alter wholly, change entirely'; sea change = tide: (*L*) *marinorum aestuum*: 'sea seething, raging', *wp mare* + *aestas*: 'sea-summer'; (*L*) *transformatio*] ~

~ **But does en-Dure a Sea transformation** ~

402 Into something rich and strange.

~ **Into something** [(L) *aliquid*] **rich** [*wp* (L) *dives* (de Vere)] **and strange** [(L) *alienus*: ‘that belongs to another person, not one’s own’; alt.(L) *peregrinus*: ‘foreign’, possibly referring to the marriage of Mary Seymour (Vere) to Peregrine Bertie, Baroness Willoughby de Eresby; alt. (L) *externus*; *alienus*]. ~

~ **Into something di-Verse and alien.** ~

~ **Into something de-Vere’s and Peregrine.** ~

403 Sea nymphs hourly ring his knell: ...

~ **Sea** [(L) *mare*] **nymphs** [(L) *nympha*; water nymph—*Naias*] **hourly** [(L) *singulis horas*] **ring** [(L) *sonus*: *wp* ‘son’] **his knell** [(L) *obiter*: ‘passing’, (L) *obitus*: ‘downfall, ruin, death’]: ~

~ **Seymour sounds his Mors:** ~

Once More:

~ **Rightfully understand five (things) — thy Father lies,**

398 **Of his loins R cœur-All made;** **bones,** *etym. femur* **Corrall:** (L) *curalium, margella*

Those R Mar-garites that Vere his offspring,

400 **Nothing of him that Does pale,**

But Does endure a Sea transformation

402 **Into some-thing deVers and Alien.**

Seymour sounds his passage (mors) ... ~

Polysemy, Ambiguity, Indeterminacy

Ambiguity: 3 ‘Capability of being understood in two or more ways; double or dubious signification.’ (OED)

Indeterminacy: 1 ‘Want of definiteness.’

Polysemy: *Linguistics* The fact of having several meanings; the possession of multiple meanings, senses, or connotations.

Polysemy is the fundamental and pre-eminent feature of ‘Shakespeare’. Polysemy allows us to be fairly precise with words, but always leaves an element of indeterminacy. We have a sense of the probable intentions of a speaker, but not an absolute sense. There is enough flexibility in our language to pun on single words, but also to construct lengthy passages that may be understood in two entirely different senses.

The first sentence attributed to ‘Shakespeare’ is found in *Venus and Adonis* (1593):

“EVEN as the sunne with purple-colourd face,”

Hence, his first word is **even**. ADONIS is introduced by way of a comparison with Apollo, the Sun. Perhaps some equivalency is implied between Adonis and Apollo. What is the range of definitions available for the adjective use of even?

even: 2a ‘Straight, not bent or crooked. Of a path: straight, direct.’ (OED)

This works well when we consider the whole of the Canon. If the name Edward de Vere is false and Seymour is true, we might recall instances of wordplay in which the writer implies his name is ‘turned’ (L) *conversio*, or (L) *verto*, *vorto*—like a vortex—and not direct. A similar definition is found below:

even: 5b ‘Of an action..process: free from fluctuations or perturbations; smooth, calm...’

This aptly describes the yearly course of the Sun. Without regard for heliocentric or geocentric models of the earth’s relation to the stars, the Sun appears to follow a direct succession in the sky. The ancients could ‘tell the time’ by its position.

By way of comparison, something in ADONIS is like the Sun, particularly if the Sun is wordplay on Son, and Son does not imply The Son of God, but the Son of Adieu / Ado, a god.

even: 6a ‘Matching; that is one’s fellow..or counterpart in some respect.’

even: 7a ‘Exactly positioned or adjusted.’

even: 8a ‘Of a calculated result..a measurement: exact, precise.’

even: 10a ‘Of laws or their administration..: impartial, just, equitable, **fair**.’

If our subject proves to be within the framework of allegory, an implied **fair** may be clever wordplay on the French verb **faire**: ‘to do’; further, the idea of a Fair Son to be introduced is appealing in the context of childless Monarchy. An allegory on the question of Succession makes sense in the declining years of Elizabeth.

even: 14 ‘Equal in rank, status, power. On an equal footing in any respect.’

even: 17a ‘Of a whole number: divisible by two..’.

even: 17b ‘Of an object in a series:..associated with an even number.’ — Tu.

Adverbial uses are similar to those mentioned for adjective:

even: 1d ‘In or by direct line of descent.’

even: 2a ‘In equal divisions or parts’; 2b ‘In equal measure.’

even: 5 ‘Exactly, precisely, just.’ (‘with reference to manner’)

even: 6 ‘Fully, completely.’

even: 7b ‘As a generalized intensive: truly, certainly, indeed.’

Superficially, it’s easy to assume ‘Shakespeare’ (O/S) intended some use of *adv* 5 ‘Exactly, precisely’, meaning ~ ‘at the very instant’ ~ ; but more likely is definition 1d ‘In or by direct line of descent’. Knowing the meanings available for words allows the reader to make better sense of sentences whose intentions are not perfectly clear. Polysemy goes hand in hand with context. The Wit of ‘Shakespeare’ turns on his choice of words. A different choice, though it be apparently synonymous, will usually yield a different solution within the political supra-text. By understanding the writers purpose—to record his names “and where they did proceed [from]” (*Sonnet 76. 8*)—we gain a foothold towards full understanding.

Amphiboly — Grammatical Ambiguity

amphiboly: (OED) 1.1a ‘Ambiguous discourse; a sentence which may be construed in two distinct senses’.

2 A figure of speech: ‘Ambiguity arising from the uncertain construction of a sentence or clause, of which the individual words are unequivocal’.

Amphiboly is an element of **Noema**: ‘deliberately obscure speech’ (R.A. Lanham). It is used to convey double meanings by grammatical indeterminacy. In the following example, one meaning is understood generally and gives a maxim or epigram based on the comparative use of **more**; on another level, he makes note of some specific distinction between the writer’s **More** identity and its effect on the Queen. We question whether: **more**, **never**, **ever**, **sweet**, are adjectives or nouns:

CRESSIDA	<i>Troilus and Cressida</i> 1.2 279-286	
	Women are Angels, wooing;	
280	Things won are <u>done</u>, joy’s soul lies in the <u>doing</u>.	First premise, 280
	That she beloved knows nought that knows not this.	
282	Men prize the thing ungained <u>more</u> than it is;	Second premise, 282
	That she was <u>never</u> yet, that <u>ever</u> knew	Third premise, 283-4
284	Love got so <u>sweet</u>, as when desire did sue.	
	Therefore this maxim out of love I teach:	
286	<i>Achievement, is command; ungained, beseech.</i>	Maxim

Let’s look at lines 282-4 more closely:

282 Men prize the thing ungained **more** than it is;

(A) ~ *Men prize the object not attained at more value than it is [to be valued]; ~*

(B) ~ *A Vir (Vere) prizes the matter of ‘ungained More’, [more] than it is; ~*

283 That she was **never** yet, that **ever** knew ~

(A) ~ *That woman never yet existed, that ever understood ~*

(B) ~ *That woman was Ne-Ver until now, that E-Ver understood* ~

284 Love got so sweet, as when desire did sue. Love: *myth* Venus, Aphrodite desire: *myth* Eros, Cupid

(A) ~ *A love produced so sweet, as when longing did entreat.* ~

(B) ~ *A'More begotten So suite, as when of his Father did solicit.* ~ suite: 2a 'A succession'

Line 282 is ambiguous. If the matter is "ungained More", then the other lines of the set-piece are understood to address the question of the writer's legitimacy. The metonyms Love (Amor) and Desire (Cupid) in l.284 give hints of the kinship between Venus and her son Cupid, fathered by Mars, god of War.

Repetition

Repetition is a key device in 'Shakespeare'. It informs us of the central matter being discussed. Overwhelmingly, Shakespeare's characters are preoccupied with their own state of being, and that will usually be the subject of repeated words. Examine each passage carefully to discover which words are repeated, and you will have found by rhetorical emphasis the root of wordplay in that passage. Let's examine an enigmatic bit from Hamlet, noting its place in the work — within minutes of his death. The most significant words are now and come:

PRINCE HAMLET *Hamlet* V.2 198-200

197 Not a whit, we defy Augury; there's a special

~ **Not a whit** [*I* 'not in the least (bit), an iota'; *wp wight*: 'A living being, a creature'], **we defy** [*v.I* 'to resist openly or boldly'] **Augury** [(*L*) *augurium*: 'the observation and interpretation of omens']; **there's** [*wp t'*heir is] **a special** ['that is taken before other things', 'principal', 'eminent'] ~

~ *Not in the least, we defy omens; t'heir is a pre-eminent* ~

198 Providence in the fall of a sparrow. If it be now, 'tis not

~ **Providence** [(*L*) *providentia*: 'foresight, foreknowledge'; *transf.* 'The government of the world by infinite wisdom and foresight', as wisdom is an attribute and state of Wise (*wp* manner, way): (*L*) *mos, mores*] **in the fall** [(*L*) *cadere*: 'to be driven from a higher to a lower point'] **of a sparrow** [*wp (L) spero*: 'To hope']. **If** [(*L*) *si*] **it** ['often not expressed, esp. as the subject of a verb'] **be** [(*L*) *esse, sum*] **now** [(*L*) *iam*: *wp* (that) I am.], **'tis not** ~

~ *Wise-dm in the fall of hope. If it be that I am, 'tis not* ~

199 to come; if it be not to come, it will be now; if it

~ **to come** [(*L*) *accedere*: 'to enter upon, to undertake'; (*E*) *accede*: 4 'To come to an office or dignity, esp. a throne'; *alt. II.B.2* 'With the accessory idea of increase—to be added', hence 'More'.]; **if** [(*L*) *si*] **it be** [(*L*) *esse, sum*] **not to come** [(*L*) *accedere*, see above.], **it will be** [(*L*) *esse, sum*] **now** [(*L*) *iam*: *wp* (that) I am.]; **if** [(*L*) *si*] **it** ~

~ *to accede; if it be not to accede, it will be that I am; if it* ~

200 be not now, yet it will come; the readiness is all, ...

~ **be** [(*L*) *esse, sum*] **not now** [(*L*) *iam*: *wp* (that) I am.], **yet** [(*L*) *nihilominus*: 'nevertheless'] **it will come** [(*L*) *accedere*: 'to enter upon, to undertake'; (*E*) *accede*: 4 'To come to an office or dignity, esp. a throne'; *alt. II.B.2* 'With the accessory idea of increase—to be added', hence 'More'.]; **the readiness** [(*L*) *paratus, wp partus*: 'bearing, birth'] **is all** [(*L*) *totus, wp Tudo(h)s*], ~

~ *be not I am, ne'Ve-the-Less it will accede; the birth is Tudor, ...* ~

Once More:

PRINCE HAMLET *Hamlet* V.2 198-200

~ *Not in the least, we defy omens; t'heir is a pre-eminent*

198 *Wise-dm in the fall of hope. If it be that I am, 'tis not*

to accede; if it be not to accede, it will be that I am; if it

200 *be not I am, ne'Ve-the-Less it will accede; the birth is Tudor, ...* ~

► “This passage is one of the simplest, as it is one of the strongest, proofs of Shakespeare’s belief in presentiments” (Cornhill Magazine, ‘Presentiments’, Oct. 1866, p.459; New Variorum). It also shows the attribute of prophecy in HAMLET, placing our writer in the Welsh bardic tradition — see **Prophecy**, p.304 — and the Classical tradition with an attribute of *Apollo*, not to mention the memorial note on Accession. Virtually nothing is simple or straightforward in ‘Shakespeare’.

Likewise, we discover the false True-Vere identity of MALVOLIO in *Twelfth Night* (II.5 136-8) by the repetition of some and greatness. Again, the dilemma of Oxford’s super-tongue presents its riddling face: (E) some is plain enough as the first syllable of Seymour/Sommer/St.Maur; the significance of greatness is derived from (L) *amplitudo*: II.B. ‘dignity (‘honorable title’), grandeur, distinction’, and (L) *amplitudo* from (L) *amplius*: ‘more’. The subject of Some and More are developments of the “fustian riddle” addressed to one “M. O. A. I.” Like as not, M.O.A.I. is simply (E) mo: I.1 ‘In or to a greater degree, extent, or quantity’ = more + (L) *ai*: II.A. imperative of (L) *aio* ‘To say, affirm, or assert something’ = say. Hence, the a’Mor to which MALVOLIO aspires is Say-Mor. Do you see? In this manner we have “crushed” the words a little (I. 132) according to the sender’s counsel:

MALVOLIO *Twelfth Night* II.5 136-38

135 [Reads] “If this fall into thy hand, revolve: In my stars

~ “**If this fall** [(L) *incidere*] **into thy hand** [(L) *manus*, likely emphasis for (L) *vir*: ‘man’; alt. (L) *manes*: ‘the spirits of the dead (*mors*)’], **revolve** [(L) *versare*: ‘to ponder, turn over’]: **In my stars** [(L) *sidus*: ‘to denote: a very great height’, *trop.* ‘the summit’;] ~

~ “**If this fall into thy Manus, Versify: In my summit** ~

136 I am above thee, but be not afraid of greatness: Some

~ **I am** [(L) *sum*] **above** [(L) *super*: ‘besides, in addition’ = more.] **thee, but be** [(L) *sum*] **not afraid** [(L) *terreo*, *wp terreus*: ‘of earth, earthen’, hence (L) *orbis*: Two-dor] **of greatness** [(L) *amplitudo*: II.B. ‘dignity (‘honorable title’), grandeur, distinction’, *wp* More-ness; see above.]: **Some** ~

~ **I am More than thee, but be not Terra-fied of More-ness: Some** ~

137 are become great, some achieve greatness, and some

~ **are** [*wp R(egius)*] **become** [(L) *nasci*: ‘to be born, to be begotten’; alt. (L) *evadere*: ‘to go or come out’, ‘to arrive at’] **great** [(L) *amplius*: ‘more’], **some achieve** [(L) *consequi*: ‘follow, succeed’] **greatness** [(L) *amplitudo*: *wp* More-ness; see above.], **and some** ~

~ **R(oyals) are born More, Some succeed to More-ness, and Some** ~

138 have greatness thrust upon ’em.

~ **have** [(L) *portare*: ‘to bear, convey’] **greatness** [(L) *amplitudo*: *wp* More-ness.] **thrust** [(L) *petitio*: ‘petition’, ‘a right of claim’] **upon ’em.** ~

~ **bear More-ness claimed upon ’em.** ~

Once More:

MALVOLIO *Twelfth Night* II.5 136-38

~ “**If this fall into thy Manus, Versify: In my summit**

136 **I am More than thee, but be not Terra-fied of More-ness: Some**

R(egius) are born More, Some succeed to More-ness, and Some

138 **bear More-ness claimed upon ’em.** ~

► ‘Great’: (Welsh) *mawr*, and ‘Greatness’: (Welsh) *mawredd*, are attributes of the Seymour, as is the Sea: (Welsh) *môr*. (Welsh) *môr* may mean ‘sea’ and ‘so’.

Repetition — Anaphora

(*OED*) **anaphora** 1.a. The repetition of the same word or phrase in several successive clauses.

Anaphora is a favored device in Shakespeare's rhetoric. Like other forms of repetition it signals matters of great importance. *Sonnet 66*, for example, is our man's 'State of the English State' report, listing his complaints against the usurping ministers Dudley and Cecil, particularly as their offenses pertain to the monarchy and himself:

Sonnet 66

1	Tired with <u>all</u> these, for restful <u>death</u> I cry:	all , (<i>L</i>) <i>totus</i> death , (<i>L</i>) <i>mors</i>
2	As, to behold <u>desert</u> a <u>beggar</u> born,	desert , (<i>L</i>) <i>meritum</i> beggar , (<i>L</i>) <i>mendicus</i>
3	And needy nothing <u>trimmed</u> in <u>jollity</u> ,	trim , (<i>L</i>) <i>amputare</i> : 'to lop' jollity , (<i>L</i>) <i>hilaria</i> : 'merriness'
4	And purest faith unhappily <u>forsworn</u> ,	forswear , 'agree to give up or do without'
5	And gilded honor shamefully misplaced,	gilded honor , 'a golden name', <i>i.e.</i> Tu-d'or
6	And maiden virtue rudely strumpeted,	maiden , (<i>L</i>) <i>virgineus</i> strumpet , (<i>L</i>) <i>meretrix</i>
7	And right perfection wrongfully disgraced,	perfection , (<i>L</i>) <i>absolutio</i> disgrace : (<i>L</i>) <i>dedecorare</i>
8	And strength by limping sway disabled,	limp , (<i>L</i>) <i>claudicare</i> sway , (<i>L</i>) <i>gerere</i> : 'to bear, govern'
9	And art made tongue-tied by authority,	tongue-tied , (<i>L</i>) <i>infans</i> , <i>indisertus</i>
10	And folly (doctorlike) controlling skill,	folly , (<i>L</i>) <i>moria</i> skill , (<i>L</i>) <i>sollertia</i> , <i>wp</i> sole heir..
11	And simple truth miscalled simplicity,	simplicity , (<i>L</i>) <i>simplicitas</i> : 'simpleness'
12	And captain good attending captain ill.	captain , (<i>L</i>) <i>caput</i> : 'head', 'principal'
13	Tired with all these, from these would I be gone,	tired , (<i>L</i>) <i>taedet</i> , <i>wp</i> Tudor'd
14	Save that, <u>to die</u> , I leave my <u>love</u> alone.	to die , (<i>L</i>) <i>mori</i> love , (<i>L</i>) <i>amor</i>

Continue with this sort of *Latin* conference (comparison) for each noun, verb, adjective, and adverb, and you will find the Sonnets are built of the writer's name and substance. The anaphoric repetition of the conjunction **And** unifies each complaint under a single theme: (*L*) *totus*: 'all', with wordplay on 'Tudors', and "strength", (*L*) *vires*, *wp* Veres, is disabled by 'Cloudy Overbearing' — "limping sway" he calls it.

asyndeton: 'A rhetorical figure which omits the conjunction'. (*OED*)

► Shakespeare might have avoided these repeated conjunctions ('and') by **asyndeton**, but he chose to place them in front of each clause. The effect is to 'toll' the individual charges against the Queen's ministers like a great bell—to emphasize the number and gravity of their misdeeds.

Anaphora often stands prominently in front of a clause which is likely to be a line of verse:

DAUGHTER *Pericles, Prince of Tyre* 1.1 60-1

60 Of all 'sayed yet, mayst thou prove prosperous,
 prosperous, (*L*) *prospero*: 'to succeed' || Of all 'sayed yet, I wish thee happiness. | **yet**: 'furthermore..' 'more' |

► 'Sayed' is a contraction of assayed, meaning '[something] having been tried, or its nature tested'.

Metal ore is assayed to determine the quality and quantity of the metal that may be extracted. In this instance from *Pericles*, the wretched daughter of Antiochus reveals some sense she has of Prince Pericles' additional qualities. Let me tip Shake-speare's hand by noting 'sayed' puns on the past participle of say, and yet plays with polysemy of **yet**: 'more'. I leave you to consider the proof, and need not say more.

Anaphora attracts the readers notice—it has an eye-catching appearance on the page. In phonetic punctuation it is bold-faced type. *The Arte of English Poesie* (1589), by George Puttenham, called anaphora 'The figure of Report', indicating a repeated telling or relating of information—literally 'to recount'. We suggest it's no coincidence that this device is common in both *Venus and Adonis* and *The Rape of Lucrece* which are, at the level of political supra-text, biographical and headline worthy.

The word 'report'—(*L*) *re*: 'again, to repeat' + (*L*) *port*: 'door'—is a frequent pun for Tu-dor; and so, in 'report' we find the extensive repetition of pronouns that we come to understand refer to the Queen and her Son. Wherever Tudor appears in wordplay, Some iteration of the More can't be far behind. The name Tudor, 'translated' to Report, is an obsession in our writer; yet, by the number of instances, he evidently

has an even greater affinity for Seymour (St. Maur/Sommer). This can be substantiated by reviewing Schmidt's *Lexicon* or the *OpenSourceShakespeare*. Let's look at a few of the many examples of Tudor-Seymour wordplay in Shakespeare's anaphora:

Venus and Adonis 458-62

- 458 Even as the wind is hushed before it raineth, even as: 'just the same as', 'precisely the same as'
Or as the wolf doth grin before he barketh, as, 'the same' + Or, hence Same-or
 460 Or as the berry breaks before it staineth, berry, (L) morus
Or like the deadly bullet of a gun, like, 'the same as'
 462 His meaning struck her ere his words begun.

Venus and Adonis is the writer's **allegorical autobiography**. It begins with his birth, and ends at the point of his figurative death. 'The boar' that kills ADONIS (Oxford) is a false identity displacing the true. A small hope survives 'death' if the son will carry forward some remembrance of the House of Tudor, perhaps in the Wind-flower, or Air-flower—*anemone*—the 'heir-flower'.

At *Venus and Adonis 799*, 'Oxford' studies antithesis in the relationship between mother and child:

Venus and Adonis 799-804

- “Love comforteth like sunshine after rain, rain, wp reign
 800 But lust's effect is tempest after sun; tempest: see list of grievances, Sonnet 66 above.
Love's gentle spring doth always fresh remain, spring, (L) ver
 802 Lust's winter comes ere summer half be done; winter, (L) hibernum comes, (L) wp comes: Tutor
Love surfeits not, lust like a glutton dies; glutton, (L) devorator, wp de Vere-ator
 804 Love is all truth, lust full of forgèd lies. forgèd, (L) supponere: 'to counterfeit, forge'.

The Roman god Amor is represented in the word Love, and lives in the writer himself — a'Maur. The antithesis of Love and Lust is clearly laid before us in ADONIS and VENUS. ADONIS brings with him the Summer, (L) *aestas*, which for the Latins encompassed both Spring and Summer, 'March twenty-second to September twenty-second'.

The effect of Venus, in the 'metamorphosis of Love', is found in lust—**Venerius**: Venus, **venereus**: 'of Venus', 'lascivious, wanton'. Unlawful sensual desire corrupts as a canker in the bud; the bud in question is our writer, in whom both qualities are found, manifest in his various names: Vere, (L) *Ver*: 'spring'; Seymour, (L) *aestas*: 'summer'; and E. Vere, (Fr) *hyver*, (L) *hibernum*: 'winter'.

Autumn, (L) *autumnus*, is conspicuously missing. Consider for a moment wordplay on *aut*: 'or' + *tum*: 'time', transferred 'of temporal succession'; hence we find autumn to be ~ the time of Or/'gold' ~, the time of 'increase' (harvest). The missing Autumn is our writer's chief complaint — and where O where is the (L) *frugis*: 'fruit', 'the result' of Elizabeth's St. Maur? Autumn is the season lost when "Winter comes ere Summer half be done." (802)

Venus and Adonis 799-804 (paraphrased)

- ~ “A'Mor comforteth like Son-shine after reign,
 800 But Venus' effect is Tempest after Son;
A'Mor's gentle Spring doth always fresh remain, Spring, (L) Ver
 802 Venus' Winter Tutors ere Sommer half be done; Winter, (Fr) hyver, wp E.Ver
Amor surfeits not, Venus like a deVerer mors;
 804 Amor is Tudor truth, Venus full of counterfeit and lies. ~ all, (L) totus, wp Tудо[r]s

A quick examination of *V&A* and *Lucrece* will show the near exclusive use of *anaphora* in *timesis* of the names Tudor (Thou / Or) and Seymour (Some / Or), pronouns thereof, and conjunctions.

There are about 50 separate instances of rhetorical anaphora in *Lucrece*. Each instance uses two to ten repetitions of pronouns or conjunctions. Below, LUCRECE considers the taint brought by TARQUIN:

Lucrece 848-54

- 848 “Why should the worm intrude the maiden bud, worm: (Fr) ver
Or hateful cuckoos hatch in sparrows’ nests? sparrow, wp (L) spero: ‘hope’; sphaera: ‘globe’, orbis
 850 **Or** toads infect fair founts with venom mud? toad: anagram Toda[r] (Fr) faire: metonym ‘to do’
Or tyrant folly lurk in gentle breasts? folly: (L) mora
 852 **Or** kings be breakers of their own behests? behest, (L) fides: ‘honor’, ‘promise’
 But no perfection is so absolute perfection, (L) absolutio absolute, (L) simplex: ‘unmixed’
 854 That some impurity doth not pollute. impurity, (L) incestus: ‘unchastity’ some: Somme[r]

In addition to anaphora (stanza above), is the witty use of metonymy. As always, ‘fair’ is a standard metonym in Shakespeare (and elsewhere) for ‘Tudor’ because of the appealing similarity between ‘to do’ (*It. fare*) and the non-rhotic Tudo[r]. The anagram of Toad and Toda[r] is another delight (*l.* 850). We suspect the conjunction ‘Or’ is played as the root of Tu-d’**Or**, and repeated four times to signify the pollution of both the Queen and her son by her ‘fall’. By insinuating the *Ver[fe]*: ‘the gnawing canker worm’, into the Rose, the Queen broke her behest and ended the Tudor State. Count the repetitions: two (d’Or) plus two (d’Or), arriving at the sum of four ‘d’Ors’ found in this stanza. As such, ‘Or’ is a kind of kenning particle or pronominal element that, when joined to the subject—“hateful cuckoos”, “toads”, “tyrant folly”, “kings”—securely identifies the historical subject: **Tudor**. In the same vein, our writer directly accuses his mother of creating the “Opportunity” for these crimes by her moral or ethical failings:

Lucrece 876-82

- 876 “O opportunity, thy guilt is great!
 ’Tis **thou** that execut’st the traitor’s treason; execut’st: ‘to carry into effect (a plan)’
 878 **Thou** sets the wolf where he the lamb may get; wolf, emblem of Apollo, Seymour; Wolf Hall?
 Whoever plots the sin, **thou** point’st the season. season, wp Son [of] Sea/Mor
 880 ’Tis **thou** that spurn’st at right, at law, at reason; spurn, (L) repudiare reason, wp (L) rea: ‘plaintiff’
 And in thy shady cell where none may spy him
 882 Sits sin, to seize the souls that wander by him.

► Line 876 reveals ‘Opportunity’ (Princess Elizabeth) who is guilty of having effected the treasonous plan with Thomas Seymour—making herself available to him and ‘appointing the season’.

Lucrece 883-89

- Thou** mak’st the vestal violate her oath; thou, wp Tu vestal, l ‘Resembling a Vestal..virgin’
 884 **Thou** blow’st the fire when temperance is thawed; temperance, ‘self-control’ thaw, (L) solvere
Thou smother’st honesty, **thou** murder’st troth, smother’st, (L) suffocare, (fate of John de Vere?)
 886 **Thou** foul abettor, **thou** notorious bawd; abettor, ‘one who incites another to unlawful action.’
Thou plantest scandal, and displacest laud. laud, lb ‘A subject for praise’
 888 **Thou** ravisher, **thou** traitor, **thou** false thief, false,
Thy honey turns to gall, **thy** joy to grief. honey: ‘sweet’, ‘suite’: successor

► Thou is a cognate of ‘Tu’ (English ‘you’) in Latin, French, Spanish, and Italian. As with ‘Or’ above, the pronoun ‘Thou’ is an element of Tu-d’Or.

In rare cases, a pronoun or its antecedent substantive is eliminated by elipsis, and the verb stands instead. In such cases, the verb will be found to have a special significance in wordplay, in this instance (*L*) *sons*: ‘guilty’. The first is the repeated “guilty” 918-21 referring to Opportunity, an abstraction of the chance or happenstance of fate.

Lucrece 918-21

- Guilty** thou art of murder and of theft, guilty, (L) sons, sontis
Guilty of perjury and subornation, subornation, la ‘..procuring a witness to give false evidence’
Guilty of treason forgery and shift,
Guilty of incest, that abomination: incest, (L) incestus: ‘unchastity’, not necessarily with relations.

Another instance appears as a digression from the theme; it describes the quality of a messenger sent by Lucrece to urge her husband Collatine home. “The more” is repeated as anaphora and appears to be comparative, yet the exclusive use of pronouns for anaphora suggests amphiboly whereby ‘The More’ is a proper name:

Lucrece 1345-48

1346 ... seele groom (God wot) it was defect **groom:** *n.l* ‘A man-child, boy’
 of spirit, life, and bold audacity;
 1348 Such harmless creatures have a true respect
 To talk in deeds ...

Lucrece 1352-58

1352 His kindled duty kindled her mistrust, **kindle:** ‘the offspring or young of an animal’
 That two red fires in both their faces blazed; ‘**two red**’: *wp tu-der*
 1354 She thought he blushed as knowing Tarquin’s lust,
 And blushing with him, wistly on him gazed. **wistly:** ‘with close attention, intently’
 1356 Her earnest eye did make him more amazed;
The more she saw the blood his cheeks replenish,
 1358 **The more** she thought he spied in her some blemish.

Generally, the ‘rhyme royal’ verse of *Lucrece* loosely follows the structure of the sonnet; here the first five lines correspond to three quatrains of theme or argument in the sonnet. The final couplet in both verse forms resolve the problem suggested in the theme. You’ll notice how frequently this couplet takes the form of a terse aphorism. With a couple of exceptions, anaphora is restricted to the theme and appear as elements of the ‘problem’. The notable exception is at 1358 when ‘**The More**’, a “seely groom” (‘male child’), is named as a man of action and resolution. ‘The More’ resolves this stanza, and in its unique position, the entire poem. He, like BRUTUS, assumes a vital role in avenging the rape of Lucrece:

~ *The More! she saw, the blood his cheeks replenish,*
The More! she thought, he spied in her some blemish. ~

‘The More’, we think, represents Seymour. ‘The More’ is a fratricidal Lord Protector of England; it’s his younger brother Thomas, Lord Admiral of England, and suitor to Princess Elizabeth, who is destined to die a traitor. ‘The More’ is also Thomas’ son by Elizabeth—our famous writer. We wonder who was most responsible? was it Sir Thomas, or Protector Edward Seymour, or some crafty Councilor like John Dudley, then Earl of Warwick who, like Sinon cloaked in “saintlike forms” (*l.1519*), undermined the Tudor Family? Whoever brought them down, it is BRUTUS (in *Lucrece* supposed a Fool), and HAMLET (in *Hamlet* acting the ‘Fool’), who may avenge the crime. BRUTUS and HAMLET are essentially One and the Same:

BRUTUS *Lucrece 1818-20*

1818 “Thou wrongèd lord of Rome,” quoth he, “arise;
 Let my unsounded self, **supposed a fool**, **fool,** (*L*) *morus*
 1820 Now set thy long-experienced wit to school.

HAMLET *Hamlet 1.5 191-2*

... O cursèd spite
 192 That ever I was born to set it right!

Anaphora and all other rhetorical devices converge on the need for political readings of our writer, often supposed to be apolitical. Whole books can be written on any of them. For Elizabethan history, the consequences of this curiosity can hardly be overstated.

Noema / Indeterminacy

(OED) **Noema**: *Rhetoric* ‘A figure of speech whereby something stated obscurely is nevertheless intended to be understood or worked out’

We find the most famous, memorable, and rhetorically notable, passages in ‘Shakespeare’ are also those that most clearly demonstrate the Canon’s memorial character. Closely associated with their great fame is the often puzzling or enigmatic character of the verse, and we posit: writing that causes the reader to think is more satisfying than that which does not. You’ll find your favorite set-pieces are the most insistently autobiographical and, naturally enough, the most secreted.

Synchysis — Confusio

synchysis: (OED) *grammar and rhetoric* ‘A confused arrangement of words in a sentence, obscuring the meaning’

George Orwell wrote:

“The great enemy of clear language is insincerity. When there is a gap between one’s real and one’s declared aims, one turns as it were instinctively to long words and exhausted idioms, like cuttlefish spurting out ink.”

Politics and the English Language, 1946

By “insincerity” we’re sure Mr. Orwell didn’t mean the sort of oblique phrasing used by our dissident Shakespeare; his is but one of many honest uses of indirect language. Not only do we profess to permit dissent today, but avow to actively encourage it ... of course, we know this is often untrue. In the English State of the 16th century, a society in which freedom of expression was often institutionally suppressed, Shakespeare turned to contrivance and Invention.

Rather than give examples of obscure writing, we refer the student to all the examples in this book. Each includes the element of *Noema*; they are not straightforward, nor is most of the Canon. The incoherent ramblings of Fools and Clowns are the most immediate examples.

Much of Shakespeare seems ... well, not truly intelligible. Leo Tolstoy complained that many scenes were filled with “senseless words”. No doubt he thought himself to be a plain truth-teller. He was acting as ‘the innocent’ who could not contain the simple fact: ‘the Emperor wore no clothes’. Tolstoy was not a native English speaker, and in gentle arrogance lies his difficulty. It should have been apparent to him the ‘problem’ words and grammar might yield some clue to Shakespeare’s Art. As it turns out, few have come so close to discovering the basis of our study as this foreigner.

Shakespeare could foresee the inevitable confusion of readers. He did not want us to think he wrote nonsense, and included ‘counsel’ at various points in his works—at *Hamlet* V.2 98-105 (see **Demonstrating Reference Language**, p.120) for example. There, OSRIC is made fun of by Prince HAMLET, who deliberately confounds the foppish wight (and the reader) with courtly pleonasm. HORATIO offers a rhetorical solution, and we’ll repeat it so you may take it to heart:

“Is’t not possible to understand in another tongue? You will **to’t**, sir, **really**.” V.2 110

➤ Once more, don’t miss the **to’t**: with aspirated final consonant = non-rhotic To ’t[ah]: Tudo[r], and **really**, i.e. **real**: ‘of the king’, *adj.1* 2 ‘Of a person: having the rank of monarch’ + suffix **ly**: ‘forming adjective meaning: having the qualities of’; Shakespeare means: ‘You will **Tu’d**[or], sir, **royally**’,

As we’ve noted, the ‘other tongue’ to which we might refer could be Latin or French, and occasionally there are further admixtures. The texts of Shakespeare are a witty compromise between a pleasant, *plausible fiction*, and an attendant (and surreptitious) *supra-text* communicating the writer’s secret story. He doesn’t use foreign grammar—he generally spares us that much—but he does ask you to consider the words you use, and think you know, more completely. The following example demonstrates the educational process of translating English into a foreign language and then back into English. In two senses, “every word doth almost tell [his] name”:

RICHARD, DUKE OF YORK

*Richard III 1.1 1-8*1 Now is the Winter of our Discontent,

~ **Now** [(Fr) *or*; ‘at the present time’; ambiguously, at the time of the play’s action (15th c.), or at the present, when the play is written (16th c.)] **is the Winter** [(Fr) *hiver*, (MFr) *hyver*: wp E.Ver, E.

Vere, false name of writer.] **of our** [*metonym, timesis* Common syllable of Tudor and Seymour; = (Fr) *or*: gold] **discontent** [wp *dis*: ‘in twain, in different directions, apart’ + *content*: 1.1 a. ‘That which is contained (in a vessel or the like)’], ~

~ *Now is the E.Ver of our twain’d content*, ~

2 Made glorious Summer by this Son of York:

~ **Made** [(Fr) *faire*] **glorious** [of Gloriana parentage, Elizabeth I of England.] **Summer** [wp St. Maur, Seymour, Sommer.] **by this Son** [wp sun, son] **of York** [Richard Plantagenet, 3rd Duke York, 1411-60, Lord Protector Mar. 1454-Jan. 55; the Plantagenets were the royal family of England from Henry II (*begin 1154*) until Richard III (*end 1485*): ~

~ *Fair Gloria’s St. Maur by this Plantagenet*: ~

3 And all the clouds that lowr’d upon our house

~ **And all** [*metonym (L) totus, (Fr) toute*; The Monarch, *alodium*: ‘Of property: held in absolute ownership without acknowledgement of any superior’; the state of the monarchy—not subject to feus or feudal obligation] **the clouds** [*metonym* That which covers, obscures; refers to the blackmail and effective seizure of the English monarchy by Leicester and Burghley.] **that lowr’d** [v. (Fr) *baisser*: ‘to lower, to reduce the height of’; wp *baiser*: ‘to kiss, salute’, *baiser de Judas*: ‘a treacherous kiss’] **upon our** [wp Or, *metonym* The common morpheme/syllable of Tudor and Seymour; wp (Welsh) *Ty-dur, Tudur*: ‘House of Steel’; (Welsh/Fr) *Tud’Or*: ‘House of Gold’; see *anaphora* ‘our’ below, 1.6-8] **house** [10a ‘A family including ancestors and descendants; a lineage’]

~ *And all the darkness that diminished the House of Or* ~

4 In the deep bosom of the Ocean buried.

~ **In the deep** [2 ‘The deep part of the sea..’; *alt. (Fr) profond*, wp *profound*: 17 ‘crafty, cunning’; *alt. (Fr) abîme*: ‘an abyss, the deep’, *fig.* ‘an unfathomable mystery’] **bosom** [(Fr) *sein*: (pron. sĕ) wp St., saint, with *timesis* on the writer’s name St. Maur; *alt. (Fr) cœur*: ‘heart’] **of the Ocean** [(MFr) *mare*] **buried** [(Fr) *ensevelir*: ‘to shroud’; *alt. (Fr) enfoncer*: ‘To thrust down’] ~

~ *In the mysterious St. of the Mare shrouded.* ~ (Sein Maur)

► What follows is a prominent example of *timesis* bound to *anaphora*. *Timesis* breaks words apart; here the broken words are the proper names Tudor = Tu + dor, and Seymour or St. Maur = See + more.

5 Now are our brows bound with Victorious Wreaths,

~ **Now** [(Fr) *tout de suite*: wp all that follows, ‘all the rest’] **are** [wp *R(egius)*] **our** [wp Or] **browes** [(Fr) *sommet*: ‘crown (of the head, etc.)’] **bound** [(Fr) *borné*: ‘limited, confined’; (E) *borne*: ‘carried, endured’] **with victorious** [(Fr) *victorieux*: (L) *vincere*: ‘to overcome’] **wreaths** [(Fr) *guirlande*: ‘garland’, wp (ME) *gare*, (E) *gar*: v. ‘to do’ + (Fr) *lande*: ‘moor’]

~ *All that succeed are Or and Somme borne with Victorious Todo and Moor*, ~

6 Our bruised arms hung up for Monuments;

~ **Our** [wp Or] **bruised** [(Fr) *meurtrir*: ‘bruised, black and blue’, to make blackened; *alt. wp (Fr) meurtre*: ‘murdered’] **arms** [*heraldry (Fr) armes, armoiries*: ‘heraldic..devices depicted on an escutcheon or shield..’] **hung** [(Fr) *suspendre*: (L) *sus*: ‘pig, hog’; (Fr) *suoe*: ‘pigsty’ + (Fr) *pendre*: ‘to hang up’] **monuments** [(Fr) *memorials*: (Fr) *trophée*: ‘spoils of war’, ‘arms or other spoils taken from the enemy’; *alt. (L) moneo*: ‘warning’]; ~

~ *Our blackened Arms suspended as Same-morials*; ~

7 Our stern Alarums chang’d to merry Meetings;

~ **Our** [wp or, our] **stern** [(Fr) *dur*: ‘hard; unyielding’; *alt. (Fr) sévère*: ‘strict’, ‘correct’] **Alarums**

[(Fr) à l'arme: 'to arms', 'as a warning of enemy attack'] **chang'd** [wp varied] **to**: [wp Tu] **merry** [wp Mere-y] **meetings** [(Fr) réunion, (E) seam: 'to fasten or join together']; ~

~ *Or-durs to arms varied Tu Mare-y Seaming*; ~

8 Our dreadful Marches, to delightful Measures.

~ **Our** [wp or, our] **dreadful** [(Fr) affreux: 'fearful' wp fair-full; alt. (Fr) terrible] **marches** [(Fr) marche, (Fr) marais: 'marshes', 'a natural..limit..of land or sea; a coastal area'; 'disputed land'; alt. ref. to phrase 'dead march'], **to** [metonym/timesis Tu] **delightful** [wp daylight: (Fr) jour; hence wp Tu-jour, Tu-d'our.] **measures** [anagram mea-sure: sea-mure, hence Sea-mures.]. ~

~ *Our fair-ful Mares, Tu-d'jour Seamures*; ~

Once More:

~ *Now is the E.Ver of Or-twain'd content,*

'Or-twinned': **Tudor**

Made Gloria's St. Maur by this Plantagenet:

And all the darkness that diminished the House of Or

In the mysterious St. of the Mare shrouded.

Now are Or and Somme borne with Victorious Todo and Moor,

Our blackened Arms suspended as Same-morials;

Or-durs to arms varied Tu Mare-y Seaming;

Our Faire-ful Mares, Tu-d'jour Seamures;

➤ wp **Seamures**, (E) mole: 'a sea-wall, breakwater'; see *Hamlet* 1.5 152.

Metonymy

metonymy: *1a Rhetoric*. '(A figure of speech characterized by) the action of substituting for a word or phrase denoting an object, action, institution, etc., a word or phrase denoting a property or something associated with it; an instance of this.' (*OED*)

epithet: *1a* An adjective indicating some quality or attribute which the speaker or writer regards as characteristic of the person or thing described.' (*OED*)

Metonymy is most apparent in the use of Character names. Because Shakespeare's stories are "a kind of history" (*The Taming of the Shrew*, Ind.2 138), character names are aliases (see *1 Henry IV* II.4 172; "else") for real people. The primary characters in the plays and poems invariably represent important persons in the writer's life but, as he tells us, he was not at liberty to name them properly. We suggest the rhetorical devices he uses to name them 'improperly' have but one purpose: to evade censors who were looking for politically sensitive material; and we're fairly certain that there was no secret so potentially damaging to the Power behind Elizabeth's throne as the one 'Shakespeare' reveals in his canon.

A one-to-one correspondence of his characters to historical Court figures might allow easy identification. Protecting them with pseudonyms is the usual courtesy; but the most interesting innovation of our writer—a man of double identity since childhood—was to further mask himself as a multitude of characters. Shakespeare had more emotional material, more spirit within himself, than could be contained in a single mask, and so he invested his sadness and mirth into a hundred. At any rate, we find he divided himself into at least two major characters in each play and poem.

We also find **abstract metonymy**. In the non-dramatic poetry, our writer repeatedly presents as sentient forces such concepts as **Night**, **Time**, **Opportunity**, **Truth**, **Light**, and **Virtue**. **Night** signifies the loss of light (the Sun / Son)—of confusion and disorder. While these metonyms are nominally abstractions, they represent persons as well. William Cecil, Elizabeth's Lord Secretary and Treasurer, and Robert Dudley, her Master of the Horse and Lord Steward of the Royal Household, are the political forces of **Night**. They also appear as 'individuals' — as **Time** and **Bear**, respectively. **Truth**, **Light**, and **Virtue** reside in the conservative political and religious faction of which Oxford (*O/S*) is a member. However, this "passing singular odde man" (*Gabriel Harvey*, 8/1578) of history—this Oxford, this 'Shakespeare'—is a contested property. He describes himself as the "Tender Air", by which he means: 'a negotiable heir' and 'pretender'.

When at a loss for meaning, **let metonymy do the 'heavy lifting'**. Metonyms, as character names, often play upon one of the identities of our writer; or, if the character name is fixed by history or

source material, Oxford (O/S) will attach some adjective to the name to confirm which of his identities is analogous to that character. It will also tell you the subject of the *supra-text*, and from that you will find direction for more general meaning; you may thus avoid the near infinite quagmire of metaphor.

Sonnet 18 1-4

1 Shall I compare thee to a summer's day?

~ **Shall** [v.2 'In statements of what is right or becoming = ought'] **I compare** [(L) *conferre*: 'to compare', transitive *wp con*: 'together' + *ferre*: 'to bear, bring'; (E) *compeer*: 'equal, of equal standing'] **thee to a Sommer's** [*wp Sommer, Seymour*] **day** [*wp (L) de*: 'To designate the material of which anything is made, of, out of, from' 'coming from, an origin', 'derivation, succession, proceeding from, blood, strain.']]? ~

~ *Shall I con-Fair thee to a de Seymour?* ~

2 Thou art more lovely and more temperate.

~ **Thou art** [*wp anagram Tu-tar*] **more** [*surname fragment (Fr) Maur, St. Maur, Seymour; (MFr) More, Maure*: 'moor'] **lovely** [(L) *venustus*: 'lovely', (E) *venust*: 'Handsome, beautiful'] **and more** [*surname More*] **temperate** [(L) *temperatus*: 'properly mixed, regulated']. ~

~ *Tu-tar More Venus't and More well-formed.* ~

3 Rough winds do shake the darling buds of May,

~ **Rough** [*wp (L) horridus*: 'wild, unpolished', unfinished; appears to denote any consequence of Dudley family influence; [*h*] *orri: aurum, (Fr) or + duo*: 'two' + hence Tudor.] **winds** [*air*: 'violence, force'; *wp heir*] **do** [*surname frag. tu-do-r*] **shake** [(Fr) *muer*: 'moult, cast off'; *remuer*: 'shake'; *alt. surn. frag. Shake-speare*] **darling** [(Old English) *déorling*: dear, *d'Or* + -ling, suffix: 'with the sense 'a person belonging or concerned with (what is; hence *wp d'Or, Tu-dor*] **buds** ['said of children or young persons'] **May** [(L) *mensis Maius*: 'The month of 'increase, growth' (*Amplius, More*) and Spring (*Ver*), likely combined with the Pleiade Maia, mother of Hermes; *alt. Month dedicated to Virgin Mary an allusion to anti-Catholic persecution?*], ~

~ *Tudor heirs do re-Mure the de'Or-ling flower of a'Mor,* ~

4 And summer's lease hath all too short a date.

~ **And Summer's** [*wp Sommer, Seymour*] **lease** [(L) *conductio*: 'conveyance', 'the transfer of property from one person to another'] **hath all** [(L) *totus*: *wp Tудо[h]s*; *alt. allodium*: 'the general wealth', 'all the wealth of the state', Crown holdings.] **too** [*timesis Tu*] **short** [(L) *brevis*: *IIAI* 'brief, short-lived'] **a date** [*wp da(te), (te)da*; *dur[ation]*]. ~

~ *And St. More's conveyance hath Tудо[h]'s — Tu missing a Dur.* ~

Once More:

~ *Shall I con-Fair thee to a Seymour-de?*

2 *Tu-tar More Venus't and More Or-formed.*

Tudor heirs do re-Mure the de'Or-ling flower of a'Mor,

4 *And St. More's conveyance hath Totu[h]'s — Tu missing a Du[h].* ~

Each word is a light 'touch'—a palpable hit—reminding those who matter what the writer's name really is, and who shares the blame for a miscarriage of justice that harms the Commonwealth.

Metonymy was a central feature of Classical Latin and Renaissance writing. It is the key by which we can discover political allegory in Shakespeare. Just as Edmund Spenser characterized Elizabeth Tudor as *Gloriana*, *Faerie Queen* and *Belphoebe*, meaning to associate her with Chaste Artemis (*Greek*) or the Moon Goddess Diana (*Roman*), Shakespeare cut the Queen down a few notches by characterizing her as an oily, lascivious, and oversized *Venus*.

We don't believe the writer has truly placed anyone, other than his mother, father, or himself, in a title role within the Shakespeare Canon. This idea contrasts with the analyses of Eva Turner Clark who found parallels in Shakespeare's characters to a multitude of principals within the royal courts (see *Hidden Allusions in Shakespeare's Plays*, 1931). This is not to say he didn't model certain aspects of

characters on diverse historical figures, only that the models present analogues of more immediate family members.

A postulated dual or several identity for de Vere (O/S) will better describe these relationships and is consistent with the writer's themes of mistaken identity, twins who may not be distinguished from each other, and fraternal conflict; too, it reconciles the kennings and metonymy used throughout his works. This is the key to the deepest matter in 'Shakespeare'. A striking example of metonymy is found at *Macbeth*:

LADY MACBETH *Macbeth* 1.5 59-64

59

O never

~ **O** [O(xford), i.e. a single letter represents the writer's lesser identity, just as *R(egius)* marks the Queen.] **never** [(E) *ne*: A.Ia 'A simple negative', a particle of negation + *ever*: 'throughout all time'; hence 'not ever', 'not eternally'; alt. *ever*: 'At any time' — never = 'not at any time'] ~

~ *O[xford] not E.Ver* ~

~ *Not Son of Vere* ~

60

Shall Sun that Morrow see,

~ **Shall Sun** [(L) *sol*, (Fr) *soleil*: 'sun / wp son'] **that Morrow** [*timesis* More + O(xford); alt. *Morrow* may represent (Gaelic) *Úi*, meaning 'descended from', or grandson, son, etc. (4th C. AD - 11th C.), much as (Irish) *O*, (Early Irish) *ae*] **see** [*timesis* See, Sey; hence More-Úi'Sey, or Úi'Sey-More: Son of Seymour.], ~

~ *Shall Son that More Úi'See*, ~

~ *Shall Son that Úi'Sey-More*, ~

~ *Shall Son that More-O' Sey*, ~

61

Your Face, my *Thane*, is as a Book where men

~ **Your Face** [(Fr) *visage*: 'Countenance, look, air'; (L) *visus*: 'seeing, sight'], **my Thane** [(Fr) *comte*: 'Count, Earl'], **is as a Book** [(Fr) *livre*: 'register, account-book'] **where** [wp Were, Latin pronunciation of Vere; humorous French pron. of where.] **men** [(L) *vir*; (Fr) *hommes*] ~

~ *Your face my Earl, is as a register where Veres* ~

62

May read strange matters. To beguile the time,

~ **May read** [(Fr) *étudier*: v.IIa 'discern, interpret', wp (e')Tuder, Tudor, hence *out Tudor*; (L) *evolvere*: 'to unroll and read'] **strange** [(Fr) *étranger*: 'alien, outsider'; (Fr) *singulier*: 'sole, unique', wp soul; (L) *alienus*: 'not belonging to one'] **matters** [wp (E) *mater*: n.1 1 'Womb', 'mother'; alt. wp (Fr) *matière*: 'matter' / (L) *mater*: 'mother, parent']. **To beguile** [(Fr) *trompe*: 'deceive', to fool.] **the time** [*metonym* Time = Wm. Cecil], ~

~ *May discern alien Maters. To deceive Wm. Cecil*, ~

~ *May discover Tudor alien mothers. To deceive Wm. Cecil*, ~

63

Look like the time; bear welcome in your Eye,

~ **Look** [(Fr) *avoir l'air*: wp 'have the heir'] **like** [(Fr) *comme*; alt. (Fr) *même*: wp *timesis* 'the same'] **the time** [(Fr) *temps*: *metonym* W. Cecil; alt. (Fr) *heure*: 'hour'?]; **bear** [(L) *portare*: 'carry, convey'; *metonym* Signifying the agency of the Dudley Family; from his heraldic supporters: 'The Bear and Ragged Staff'] **welcome** [wp (Fr) *or*: 'well, now' + *come*: wp (Fr) *comme*: 'like, such as, almost'] **in your** [(Fr) *à vous*: *familiar* 'tes, ta, ton'; perhaps wp with eye (Fr) *tes yeux*: (Welsh) *Ty-dur*, Tudor] **eye** [(Fr) *œil*: 'bud', 3b 'Said of children..or as a term of endearment'; alt. (Fr) *regard*: 'look, gaze, attention'; 1.1b 'Attention or heed paid to a person or thing'], ~

~ *Have th' heir of Cecil ... Dudley, 'Or-like' in your Regard*, ~

64

Your Hand, your Tongue; look like th' innocent flower,

~ **Your** [wp th'ore; this may be reinforced by the contracted th' and 't in this and the following line.] **Hand** [(Fr) *main*: 'handwriting'], **your** [wp th'ore] **Tongue** [(Fr) *langue*: 'language']; **look** [(Fr) *paraître*: 'to appear; to seem, to look like'; alt. 3 'Erroneously regarded as the 'stinging organ'.'] **like th' innocent** [(Fr) *légitime*: 'lawful, legitimate'] **flower** [(Fr) *fleur*; (E) 9 'The brightest and fairest..embodiment of any quality', 1a 'A complex organ in

true flowering plants, comprising a group of reproductive organs and its envelope'; hence, having a reproductive faculty.], ~

~ *Your Writing, your Language; seem like th' lawful rose,* ~

65 But be the Serpent under't.

~ **But be the Serpent** [(Fr) ver: 'worm', used for serpent by 'Shakespeare', see *Anthony and Cleopatra* V.2 264: "Hast thou the pretty worm (serpent) of Nilus (*L. Nihilus*) there ...?"; I.I 'A serpent, snake, dragon'] **under't** [(Fr) sous; probably wp sou(s)'t, hence: suit, *suite*: 'that which follows']. ~

~ *But be the Vere Heir.* ~

~ *But be the Vere Suite.* ~

- LADY MACBETH might represent Elizabeth R or Anne Cecil; both have an interest in Vere cooperating with the Dudley-Cecil 'Regency'. This urges self-annihilation.

Once More:

~ *Ô not E.Ver* ~

60 *Shall Son that More O'See,*

Your face my Earl, is as a register where Veres

62 *May discern alien Maters. To deceive Wm. Cecil,*

Have the heir of Cecil ... Dudley, 'Or-like' in your Regard,

64 *Your Writing, your Language; seem like th' lawful rose,*

But be the Vere Heir.

This is Lady Macbeth's plan for dealing with King Duncan. She intends to follow the guileful strategies of Dudley and Cecil as used against England's Queen and her Son, and against the English State. *Bear* is an historic metonym; that is, it's a substitute name that would have been understood by at least some in Elizabethan times. It is found throughout 'Shakespeare' and in *Leicester's Commonwealth* as a metonym for the Dudley Family. John Dudley was given the title Earl of Warwick in 1547, and the emblem of Warwick, the 'Bear and Ragged Staff', was assumed by him at that time. Any form of the word bear (verb or noun), including born, burden, or homonyms like bare, etc. will likely denote the agency or condition of Dudley in Tudor matters. Ragged and rough also indicate Dudley's influence.

Likewise, Time is a metonym for William Cecil, the chief minister of the Queen; Little Time was Shakespeare's metonym for William's smallish son Robert who succeeded his father. Time—hours minutes, and clocks—are facets of the writer's relationship with his powerful father-in-law and brother-in-law. The history that only Shakespeare records is that degrading Time (as CHRONOS/Cecil) owes his power to the hidden political shame of Princess Elizabeth's pregnancy and conspiracy to treason with Thomas Seymour in 1547. This is the "Strange Matter" spoken of at I.62; the face of the Queen can be 'read' in that of her son (see Griffin, B. *Fidessa, More Chaste Than Kind*. 1581, publ. 1596). *Sonnet 33*, "He that would fain FIDESSA's image see"; a sonnet series probably written by Oxford in 1581.

Antonomasia, the Surnamer

Antonomasia, (*OED*) *Rhetoric n.1* "The substitution of an epithet or title for a proper name.

Antonomasia is a category of Metonymy. 'Shakespeare' often uses epithets for his surname that are close to the name itself, and suggest attributes of the writer. As the Sea's Son/Season, he uses Summer instead of Seymour or St. More. As a person of fame—if his existence is acknowledged—he is report: Two-door, hard house: (*Welsh*) *Ty-dur*, etc. As de Vere, he might be where, were, honest, frank: (*L*) *verus*, Spring, (*L*) *Ver*, or Fall: (*Fr*) *hyver*, etc. Among the writer's several names and several titles, he devises a 'symphony' expressing his identity.

We spot protagonists by a positive association between characters and the word **More**. We find antagonists by a negative association with **More**, or a positive association with **no More**. We find antagonists by a positive association with the words **Less** or **Ever**.

HAMLET

*Hamlet III.2 144-6*144 You jig and amble, and you lisp; you nickname

~ **You jig** [*(L) salto*: ‘dance’, *wordplay saltus, saltu*: ‘spring, leap’] **and amble** [*(L) remoror*: ‘to remain behind, delay, linger’; *transitive wp re-more*], **and you lisp** [*(L) balbutire*: ‘to stammer, stutter’, ‘to speak obscurely’]; **you nickname** [*nick*: ‘a reckoning, account’; hence *nickname*: a name of account, a reckoned name.] ~

~ *You Spring and re-More, and you reckon* ~

145 God’s creatures and make your wantonness

~ **God’s** [*(L) deus, di*: an alternate root of Tu-d’or, as in Tu-deus, and likewise in Tu-dews.] **creatures** [*(L) animal, wp animalis*: ‘consisting of air’, hence heiry] **and make your** [*wp y’our*: y-, *prefix: 1a* ‘Designations of persons associated or related by birth, family, or status’; *2a* ‘Compounds in which mutual relation is implied’; hence *your* plays upon *our*, and repeated, constitutes Two-d’Our.] **wantonness** [*(L) lascivia*:

1 ‘licentiousness’, *2* ‘disregard of law, morality, propriety’] ~

~ *Dew’s creatures and make Our licentiousness* ~

- Representing a youthful Elizabeth, Ophelia renames the creatures first given names by Adam (Genesis 2:19-20); and calling her son an Ox, she fails to allow herself “an help meet” — ‘a suitable helper’ — for her toils against powerful ministers.

146 your ignorance.

~ **your** [see *your* in 1.145; *wp y’our*: y-, *prefix: 1a* ‘Designations of persons associated or related by birth, family, or status’] **ignorance** [*(L) imprudentia*: ‘lack of foresight’]. ~

~ *Tud’Our imprudence.* ~

Once More: *Hamlet III.2 144-6*144 ~ *You Spring and re-More, and you reckon*

Dew’s creatures and make Our licentiousness

146 *Tud’Our imprudence.* ~

Characters and Character Names

Characters are the creations of the Author’s mind. Only rarely do they wholly represent another person without a fundamental Oxford-Seymour component insinuated. For example, FALSTAFF has been thought to represent Sir John Oldcastle or Thomas Churchyard. The shell of the character may indeed include elements of these individuals; but the true significance of FALSTAFF is to be found in the characterization of the writer within. The same generally holds true of all characters in ‘Shakespeare’.

Character names are carefully chosen to tell us something important about a character by historical, semantical, or etymological association. There are four kinds of character names:

- Names taken from History.
- Names found in sources from which ‘Shakespeare’ drew for a particular work.
- Names drawn from major literary works because they’ve become archetypes or emblems.
- Names created by the writer from morphemes, including bases or roots, prefixes, suffixes, etc.

The last have significance in the **reference language** expected of that work and based on the **setting**.

Names taken from History

These character names will conform, at least partly, to our expectations based on what may be learned from history. However, history in the hands of ‘Shakespeare’ (*O/S*) is only a foundation for contemporary allegory. JULIUS CAESAR, as an ambitious man of proven merit who is assassinated by envious men, becomes a type for the writer’s father, Thomas Seymour, Baron Sudeley (1510-49). The disappointed father, Henry IV in *1&2 Henry IV*, is a type for the writer’s mother Elizabeth R. Henry V is the mature son of Henry IV, and thus, the type for the writer’s sober-minded *ego*; Richard III, masks for Oxford’s (*O/S*) aggressive and usurping *alter ego*.

In the History Plays, principal characters may be historical, but subject to fictional manipulation by the writer. You'll find our writer renamed as Lord Talbot in *1 Henry VI*; you must read the entire exchange — this is a small sample:

LORD TALBOT *1 Henry VI* II.3 51-3

... my substance is not here.

For what you see is but the smallest part
And least proportion of humanity...

COUNTESS OF AUVERGNE

► Auvergne: wordplay (*Fr*) *au*: + *vergne*:

This is a riddling merchant for the nonce.

merchant: Mer-Psalm, St. Maur **nonce**: 'occasion'

He will be here, and yet he is not here.

here, *wp* heir

How can these contrarieties agree? *same* 57-9

► There have been Countesses of Auvergne, but this episode appears to be entirely fictitious.

The writer, as TALBOT, is Less than he would like to be. The COUNTESS riddles a name for TALBOT that appears elsewhere in the Canon—Merchant, (*Fr*) *mer*: 'sea' + *chant*: 'Psalm', hence Psalm-mer, or Sommer. He is a Sea-More "for the nonce", or 'for the occasion'. Again, this is the story of 'Shakespeare', a man of two identities: Vere and More. Vere would like to be heir, and yet he is not. Double meanings are the rule. 'One will be heir, and yet [One] is not heir.' The COUNTESS can hardly believe the smallish TALBOT is the "scourge of the French" (II.3 14):

Alas, this is a child, a seely dwarf. **seely**, *wp* Sea-ly, **silly**: 6 'pitiable, defenceless' **dwarf**, (*Fr*) *nain*

22 It cannot be this weak and writhled shrimp **writhle**, < (E) writhe: (*Fr*) *tordre*, (*L*) *verso*: 'twisted'

Should strike such terror to his enemies. **terror**, *wp* (*Fr*) *terre*: earth, *orbe* + *or*: 'gold', hence Two-d'Or

The 'sea-ly dwarf'—a 'Vere-so shrimp'—is this Lesser (Leices[t]er) Oxford (referring to the source of his creation). Dwarf, (*Fr*) *nain*, plays on (*L*) *nana*: 'dwarf' and *Nana*: 'a nymph, daughter of *Sangarius* and mother of *Atys*'. This is an alternate genealogy for the writer as the Phrygian vegetation god *Atys* who dies in winter (*Fr*) *hyver*, *wp* E.Ver) and is born again in spring (*Fr* *printemps*: 'prime-time, first-time), and reaches fullest height in Summer (*Fr*) *été*: *etym.* thought to be from (*L*) *status*, *sum*; *état*: 'state, calling, station') — his 'being'. His mother is *Nana* who is the daughter of the river god *Sagarius*. This appears to name Queen Elizabeth a dwarf: *B. 1b* 'small, stunted'.

LORD TALBOT has been thought to be the forerunner of HENRY V. As a mask for the writer (O/S), Talbot joins a great number of characters who personify the lesser facet of 'More'.

'Shakespeare' sees himself as a savior of his nation. This is not an unrealistic view. If Britain has had a spiritual North Star for the last four centuries, it's the voice of Shakespeare. As John LORD TALBOT, 1st Earl of Shrewsbury (1384-1453), he speaks with the outsized heroism and eloquence that have characterized that small country. Consider how large the monarchs of Britain loom in the popular imagination if they were touched with Shakespeare's voice; then consider the relative silence of those that follow. It's instructive as to what a myth-maker can do for a name.

Names taken from Shakespeare's Sources

The Rape of Lucrece, reveals a curious avenger, BRUTUS, who appears with other of Lucrece' Roman kinsman at the discovery of her rape. BRUTUS figures prominently in Ovid's *Fasti*, (book II), from which 'Shakespeare' has taken the story. *Fasti* is not a reliable history but an artistic rendering of myths concerning the origin of Roman religious rites; so, the writer is not likening himself to an authentic type, yet by emphasis and reinforcement, there's little question Oxford presents himself as a contemporary analogue to Ovid's semi-mythical hero. In the following passage, he has plucked the knife from Lucrece' side, having just witnessed her suicide:

The Rape of Lucrece 1811-1817

1811 "He with the Romans was esteemèd so

As seely jeering idiots are with kings,

seely: *wp* sea-ly, silly + **idiots**: fools, (*L*) *morus*

1813 For sportive words and uttering foolish things.

sport: 'playful'; 'to create variety'

- 1814 But now he throws that shallow habit by **shallow**, (L) *vadosus*: ‘ford’ **habit**, (L) *moris*
Wherein deep policy did disguise, **deep**, (L) *pontus*: ‘the sea’ (poet.) **policy**, (L) *prudencia*: ‘discretion’
- 1816 And armed his long-hid wits advisedly **wit**, (L) *musa*: ‘muse, wit, genius’, *wp mus, muris*
To check the tears in Collatinus’ eyes.

Lucius Junius Brutus, like Lord Talbot above, by virtue of being a less well-known figure in history, is apt to be freely handled by ‘Shakespeare’ (O/S). Having been thought a (L) *brute*: ‘dull, unreasonable’ according to Ovid—he self-assuredly steps forward at a critical time to deal out justice; and we find his manner is distinctly that of PRINCE HAL in *1&2 Henry IV*. Brutus led a revolt that overthrew the Roman royal house of Tarquinius, and is hence the traditional founder of the Roman Republic (509 BC). If you examine both these parts, you’ll find the men are described as “seely”, that is: ‘foolish or simple’, or ‘frail’. It’s no coincidence the adjective seely/silly is part of **kenning** phrases that hint at Sea: ‘sea-ly’ or ‘seyly’—an **emblem** of our writer’s More identity, just as *brute* had described Brutus. The unknown Edward Tudor-Seymour would occupy an historical position roughly analogous to Brutus’; he figures himself as the crux in the fall of Tudor, and the rise of Parliamentary authority in England.

Names as Archetypes and Emblems

Names may draw on classical sources for allusion. For example, there are several possibilities for the character name of SHYLOCK in *The Merchant of Venice*, but we suspect the most likely is Sea-loch (Sea-Mere), derived from (*Scottish-Gaelic*) *Seumus*, (*Irish*) *Seamus*, the equivalent of *Iago* (*Spanish*), *Iachimo* (*Italian*), and James in English. James/Jacob is Shakespeare’s name of choice for antagonists, and is based on the story of **Jacob and Esau**, *Bible, Genesis 27*. Shylock would steal his brother’s heart if he could; and this reiterates the theme of lost birthright from the Biblical story. Here are definitions of Hebrew words closely associated with the name:

Jacob: ‘Anything last or lowest’ — ‘To follow at the heels; assail, circumvent, supplant’.
‘Over-reacher’; ‘One who follows’ — ‘Insidious, deceitful’.

Biblical Names Vault, Abarim Publications, abarim-publications.com

These definitions—these associated properties—are the cornerstone of conflict in ‘Shakespeare’.

The name **James** is ominous to ‘Shakespeare’. The heir of Scotland, James Stuart (1566-1625), is in direct competition with Oxford (and son Henry Wriothesley, 3rd Earl of Southampton) for the crown of England; see further discussion on Southampton at *Willobie His Avis*. (*Willobie*, p.329). James, son of Mary, Queen of Scots, is by any name, the feared FORTINBRAS who will pick up the torn pieces of HAMLET’s lost kingdom.

Names by Wordplay

If characters are fictitious, and especially if they are not to be found in Shakespeare’s sources, expect they are metonyms for the writer, figured under clever wordplay for Ed. Tudor-Seymour, de Vere, etc. This follows a central thesis of this essay.

For example: In *Troilus and Cressida* V.7, we find a Bastard—MARGARELON—who takes exception to being linked to “coward” THERSITES (a servile Ox) by bastardy alone. MARGARELON may be divided thus: (L) *Mare*: ‘sea’ + *garrula*: ‘chattering, babbling’ + *-on*, *suffix*: ‘termination of Greek neuter nouns = being’. Hence, the bastard is Say-(a lot)-Mare — St. Maur, Seymour. All names created by the writer ‘from thin heir’ will reveal their likely significance through studies in etymology.

The name MERCUTIO can be understood to relate to the god Mercury. Mer may do double duty, referring to (Fr) *mer*: ‘sea’, or as the root of (L) *merx*: ‘goods, commodities’, *merces*: ‘wages, reward’, or generally as the root of (L) *mereo*: ‘merit’ + (L) *cutis*: ‘skin’, ‘hide, leather’.

Likewise, Lord BASSANIO in *The Merchant of Venice*, named Gianetto in Shakespeare’s source—Ser Giovanni Fiorentino’s *Il Pecorone* (*The ‘Spineless One’*, first published 1558, Milan.)—is evidently an iteration of TOUCHSTONE from *As You Like It*. (L) *Basanites lapis*, (Gr) *Basanos*, Black Jasper, is a very hard stone used to test the nature of precious metals such as gold, (Fr) *Or*, (L) *aureum*), and is called ‘the

touchstone'. BASSANIO's scheme to win the love of PORTIA will test the 'metal' of the MERCHANT, SHYLOCK, and PORTIA. There are scores of character names that might be examined in this manner for their attributes and place in Shakespeare's scheme.

The subject of **wordplay** in Shakespeare would probably be at the forefront of literary semiotics were the case allowable. As it is, a few dour academics seem to have placed it off limits and, unbelievable as it may seem, literary scholasticism has stolen the fun and the truth our great Author wishes to impart. No wonder young people have difficulty appreciating the man's genius. The next example demonstrates Oxford's (O/S) talent for names and also raises the subject of 'Nature vs. Nurture':

nature: *III.7b* 'The innate or characteristic disposition of a particular person. The better side of a person's character; the capacity to behave or act in a tolerant, generous..fashion'. (*OED*)

creation: *3a* 'The action of investing with a rank, title, status, or function; the fact of being so invested; an appointment to a position of status.

nurture: (*L*) *educatio*: 'up-bringing, education'; from 11th cent. as nurture in sense 'cattle being bred'.

'Shakespeare' is among the first to compare these competing agencies; here, he notes the inferiority of CALIBAN's Nature on whom Nurture can't make improvement:

PROSPERO *The Tempest IV.1 189*

A Devil, a born-Devil, on whose **nature**

Devil, *wp* de Vere

Nurture can never stick ...

MIRANDA repeats the incorrigible Nature of CALIBAN, who gleefully admits having planned to rape MIRANDA and so beget a tribe of monsters:

CALIBAN *The Tempest 1.2 349*

Oh ho, Oh ho! Would't had been done!

Thou didst prevent me; I had peopled else

else, (*L*) *alius*: *adv. 1c* 'otherwise'

This Isle with Calibans. **Caliban**, *wp* (*L*) *Caballinus*: 'belonging to a horse', (ME) Ors (Tud'Or, Seymour)

Caliban, *wp* (*L*) *canibales*: 'person who eats human flesh'

► How should we understand the name CALIBAN? It makes a nice anagram of cannibal, < (*L*) *canibales*; but if we follow Oxford's Method, we also suspect (*L*) *caballinus*: 'belonging to a horse (ME ors)', as a plausible *anagram* and *metonym* for Tud'ors. It is likely both are intended; and viewed askance, both are correct. By 'consuming' MIRANDA's bloodline he devours (de Veres) her; and as PROSPERO notes, CALIBAN is a thing "owned" by himself.

MIRANDA

Abhorrèd slave,

Abhorrèd, *wp* a-Boar-ed, Oxford's 'blue boar'

Which any print of goodness wilt not take,

goodness: (*L*) *merx, mers* + *ness*

Being capable of all ill ...

ill, (*L*) *infirmus*: 'not firm', not 'dure', (not Tu-dur).

"Abhorrèd slave" neatly describes Oxford. "Abhorrèd":

(*L*) *abhorreo*: *II. A* 'To be averse', *B.* 'to vary or differ from, to be inconsistent or not to agree with', 'alter'.

Abhorrèd puns on 'a-Boar-ent', naming the Boar as symbol of the House of de Vere (Earls of Oxford), and by a Latin synonym *alienus*: 'that which belongs to another', confirming the alien nature in the name. "Slave", (*L*) *verna*: names the writer's state, 'a slave born in the master's house'. Hence, Caliban is associated with Oxford as 'a Boar', 'an alien, and 'a slave'. To whom is CALIBAN / Oxford a slave? to his father-in-law William Cecil—to the House of Cecil.

Fair PROSPERO, representing the writer's better Nature, is in conflict with a foul "Moon-Calf"—*i.e.* the child of 'Diana', *i.e.* Elizabeth Tudor, and the child is understood to be a 'creation' named CALIBAN. Prospero, as true Nature, and Caliban, as artificial Creation, are the twin elements at the root of all 'Shakespeare'; two such facets are the conflicting identities of **Oxford-Seymour**. Kenning phrases like 'Moon-Calf', and 'abhorrèd slave' are used to positively name Oxford. Prospero is bedeviled by Caliban's falseness. Careful education might aim to improve Caliban but it will 'not E.Ver stick'.

Allegory: Fictional Characters and Historical Correspondence (see *Polyphony*, pg. 157)

— Nothing will come of Nothing—(Fr) *Rien* will come of *Reine*—Nothing comes of the Queen. (*Lear* I.1 90)

In *Hidden Allusions in Shakespeare's Plays* (1931), Eva Turner Clark found excellent agreement between Elizabethan figures and characters in the plays. Ms. Clark thought **King Lear** to be an allegory in which three daughters represent three Tudor claimants to the English throne:

- (1) the **Margaret Tudor-Stuart** line, shown as Lear's eldest, Goneril, and her husband, Duke of Albany;
- (2) the **Henry VIII 'Crown' Tudor** line, by various wives, in the characters of Lear's second daughter Regan, and the Duke of Cornwall; lastly,
- (3) the **Mary Tudor Brandon-Suffolk** line appearing as Cordelia and the King of France.

As such, Lear would be about events ending around the year 1554. However, I believe it can be shown Ms. Clark was only partly correct: the story is actually a prophecy current with 'The Queen's Great Matter'—the question of royal succession circa 1570-1603.

In light of 'Ox-Seymour-an' analysis, we suggest *King Lear* focuses on the presence of an unacknowledged or dis-inherited child—Cordelia, *Cœur de Lion* (Lion Heart), if you will—who, like Princess Elizabeth herself, disappeared then reappeared in the line of succession to the English throne. We have only glimpses of that child in historical documents: the Princess Elizabeth-Thomas Seymour affair, the forced marriage of John de Vere to Margery Golding, and some Parliamentary documents dealing with the succession of Elizabeth in the late 1560's and early 1570's; but in the Shakespeare Canon we have testimony of his existence running to a million words. The unrecognized child presented by 'Shakespeare' as Cordelia is, in fact, 'Shakespeare' himself. Who would know that better than he?

- **daughter**: II. Senses referring to a thing. *6a* 'Something (personified as female) considered in relation to its origin, source, or cause. (*OED*)

We depart from Clark's assessment and reassign the *Dramatis Personae* of King Lear as follows:

<i>King Lear</i> :	<u>Queen Elizabeth</u> , mother of Edward Tudor-Seymour.
<i>Goneril</i> :	<u>William Cecil</u> — supporting the line of Margaret Tudor-Stuart, James Stuart.
<i>Duke of Albany</i> :	<u>William Cecil</u> , Robert Cecil, proponent of Tudor-Stuart
<i>Regan</i> :	<u>Robert Dudley</u> — supporting the line of Mary Tudor-Brandon, Brandon-Grey.
<i>Duke Cornwall</i> :	<u>Robert Dudley</u> , proponent of Tudor-Brandon
<i>Cordelia</i> :	Edward Tudor-Seymour , line of Crown Tudors, <i>not acknowledged by the monarch</i> .
<i>King of France</i> :	Mary Browne Wriothesley, Countess Southampton, <i>descended from Edward III</i> .
<i>Duke Burgundy</i> :	Anne Cecil-de Vere
<i>Earl of Kent</i> :	Edward Tudor-Seymour , <i>as true, honest identity</i> ; <i>LEAR</i> : "Lov'd as my father" I.1 141.
<i>Earl Gloucester</i> :	<u>Sir Thomas Seymour</u> , father of Edward Tudor-Seymour, or Oxford himself.
<i>Edgar</i> :	Edward Tudor-Seymour , <i>true identity</i> .
<i>Edmund</i> :	Edward de Vere , <i>false identity</i> .
<i>Oswald</i> :	Edward de Vere <i>as servant with loyalty to Cecil, much as Laertes is son of Polonius</i> .
<i>Fool</i> :	Edward Tudor-Seymour , <i>honest More (fool)</i> .

- **A similar chart can be produced for each of play in the 'Shakespeare' Canon.**

- Both 'EDGAR' and 'EDMUND' are 'courted' by the Dudley and Cecil factions in Elizabeth's Court.

The writer has placed himself in the roles of CORDELIA, KENT, OSWALD, EDGAR (and 'TOM OF BEDLAM'), EDMUND, the FOOL. KENT is but one iteration of the Tudor Heir. He is placed in stocks:

8a 'An obsolete instrument of punishment'

— subjecting perjurers and others to public humiliation for challenging the Authority of the King's other 'daughters', Wm. Cecil and Rob. Dudley. And each character representing Oxford (O/S) is treated to punishments relating to these other definitions of stock.

n.1 1a 'A tree trunk deprived of its branches'; *1c* 'A senseless or stupid person';

3a 'The source of a line of descent'

In this table, we have divided Shakespeare's political identity in two: **Ed. Tudor-Seymour**, who might be free to act with integrity, and **Ed. de Vere**, who would be a client of Wm. and Rob. Cecil, and acting primarily in their interests. The two sons of Gloucester—Edgar and Edmund—clearly demonstrate this dichotomy: Edgar (representing Tudor-Seymour) is true to the Sovereign, while Edmund (representing de Vere) is 'courted' by both Goneril (Cecil) and Regan (Dudley). Allegiance to the Crown varies with client relationships. Likewise KENT (Tudor-Seymour) and OSWALD (de Vere): Kent's loyalty is steadfast in contrast with Oswald's position, which follows the attitude of his employer. These two subplots warn of the consequences of improper identities and alliances, and demonstrate the polyphonic construction of the Canon (*see p. 180*).

Again, this list shows an irregular correspondence between characters and historical persons. As such, Shakespeare's are not pure allegories but somewhat constrained by his sources. Character relationships established in the original source are maintained, at least in part; and to express himself completely, the artist divides himself between two or more characters. If there is not a suitable character to 'flesh-out' the details, Shakespeare adds a new sub-plot and characters to achieve his purpose.

Another striking feature is that, at times, he casts himself in the role of female characters. A female *daemon* (eg. as *Desdemona*, Juliet, Ophelia) may be 'an inner or attendant spirit'—a wife—who is 'another flesh'. This is the 'marriage' our writer seeks in order to make himself complete.

Oxford was not a mere commenter upon the lives he had observed keenly — he adopted interesting characters as his own. He insinuated their behaviors as attributes within his various identities, thereby disguising himself and adding realism. If villains are crafted lovingly, it's because an element within himself (E. Vere) is the villain in his own life. If heroes have *deep* (mere) flaws, he has found those "sea-ly" flaws in himself. In some cases the historical 'type character' may be tentatively noted. It has long been suspected POLONIUS masks for the historical William Cecil, Lord Burghley; but seen through a wordy lens, HAMLET (as the writer) engages with Polonius by taking on some of the old advisor's characteristics. A 'boar-ing' tediousness in POLONIUS becomes a *wearying* indirectness in HAMLET.

Several researchers have discovered parallels between *The Merchant of Venice's* SHYLOCK and the historical figure of Gaspar Ribeiro, a money-lender of Venice (*see Showerman, Earl, MD. Shakespeare's Shylock and the Strange Case of Gaspar Ribeiro, Shakespeare Matters, Summer 2011*). SHYLOCK, with elements of Ribeiro, has been adopted as a mask for a soul-seeking 'de Vere' *alter ego* within the Seymour (O/S) writer. Only the cleverest of legal minds may thwart the vengeful *alter ego* from subsuming his *ego* — and taking the MERCHANT's blood(line) for his own (*see Antithesis — Ego and Alter Ego p.161*).

Likewise, ROSENCRANTZ and GUILDENSTERN appear to be named for relations of the famous mathematician Tycho Brahe during the time Oxford's brother-in-law was a diplomatic emissary to Denmark. While Oxford is likely to have known them personally, he almost certainly chose them as characters for their descriptive names. As facets of Hamlet's identity, they compete with the Fool, or '*Morio*', in HAMLET (once more, the writer), and represent meaningful secondary antagonists; ROSENCRANTZ as the 'Rose-Crowned', and GUILDENSTERN as the 'Golding-Star'. They might supplant the writer's true identity and survive as a false one; but if the false lives, the true must die. This would support the usurping design of Dudley and Cecil. Oxford, aware of the implications of his allonyms, chooses to dispose of them first.

The Importance of Being More

Perhaps no words so completely summarize the writer's "modern" state as (*Latin*) *modus* and *modo*. The proper mode—the correct measure, the right way, manner or more, the full worth of the writer—is the subject and object of Shakespeare's Canon.

Shakespeare's Invention—that which is mentioned in the preface to *Venus and Adonis*—was born of necessity. It is the theme and artistic cipher of a political complainant — a man who will not tell his story directly. We are told he is honor-bound not to tell. His 'Invention' employs devices that were firmly established among Renaissance writers. Foremost is the insinuation of the proper name *More* to appear as a comparative or adjective, but is actually the subject and object — "the be all and end all".

The famous type of this literary device is from an essay by Desiderius Erasmus, *The Praise of Folly*, 1509, addressed to one Sir Thomas:

“my best disputant More,” whom Erasmus bids “stoutly defend your Moriae (Greek *mória*: ‘foolishness’).” *Pref. 2.1*

Throughout his essay, Erasmus allows a personified ‘Folly’ to rationalize herself as particular derangements of mind, or unwise conduct. Such folly might prove benign, as may the fool in each of us. Those already familiar with Shakespeare will have noticed the importance of fools, clowns, and other truth tellers in his plays; they are a fundamental element in the writer’s soul (see **Associated Properties**, p.117), and they reveal the strange folly of confused identity. Unravel their tangled words and you will understand *more* the artist.

Here are a few *More* examples from Erasmus’ *The Praise of Folly* (from *Modern History Sourcebook*, translated by John Wilson):

“The *more* of *folly* they have, the *more* they conduce to *human life* ...”

Folly Makes Society Delightful, p.9.1

“For as nothing is *more* foolish than *preposterous wisdom*, so nothing is *more* unadvised than a *forward unseasonable prudence*. And such is his that does not comply with the present time “and order himself as the market goes”, but forgetting that law of feasts, “either drink or begone”.

What is Life but a Kind of Comedy? p.13.4

“... the *more unlearned, impudent, or unadvised* he is, the *more* he is *esteemed*, even among princes.

Science is the Plague of Mankind, p.16.3

While Thomas More (1478-1535) predates ‘Shakespeare’, he died, at least partly, for refusing to sanction the marriage of Princess Elizabeth’s mother, Anne Boleyn, to king Henry VIII. More would not accept the authority of the English Crown to supplant the Catholic Church in matters of Canon Law; and Canon Law contravened in the ‘great matter’ of the King’s marriage. The question of legitimacy was to hang over Elizabeth’s minority and until she became queen at age 25 in 1558 ... and beyond.

More’s commitment to his faith was profound, yet we wonder if ‘Shakespeare’ didn’t resolve a similar conflict in a ‘More’ self-preserving manner. What more can we say?

“More is a man of an angel's wit and singular learning. I know not his fellow. For where is the man of that gentleness, lowliness and affability? And, as time requireth, a man of marvelous mirth and pastimes, and sometime of as sad gravity. A man for all seasons.” (Rob Whittinton, 1520)

Shakespeare links **more** with **folly** in *The Two Gentlemen of Verona* (l.1 29-69) because the man we call ‘de Vere’ should have been called (St) **More**. Again, **More** is more fully characterized as **love**: (L) **Amor**: i.e. ‘Cupid, son of Mars and Venus’. Or he might be figured as **death**: (L) **Mors**. He might be **sea** and **so** from (Welsh) **mor**. And the words (L) **mare**, (Fr) **mer**, (E) **mere**, (Sp) **mar** all name the writer, even as the sentences that bear them have double meanings that hint at his ‘liquid’ or Protean forms. **Sommer** is **Summer**, **Seymour**, or St. **Maur**. While the desires of the ‘Two Gentlemen of Verona’, VALENTINE and PROTEUS, are different, they themselves are ultimately ‘The Same’; they are *ego* and *alter ego* of the writer.

Some sort of repetition is often used to highlight significant wordplay or metonymy, particularly in puns or *antanaclasis* (see l.36 & 37 below). This will be assisted by semantic shading made fairly precise in a cross-referencing system—**Reinforcement** (see p.174)—where the intended meaning is repeated in another form nearby. An example can be seen below at l.32 in which *gain* follows *won*; we understand that **more** or **increase** is **profit**.

Because this method reliably tells of an Oxford-Seymour, but never simply an Oxford, we suggest Oxfordian Theory is only half of the artist’s story—and the lesser ‘half’ at that. The Ox-Seymour-an hypothesis is a more complete accounting, a unified theory, of “occurents **More** and **Less**” (*Hamlet* V.2 340), both of whom denote the writer as he is politically aligned with the cadet branches of the Plantagenet family: Lancaster (Tudor-Seymour) or York (**Leices**[ter]).

We're accustomed to thinking of Shakespeare's monumental 'set-pieces' as supremely polished poetry; but they are often as much exposition as poetry, having been passed through the mill of his peculiar Invention. That Invention introduces the sense of *noëma*: 'abstruseness', and the process makes exposition strangely poetic. Perhaps Ben Jonson intended to comment on this aspect of Shakespeare's Art when he noted in his "To the Memory of my Beloved, The AUTHOR...":

- 64 "For a good Poet's made, as well as borne.
And such wert thou. Look how the father's face
66 Lives in his issue, even so, the race ..."

VALENTINE *The Two Gentlemen of Verona* 1.1 29-69

► The name Valentine has been associated with Love since at least the late 14th century.

29 To be in love, where scorn is bought with groans,

~ **To be** [(L) *sum*] **in love** [(L) *amor*, *wp* sum-a'mor / Seymour.], **where scorn** [(L) *contemptus*: 'contempt, disdain'; *alt.* mockery: 'a deceptive or counterfeit representation of something'; *alt. wp* (L) *corona*] **is bought** [(L) *mereo*: 'to obtain'] **with groans** [(L) *wp gemere*: 'to sigh, groan' / *gemma*: 'a bud or eye of a plant', 'scion, young shoot'; see l. 45, 48], ~

~ **Some More, where a counterfeit is obtained with offspring**, ~

~ **Some More, where More is merited by Sighs**, ~

► A 'sigh or groan' (surname fragment by *timesis*) is *Latin gemo, gemitus*, playing on (*Latin*) *gemma*: 'germ' — 'An initial stage or state from which something may develop; a source, a beginning.' This is the first syllable of his name *Seymour*. 'Sey' is the beginning, or germ. A *mock*er is *mer*-ited or obtained (*mereo*) with *Seys* (sighs). See: Songs: "Sigh No More" from *Much Ado About Nothing*, p.227.

30 Coy looks with heartsore sighs, one fading moment's mirth

~ **Coy** [(L) *verecundus*: 'verecund', 'shy, modest, coy'; from (L) *vereri*: 'to reverence, fear'] **looks** [(L) *intueor*] **with heartsore** [*wp* hart sore: *deor*'s ore; hence de Two-d'Or.] **sighs** [*legal* size, *assize*: 'writ of assize', (L) *assidere*, (O*Fr*) *assise*: 'act of setting, settlement, fixation of imposts, assessment'; Magna Carta provided for legal judgements of inheritance on the death of an ancestor'], **one** [*metonym* the Monarch] **fading** [*fade*: 3 'weaken, taint'; (L) *fluxus, fragilis*: 'transient'] **moment's** [(L) *tempus*: 'time'/Time, *metonym* Wm. Cecil] **mirth** [*merryment*; (M*Dutch*) *merchte*] ~

~ **Re-Vere-nt looks with Tudor assize, One attaining moment's merryment** ~

► *Merchte* is likely the basis of Merchant; Mer + chant = Sea + psalm, or *anagram* Psalm + mer / Sommer; hence *The Sommer of Venus* or *The Merchant of Venice*.

31 With twenty watchful, weary, tedious nights.

~ **With twenty** [L. *viginti*: 'twenty'; (L) *viceni*: 'twenty at a time'] **watchful** [(L) *vigilans, insomnis*], **weary** [*wp* Vere-y], **tedious** [(L) *lentus*: 'inactive'; *alt.* 'hard': (L) *dur; longus*] **nights** [(L) *wp nox*: 'night', 'period of sunlessness'; *wp noxa*: 'harm, injury']. ~

~ **With twenty, insomniou, Vere-y, Still [and son-less] nights**. ~

32 If haply won, perhaps a hapless gain;

~ **If haply** [(L) *fortasse*: 'perhaps, perchance', *forte, fors*] **won** [*get, gain*: L. *commodum*.], **perhaps** [(L) *fors, wp* (L) *for*: 'to speak, say'] **a hapless** [(L) *infelix*: 'barren' *wp* 'Baron'] **gain** [(L) *lucror*: 'lucre, profit, pecuniary advantage']; ~

~ **If by chance won, perchance a Baron gain**; ~

~ **If by fortune won, perhaps a fortune-less gain**; ~

► The "barren gain" is likely the 'Baron gain' of William Cecil. The 'barren..land' 'Shakespeare' refers to in the dedication to *Venus and Adonis* is Stamford Baron where lies Burghley House in Lincolnshire, but more generally, to all of England.

33 If lost, why then a grievous labor won;
 ~ **If lost** [(L) *perire*], **why then a grievous** [(L) *gravis*: ‘burdensome’, ‘heavy’; ‘grave’:] **labor** [(L) *partus*: ‘in childbirth’] **won** [*gain*: L. *commodum*:]; ~
 ~ **If lost, why then a burdensome birth advantaged.** ~
 ► *Love’s Labor’s Lost* easily transposes to *A’More’s Lost Birth*.

34 However, but a folly bought with wit,
 ~ **However** [(L) *nihilominus*: ‘nothing the less’], **but a folly** [(L) *morus*: ‘folly’; (L)] **bought** [(L) *coemere*, *mercor*: ‘to trade, traffic’] **with wit** [(L) *musa*: ‘wit’; (L) *ingenio*: ‘nature, natural constitution’; ‘naturally clever’], ~
 ~ **How E.Ver? but a More marketed with Muse,** ~

35 Or else a wit by folly vanquishèd.
 ~ **Or** [*timesis or*: Tud’Or; ore, (L) *aurum*] **else** [(L) *alius*: ‘another, other, different’; *alt. wp alias*: ‘a false or assumed name’] **a wit** [(L) *ingenio*] **by folly** [(Gr) *more*] **vanquishèd** [(L) *supero*, *superare*: ‘surmount, overtop’; ‘more’]. ~
 ~ **Or Alius, a Muse by Moria vanquished.** ~

PROTEUS ► (OED) “the name of a sea-god, notable especially for his ability to change shape, hence implying inconstancy.”

36 So, by your circumstance, you call me fool.
 ~ **So** [*timesis So*-mmer, Seymour], by your [(L) *tuus*: *wp Tu*’s] **circumstance** [(L) *tempus*: ‘time’, *metonym* The controlling agency of Wm. Cecil.], **you call me fool** [(L) *morus*, (Gr) *moriae*]
 ~ **So, by your Time, you call me More.** ~
 ► Repeating the jest made by Erasmus to Sir Thomas More in the *Encomium Moriae*, 1509, Shakespeare / St.Maur appropriates the noble name of More to signify Fool.

VALENTINE

37 So, by your circumstance, I fear you’ll prove.
 ~ **So** [*timesis So*-mmer, Seymour], **by your** [(L) *tuus*: *wp Tu*’s] **circumstance** [(L) *tempus*: ‘time’, *metonym* Wm. Cecil.], **I fear** [(L) *metuo*, *timor*, *vereri*, *terror*] **you’ll prove** [(E) *aphetic assay*, *essay* — *say*; *alt.* ‘turn out’: (L) *fieri*: ‘to be valued’; *alt.*]. ~
 ~ **So, by your Time, I fear you’ll a’Sey.** ~

PROTEUS

38 ’Tis Love you cavil at; I am not Love.
 ~ **’Tis** [*wp* (Welsh) *Ty*] **Love** [(L) *amor* / *a-mor*] **you cavil** [(L) *cavillari*: ‘mock’] **at; I am** [(L) *sum*] **not** [(L) *non*] **Love** [(L) *amor* / *a-mor*: ‘not love’]. ~
 ~ **’Tis a More you cavil at; I am not a More.** ~

► The dichotomy of the writer’s identity: More and Amor — More and ‘not More’ — Seymour and de Vere. Seymour was *French St.* [Sε] Maur anglicized to Seymour and more recently returned to St. Maur by some members of the family.

► Proteus recognizes (for the reader) that Valentine is caviling on the name of a’Mor. This is ‘counsel’ from the writer on the speaker’s subject.

VALENTINE

39 Love is your master, for he masters you;
 ~ **Love** [(L) *a’Mor*] **is your** [(L) *tuus*: *wp Tu*’s] **master** [(L) *dominus*: ‘the master of a house’; *alt.* (L) *herus*, *erus*: ‘owner, Lord’; *v.* master, (L) *regere*: ‘to master’, rule, govern.], **for he masters you** [(L) *tu*]; ~
 ~ **A More is your Family Head, for he rules you;** ~

40 And he that is so yokèd by a fool

~ **And he that is so** [*timesis* So-mmer] **yokèd** [(L) *coniungere*: ‘to join together’] **by a fool** [(L) *morus*: ‘silly, foolish’; hence, So + mor: Somer, Sommer, Seymour.] ~

~ **And he that is So yokéd beside a More** ~

41 **Methinks should not chronicled for wise.**

~ **Methinks should not be chronicled** [(L) *chronica*: ‘matters of Time’, *metonym* Cecil.] **for** [*wp* (L) *for*: ‘to speak, say’] **wise** [(E) manner, regular practice: (L) *mores*]. ~

~ **Methinks should not be recorded Say Mores.** ~

► Time, here (L) *chronica* is the principal *metonym* for William Cecil, the writer’s father-in-law. ‘Time’ is his historical nickname.

PROTEUS

42 **Yet Writers say, as in the sweetest Bud**

~ **Yet** [(L) *sed*: ‘and, what is more’] **writers** [(E) Author, (L) *auctor*: ‘The author of a piece of information’, *wp* (L) *Aut*: ‘or’ + or, hence Two-dor.] **say** [*timesis* Sey(mour)], **as** [(L) *idem ac*: ‘the same as’] **in the sweetest** [(L) *sequi*: ‘succeeding’] **bud** [(L) *gemmas*: ‘shoot, scion’ (see 1.29)] ~

~ **Still Two-d’ors Say, as in the succeeding scion.** ~

43 **The eating Canker dwells, so eating Love**

~ **The eating** [(L) *morsus*: ‘to bite’; *alt.* (L) *edax*: ‘greedy’, ‘destructive’] **canker** [(Fr) *ver rongeur*: ‘ever-gnawing worm’; *alt.* (L) *corruptela*: ‘the means of corruption, bribery, seduction’] **dwells** [(L) *versor*: ‘dwell’; *alt.* (L) *incolere*: ‘inhabit’], **so** [(L) *mores*: ‘in the same manner’, ‘wise’] **eating** [(L) *morsus*: ‘to bite’; *alt.* (L) *vorare*: ‘to swallow’, ‘devour’, *wp* de Vere] **love** [L. *amor*, *wp* ‘a More’] ~

~ **The Ever-gnawing Worm dwells, The Same de-Ver-ing a’More** ~

► This demonstrates the extraordinary care of the writer in characterizing his de Vere identity.

‘De Vere’ is the cancer or ulcer (‘corroding / corrupting influence’) that infects his better self. ‘De Vere’ is ‘The Same’ individual who ‘De Veres’ ‘a More’.

44 **Inhabits in the finest wits of all.**

~ **Inhabits** [(L) *incolere*: ‘to inhabit’, likely *wp* *in* + *collare*: ‘a chain for the neck’, hence: enslave.] **in the finest** [(L) *merus*: ‘unmixed, unadulterated’; ‘pure’] **wits** [(L) *ingenio*: ‘nature, natural constitution’] **of all** [(L) *totus*, *wp* Toda(s); (L) *allodium*: All, the Crown.]. ~

~ **Inhabits the unadulterated Natures of the Toda[s].** ~

VALENTINE

45 **And writers say, as the most forward Bud**

~ **And writers** [(E) Author, *wp* (L) *Aut*: ‘or’ + or, hence Two-dor; (L) *auctor*: ‘an originator, causer, doer’, ‘leaders’, to do] **say** [*surname frag.* Sey], **as** [‘the same’] **the most** [(L) *summum*: ‘the most’] **forward** [(L) *praecox*: ‘premature, ripe before the time’] **bud** [(L) *gemmas*: ‘shoot, scion’]

~ **And Two-d’ors Say, as the More firstborn scion** ~

46 **Is eaten by the Canker ere it blow**

~ **Is eaten** [(L) *vorare*: ‘devour’; possible *wp* ‘de Vered’] **by the canker** [(Fr) *Ver*] **ere** [(L) *prae*: ‘in advance’] **it blow** [(L) *florere*: ‘to bloom’],

~ **Is devoured by the Worm Heir before it blooms,** ~

47 **Even so by Love the young and tender wit**

~ **Even** [(L) *aequus*: ‘equally’, ‘also, too’] **so** [‘the same’] **by love** [(L) *amor*] **the young** [(L) *partus*: ‘offspring’] **and tender** [(L) *tener, mollis*: ‘soft, gentle’, not (L) *dur*: ‘hard’] **wit** [(L) *musa*: ‘wit’]

~ **Too, The Same by a More, the young and gentle Nature** ~

48 **Is turned to folly, blasting in the Bud,**

~ **Is turned** [(L) *convertere*: ‘to convert’] **to folly** [(Gr) *more*: ‘folly’, L. *morus*: ‘foolish’], **blasting**

[(L) *robigine adficere*: ‘blight weakening’] **in the bud** [(L) *gemmas*: ‘shoot, scion’], ~

~ **Is converted to More, blighting in the scion**, ~

► The Blighter accused of *Robigine* (robbing) the scion is ‘Sweet Robin’ — Robert Dudley.

49 Losing his verdure even in the prime,

~ **Losing** [(L) *perdere*] **his verdure** [(L) *viriditas*] **even** [‘just, precisely’] **in the prime** [(L) *primus, primoris, Princeps*: ‘first, foremost’; *alt. Princeps*: ‘leader’, ‘presumptive heir’], ~

~ **Losing his Ver-Dur Too in the Prince**, ~

50 And all the fair effects of future hopes.

~ **And all** [(L) *totus, wp Todu(s)*; *alt. All / allodium*: the monarchy, The Crown.] **the fair** [*surname fragment (L) facere / (Fr) faire*: ‘to do[r]’] **effects** [property: (L) *res, bona*] **of future** [(L) *posterus*: ‘subsequent’] **hopes** (L) *spes*: ‘expectation’). ~

~ **And All To-do[r] properties of future expectation**. ~

51 But wherefore waste I time to counsel thee

~ **But wherefore** [‘for what purpose’] **waste** [*wp (L) consumere*: ‘to use up, consume’] **I time** [*metonym W. Cecil*] **to counsel** [(L) *consiliari*: ‘to advise’] **thee** ~

~ **But for what purpose do I con-Sume Time to advise Tu** ~

52 That art a votary to fond desire?

~ **That art** [*are, metonym R[egius]*, denoting the monarch] **a votary** [(OED) ‘One who has made, or is bound by, a special vow’] **to fond** [(L) *morus*: ‘foolish’] **desire** [(L) *desiderium*: ‘desire or longing, grief for the absence or loss..of someone’; *wp de*: ‘down from’ + *sire*: ‘father’]? ~

~ **That are avowed to Mor-ish de-Sire?** ~

53 Once more, adieu. My Father at the Road

~ **Once** [(L) *simul*: ‘at once, at the same time’] **more** [*surname More*], **adieu** [‘to God’; ‘farewell’, (Fr) *faire*: ‘to do’ + (L) *vel / pron. well*: ‘or’, hence To do-r, Tudor]. **My father at the road** [(L) *via*: ‘passage’; ‘wind-pipe’—possible reference to his beheaded father.; *alt. road, anagram do’ar, dor*; *alt. (E) rode*: ‘rope or chain’, holding a ship at anchor.]? ~

~ **Sometime More-Todor. My father at the rode** ~

► Perhaps an allusion to our writer’s father being buried in St Peter ad Vincula (St Peter in Chains) in the yard of the Tower of London; or to Peter’s question to Jesus: “*Domine, quo vadis?*”, *i.e.* speaking to his fathers spirit, of an expectation from the beyond.

54 Expects my coming, there to see me shipped.

~ **Expects** [(L) *sperare*: ‘anticipate’] **my coming** [(L) *venire*: ‘arrival’], **there** [*wp the heir, t’here*] **to see** [*surname frag. Sey*] **me shipped** [*wp (E) moored*, ‘to secure aboard a ship’]. ~

~ **Anticipates my coming, t’heir to See me Moor’d**. ~

PROTEUS

55 And thither will I bring thee, Valentine.

~ **And thither** [‘to or toward that place’] **will I bring** [*wp (L) portare*: ‘to bring’; (L) *ad portare*: ‘to carry’; *alt. wp to port*: ‘door’, hence Tudor] **thee** [(L) *tu*], **Valentine**. ~

~ **And t’heir will I Tu’ dor, Valentine**. ~

VALENTINE

56 Sweet Proteus, no; Now let us take our leave.

~ **Sweet** [(Fr) *suite*: ‘what follows, succession’] **Proteus** [‘the name of a sea-god, notable especially for his ability to change shape’], **no; now let us take** [(L) *sumere*: ‘to get hold of a thing’] **our** [*metonym, timesis* The common syllable of Seymour and Tudor.] **leave** [(L) *abitus, wp two-tus*]. ~

~ **Succeeding Proteus, no; now let us Sum-our leave**. ~

► As in *Hamlet* in which Hamlet and Laertes vie for the Crown, Valentine and Proteus here vie for success and succession.

57 To *Millaine* let me hear from thee by Letters

~ **To Milan** [*allusion* The symbol of Milan is the serpent *Biscione*, devouring a Moor-child; *wp* (L) *bis*: ‘doubly, twofold’, ‘twice’ + (E) scion: 1 ‘bud, shoot’, 2b ‘A descendant, an heir’] **let me hear** [*wp* *heir*] **from thee by letters** [(L) *litteras, epistulam*: *epistle*: 1b ‘A literary work in the form of a letter, usually in verse’; probably refers to the play itself as an account.] ~

~ *To my land let me heir from thee by an account* ~

58 Of thy success in love, and what news else

~ **Of thy success** [(L) *successus*: ‘happy issue’] **in love** [(L) *amor*], **and what news** [(L) *res*: ‘affairs, matters’; *wp* (E) *Mater*: ‘mother’] **else** [(L) *alius*: *wp alias*: ‘alias’] ~

~ *Of your succession in a’Mor, and what Maters alias* ~

59 Betideth here in absence of thy Friend,

~ **Betideth** [(ME) *betide*: 1 ‘to happen, befall’; (It) *bi*: ‘two’ + tide: ‘sea’, hence Tu-Sea] **here** [*wp* *heir*] **in absence** [(L) *absentia*] **of thy Friend** [(L) *amicus, veritatis*: ‘truth, verity’], ~

~ *Tu-Sea th’heir in absence of thy Verity*, ~

60 And I likewise will visit thee with mine.

~ **And I likewise** [(E) ‘in the same manner’, (L) *idem*, Same-more] **will visit** [(L) *visitare*: ‘To inflict hurt, harm..upon a person’, *videre*: ‘see’] **thee with mine** [(L) *meus, wp mus, moris*]. ~

~ *And I, Same-More, will see thee with mine.* ~

PROTEUS

61 All happiness bechance to thee in *Millaine*.

~ **All** [(L) *totus, wp To-du(h)s*] **happiness** [(L) *beate vivere*:] **bechance** [(E) ‘fall out’: 5a ‘To occur, to come to pass’; *alt.* 2 ‘To have a disagreement which causes a breaking off of friendly relations’] **to thee in Milan!** ~

~ *Tudor blessings fall out to thee in Mediolanum.* ~

► The emblem of Milan (*L. Mediolanum?*) is a Ram-Boar, a wool-bearing Boar; with wordplay, perhaps a Mar-Boar.

VALENTINE

62 As much to you at home: and so farewell.

~ **As** [*adv. AI.1* ‘In the same manner’, hence Same-More.] **much** [(L) *plus*: ‘more’] **to you** [(L) *tu*] **at home** [(L) *domus, wp Do + Mus, Moris*: Tu-do Mor.]: **and so** [(L) *ergo*] **farewell** [*wp* *fare*, (It) *fare*: ‘to do’ + (L) *vel*: ‘or’]! ~

~ *The Same-More to Tu at Do-Mus: and t’heir for Tu-d’or.* ~ (Exit)

PROTEUS

63 He after Honor hunts, I after Love.

~ **He after honor** [(L) *honor*: ‘reputation’; *L. existimatio*: ‘the good opinion of others, good name’; good: (L) *merx, mers*: ‘goods’] **hunts** [(L) *venari*], **I after love** [(L) *amor*]. ~

~ *He after good name hunts, I after a’More.* ~

► Here, at last, is the fundamental difference between the two identities of ‘de Vere’. Seymour /St. Maur searches for a resurgence of his wounded name, or ‘marriage’ with another whose name would elevate his own. The catch is, that there is no name that can elevate Tudor, and the association of Seymour with Tudor may diminish the Tudor name. The marriage to which he is chained—to Anne Cecil—is below the desired level.

64 He leaves his friends to dignify them more;

~ **He leaves** [(L) *relinquere*: ‘to desert, abandon, forsake’, likely playing on *desert* and *deserving*; *alt.*: (L) *excedere*: ‘to go away’, ‘to pass out of memory’; (L) *destituere*: ‘forsake’] **his friends** [(L) *familiaris*: ‘a familiar friend’] **to dignify** [(L) *honorare, nomino*: ‘name’) **them more** [*surname* More, St. Maur, Seymour]; ~
~ **He deserts his family to name them More**; ~

► Proteus speaks of himself as ‘a familiar friend’, and of course, he will benefit most directly by the good name of his ego.

► *Dignify* probably plays on the idea of ignominy: ‘Dishonour, disgrace, shame; infamy’, *in*: ‘not’ + *nomen*: ‘name, reputation’.

65 I leave myself, my friends, and all for love.

~ **I leave** [(L) *destituere*: ‘forsake’] **myself** [(L) *ipse*: ‘my self(same)’], **my friends** [(L) *familiaris*: ‘a familiar friend’]; *3a* ‘A spirit..which obeys and assists a witch or other person.’, **and all** [(L) *totus*: *wp* Tudors] **for love** [(L) *amor*: ‘love’, a-More)].

~ **I leave my Same self, my familiars, and Totus for a’More.** ~

66 Thou, *Julia*, thou hast metamorphosed me,

~ **Thou** [(L) *tu*], **Julia** [*wp* (E) jewel: ‘A costly ornament, esp. one made of gold’, hence (Fr) *or*; (OFr) *jouelet*: ‘diminutive of joel + -ia, suffix: ‘forming abstract nouns’; *alt. adj.* ‘named from Iulus (Julus), son of Aeneas.], **thou** [(L) *tu*] **hast metamorphosed** [(L) *metamorphosis*: ‘transformation’] **me**, ~

~ **Tu-d’Or hast transformed me**, ~

► July 31st, Lammas Day, is almost certainly the birthday of Tudor-Seymour as noted for Juliet in *Romeo & Juliet*. As with More/A’Mor and Ever/Never, the birthdays of the two identities also separate them: Summer/Spring = Seymour/Ver[e]. Julia/July is the ‘mate’ who will marry, or blend, the two elements of Seymour and Vere?

Proteus tells us that his obsession with ‘Julia’:

67 Made me neglect my Studies, lose my time,

~ **Made me neglect** [(L) *intermittere*: ‘to separate, break off’] **my studies** [(L) *meditatio*: ‘a thinking over anything, contemplation’], **lose my time** [*metonym* Time: as the agency of Wm. Cecil; as (L) *occasio*: ‘a fit time, opportunity’; *grammar* ‘tense of a verb’, commenting on the loss by *timesis* of T(ho)u and Our : Tudor and Seymour], ~

~ **Made me sever my subjects, lose my occasion**, ~

~ **Made me break off my subject, lose my Opportunity**, ~

68 War with good counsel, set the world at nought;

~ **War** [(L) *certamen*: ‘struggle, contend’, *wp* (L) *certo*: ‘to settle’ + (E) men: (L) *vir*; *alt.* (L) *bellare*: ‘to wage war’; *wp* Vere (pron. Were)] **with good** [(L) *merx, mers*] **counsel** [(L) *consilium*], **set** [(L) *constituere*: ‘to settle, fix upon’] **the world** [(L) *orbis*: *wp* two-d’or, Tudor] **at nought** [(L) *nihil, nulla res*]; ~

~ **To settle Vere with Mere resolution, settle Tudor with Nothing**; ~

~ **To Vere-y with Mores resolution, settle Tudor with Nothing**; ~

69 Made Wit with musing, weak, heart sick with thought.

~ **Made** [(It) *fare*] **wit** [(L) *musa*: ‘wit’; (L) *ingenium*: *2a* ‘a clever ingenius person’; ‘natural disposition’, *wp* (L) *ingens*: ‘monstrous’] **with musing** [(L) *musare*: ‘meditate, ponder’; *wp* (L) *mus, moris*: ‘mouse, rat’ + *ing*, *suffix1*: ‘forming nouns of action’, hence ‘moris-ing’], **weak** [(L) *infirmus*: ‘feeble’, undurable.], **heart sick** [(L) *animo*: ‘disposed, animated’ + *aeger*: ‘sick, ill’, ill-disposed] **with thought** [(L) *cogitatio, mens*: *wp* *vir, de viro*: de Vere, the writer’s false name.]. ~

~ **Made Musa with musing, un-durable, ill-disposed with de Vere.** ~

And Once More:

VALENTINE *The Two Gentlemen of Verona* 1.1 29-69

29 *Some More, where a counterfeit is obtained with off-Spring,*
 30 *Re-Vere-nt looks with Tudor assize, One attainting moment's merriment*
 31 *With twenty, insomniuous, Vere-y, still [and son-less] nights.*
 32 *If by chance won, perhaps a Baron gain,*
 33 *If lost, why then a burdensome birth advantaged.*
 34 *How E.Ver? but a More marketed with Muse,*
 35 *Or Alius, a Muse by Moria vanquished.*

PROTEUS

36 *So, by your Time, you call me More.*

VALENTINE

37 *So, by your Time, I fear you'll Sey.*

PROTEUS

38 *'Tis a More you cavil at; I am not a More.*

VALENTINE

39 *A More is your Family Head, for he governs you;*
 40 *And he that is So yokéd beside a More*
 41 *Methinks should not be recorded Say Mores.*

PROTEUS

42 *Sessile authorities Say, as in the succeeding scion,*
 43 *The Ever-gnawing Worm dwells; So de-Ver-ing a'More*
 44 *Inhabits in the unadulterated Natures of the Crown.*

VALENTINE

45 *And writers Say, the More firstborn scion*
 46 *Is de-Vere'd by the Worm ere it blooms,*
 47 *Too, The Same by a'More, the young and proffered Nature*
 48 *Is converted to More, blighting in the scion,*
 49 *Losing his Ver-Dur Too, in the Prince,*
 50 *And All To-do[r] properties of future expectation.*
 51 *But for what purpose do I con-Sume Time to advise Tu,*
 52 *That 'R' avowed to Mor-ish de-Sire?*
 53 *Sometime More, a'Do. My father at the rode*
 54 *Anticipates my accession, t'heir to See me Moor'd.*

PROTEUS

55 *And t'heir will I Tu' dor, Valentine.*

VALENTINE

56 *Succeeding Proteus, no; now let us Sum-our leave.*
 57 *To my land let me heir from thee by an account*
 58 *Of your succession in a'Mor, and what Maters alias*
 59 *Tu-Sea th'heir in absence of thy Verity,*
 60 *And I, the Same-More, will see thee with mine.*

PROTEUS

61 *Tudor blessings fall out to thee in my land.*

VALENTINE

62 *The Same-More to Tu at Do-More: and more Tu-d'or.*

PROTEUS

- 63 *He after good name hunts, I after a'More.*
 64 *He deserts his family to name them More;*
 65 *I leave my Same self, my familiars, and Totu[r]s for a'More.*
 66 *Tud'Or hast transformed me,*
 67 *Made me sever my subjects, lose my occasion,*
 68 *To settle Vere with Mere resolution, settle Tudor with Nothing;*
 69 *Made Musa with musing un-durable, ill-disposed with de Vere.*

► Proteus will find his other half in Julia as a marriage of a Ver *alter ego* with a Summer/July *ego*, and Valentine will marry his Summer *ego* to Sylvia's 'Wood'. Without too much analysis, I suspect this 'Wood' represents Woodstock as a source of royal bloodline. Hence, Sylvia's surname—let's say Woodstock / Plantagenet—is the name that Valentine "hunts".

The Titles of Shakespeare's Works

The titles of Shakespeare's Comedies evoke the writer's true name, and are made of the same **Vere**, **Oyster**: (L) *valvae*: 'two-door'— **Tudor**, or **Marble** (L) *marmor*: 'Sea-Mor'— **St. Maur** elements of which the entire Canon is built. Some of the Tragedies also employ this device.

Comedies

The Tempest: (L) *tempestas*: 'a Sea-Son'

The Two Gentlemen of Verona: 'The Tu Gentlemen of Vere-una'.

The Merry Wives of Windsor: 'The Mere Wives of Heirs-Or'; Merry: Mere: (E) sea-mor.

Measure For Measure: 'Sea-mour For Sea-mour' *anagram*.

The Comedy of Errors: 'Comedy of Heir-Ors'.

Much Ado About Nothing: 'Much Tu-do About No Reys' (L. *nulla res*), Ado: *wp* (L) *addo*: *II.a* 'To add to by way of increase'.

Love's Labour's Lost: 'A Mor's Sea-mur's Lost'; 'A-Mour's La-Boars Lost'; labour, (L) *molior*: 'to labor, n., 'a great exertion, endeavor', *wp* (E) mole: Sea-wall.

A Midsummer's Night's Dream: 'Amid Seymour's Nights Dream'.

The Merchant of Venice: 'The Psalm-mere of Venus', The Summer of Venus.

As You Like It: 'The Same As You A'Mor It'.

The Taming of the Shrew: ? The Domo of the Mors Woman (L. *domare*: 'to tame' + shrew: L. *mulier importunas*, *mulier mors* (Ovid).

All's Well That Ends Well: 'All's Or that ends Or', *wp* 'Tout D'ors That Concludes With Or', (Fr) *or*: 'well'.

Twelfth Night: 'The Feast of Moria (The Night of 1 & 2), or 'what you will'; will: (L) *moris*.

A Winter's Tale: (Fr) *hyver*: 'winter'; (E) tale, *wp* tail: 'limitation of inheritance'; An E.Ver's Dis-inheritance.

Histories: The names of the History plays are not 'in play' because they are named for English kings. Another characteristic governs the Histories: they are populated by figures who are blood antecedents of the writer by both the Tudor and Seymour lines. A complete review of the Canon will undoubtedly show the close relations of the de Vere / Earls of Oxford are marginally represented, while the Tudor-Seymour lines are richly named.

Tragedies:

Coriolanus: *historical*

Titus Andronicus: (?)

Romeo and Juliet: 'Mor-EO and Iuliet.

Timon of Athens: may refer to Time, hence Cecil.

Julius Caesar: *historical*, Seas R.

MacBeth: 'Son of Beth', Son of Elizabeth.

Hamlet: (Danish *amlethus*: 'Fool'), 'Mora', 'The Fool'.

King Lear: ‘Instruction for the King’.

Othello: ‘Or-thell-or’, from (It) o: ‘or’ + (L) tellus: ‘the earth, world, globe’, hence (L) orbis: Tu-dor; alt. (E) tell: ‘to say, count’ + (It) o: ‘or’ = Two-d’Or, Tu-d’Or, *The More of Venus*.

Anthony and Cleopatra: historical.

Cymbeline: historical.

Signature Wordplay

Puns with *Capitonyms*.

antonomasia: ‘The substitution of a common noun for a proper name.’ Called ‘the surnamer’ by Puttenham, 1589. (*OED*)

capitonym: ‘A word that changes its meaning when it is capitalized.’ In ‘Shakespeare’ the adjective more would become the name More if the writer did not mask that significance in grammatical ambiguity.

One of the most common features of ‘Shakespeare’ is a complex variety of wordplay designed to name the writer. In a thousand curious passages—in almost every word (he tells us)—his names are the material from which his work is built (see *Sonnet 76*, p.25, also *Prefaces to the Folios*, John Milton, p.91). ‘The Moor’, ‘The Merchant’ (Psalm-Mer, Sommer), or simply an ambiguous use of the comparative ‘more’, all act as epithets naming our writer. This is a form of metonymy, performing with a single word the work done elsewhere by periphrasis or kennings, and timesis. He tells us he is tongue-tied by Authority, and his name will be buried with his body, yet still he makes a valiant effort to construct his art of the very same materials with which he would construct his signature. Hence, Shakespeare’s true name is buried within his *Corpus*. Let me rephrase the all-important center of the Sonnet series:

OXFORD

Sonnet 76 5-8

Why write ‘I’: **Still, All, One, Ever, The Same,**
 6 And keep invention in a noted weed,
 That every word doth al-most tell my name, almost, (L) fere: ‘more or less’, wp (E) fair, (Fr) faire
 8 Showing their birth, and where they did proceed?

The plural births and proceedings (here underlined in line 8) are essential. We have one man with two names: de Vere and Seymour, that is, “E.Ver the Same”. With a little wit and perseverance, the student will find this golden treasure buried in “words, words, words” — Shakespeare’s (L) *thesaurus auream*.

The Makers Mark — *Morio*

mark: 9a ‘An omen, indicator, or characteristic’, hence (L) *prodigium*: ‘a prophetic sign’, ‘omen, portent’, *transf.* ‘a monster, prodigy’, (L) *morio*: ‘a monster, deformed person’.

II. ‘To record, indicate, inscribe..with a mark, sign, or a written note, etc. (*OED*)

19a ‘To record, indicate, or represent by a mark..or marker; to record, note, or represent in writing.’

This signature wordplay is similar to the maker’s mark stamped upon masonry or metal ware. Though such marks pervade the entire canon, they are often the final touch in a set-piece, and appear subtly as a cleverly organized mass of timetic, or surname, syllables.

Even the word mark is significant and points to the ‘More’ / *morio* character or characters who mask for the writer. When characters say “mark me”, they mask for Tudor-Seymour. If another says “mark him”, the ‘him’ is Tudor-Seymour. Likewise another may aspire to the mark though he doesn’t properly own it, it is only a condition:

Ex.1 PROSPERO *The Tempest* 1.2 67

My brother and thy uncle, called Antonio—
 I pray thee **mark me**—that a brother should
 Be so perfidious!

mark, (L) *marcare*, *marc*— C-Mar

Ex. 2 PROSPERO *The Tempest* 1.2 88

I pray thee **mark me**.

I thus neglecting worldly ends, ...

Ex. 3 PROSPERO *The Tempest* 1.2 117
Mark his condition, and th' event; then tell me
 If this might be a brother.

Ex. 4 GONZALO *The Tempest* 1.1 28-30
 I have great comfort from this fellow: methinks
 he hath no drowning mark upon him; his complexion **drowning**, (L) *summergere*
 is perfect gallows. **gallows**: grim or black?; *alt. (It) giallo*: 'yellow, gold'.

► We suspect GONZALO takes comfort from the BOATSWAIN because he has not the “drowning mark” = (L) *summergo* + *morio*, the Sum-more / St. Maur mark upon him. This is probably a statement of Cecil's fear that an acknowledged Tudor-Seymour in the royal family will mean his ruin.

Back to the Source — Teachers in ‘Shakespeare’

In addition to bits of **counsel** casually sprinkled about the Canon (*see p.26*), the writer created ‘teachers’ who show the way towards understanding. Schoolmaster DOCTOR PINCH in *The Comedy of Errors*, is likely the first learned individual to note a kind of ‘madness’ within our divided writer, who is represented in *Errors* by four parts: the twinned ANTIPHOLUS (‘before Pholus’; ‘before [H]Ors-Man’) characters: one of Ephesus, the other of Syracuse, and the twinned DROMIOS, their servants. And DOCTOR PINCH should be the first to know, as his name translated to Latin reveals—DOCTOR MORSUS, or SUSMOR if you prefer. That is, PINCH is yet another fraction of the writer.

At every turn we'll find the More inhabited by the Less, ‘The Moor’ possessed by ‘The Boar’ / Ox. When asked to restore a very confused ANT. OF EPHEBUS to “his true sense”, PINCH says:

DOCTOR PINCH *The Comedy of Errors* IV.4 55-7
 I charge thee, Satan, housed within this man, **Satan**, *i.e. de-Vil (de Vere)* **man**, (L) *vir (Vere)*
 56 To yield possession to my holy prayers,
 And to thy state of darkness hie thee straight. **darkness**, (L) *obscuritas*: ‘indistinctness, uncertainty’

► The “state of darkness” (57) is due to the uncertainty of his Moor-ishness / More-ishness.

When his servant DROMIO OF EPHEBUS shows similar ‘madness’, PINCH prescribes the same:

DOCTOR PINCH *The Comedy of Errors* IV.4 93-5
 Mistress, both man and master is possessed; **pale**, (L) *decolor*: ‘discolored’
 94 I know it by their pale and deadly looks. **deadly**, *wp dudley*; (L) *mortifer*, *wp (Welsh) Tydur-Mor*.
 They must be bound and laid in **some dark room**... **room**: *n.1 6b* ‘A holding of moorland’
 108 **More company! The fiend is strong within him.** **fiend**, 1 ‘An enemy’, 3 ‘An evil spirit, a devil’

The “pale and deadly looks” denote their discolored condition, with a fading of ‘colors’ used as tinctures in coats of arms’ (*OED color n.1, 2*). Adding ‘deadly’ yields a near perfect transitive pun on Tydur-More. Our Tydur-More writer is “possessed” by de Vere—the deVil—and ‘the de Vere Devil’ is possessed by Dudley and Cecil. Both man (L. *Vir*) and master (L. *dominus*) must be mastered (L. *domare*: ‘vanquished’) within Some Moor. *The Comedy of Errors* is a very early statement on the Master / Servant, or *Ego* / *Alter Ego*, conflict that arises from split identity.

Beyond DOCTOR PINCH, Shakespeare teachers begin to instruct in earnest. They give details about the construction, and proper deconstruction, of the writer's words. HOLOFERNES, a pedant whose use of language has been ridiculed as pompous, may be styled on the methods of the Oxford's early tutor, Sir Thomas Smith, and a self-deprecating mask for Oxford himself. The writer reveals his process with cautious humor; and our purpose is simply to emphasize what he has given us. See if you can find some hint of the writer's identity and the disease that has fallen on him:

HOLOFERNES *Love's Labour's Lost IV.2 3-7*

The **deer** was, as you know, *sanguis*, in **deer**, *timesis* (OE) *deor*, second syl. of Ty-d'or.
 4 **blood; ripe** as the **pomewater**, who now hangeth like a **ripe**, (*Fr*) *mûr* **hang**, *wp* (*Fr*) *suspendre*
jewel in the **ear** of *caelo*, the **sky**, the welkin, the **heaven**; **jewel**, (*L*) *gemma*: 'bud, offshoot', 'pearl'
 6 and anon falleth like a crab on the **face** of *terra*, the soil, **crab**, (*L*) *cancer* **terra**, (*L*) *earth*
 the land, the earth. **soil**, (*L*) *solum* **land**, (*It*) *landa*: 'moor' **earth**, (*L*) *terra, solum, orbis*

► The Pomewater, a pleasing, yet *sour* (*Fr. fig. morose*) and bitter (*Fr. amer*) apple that would rot (*wp Fr. tourner*) quickly in *winter* (*Fr. hyver*; E.Ver). This appears to allude to an object that precisely describes the writer by transitive wordplay. (Pomewater, *Malus carbonaria*, *Theatrum Botanicum*, John Parkinson, 1640; from theoldfoodie.com)

HOLOFERNES demonstrates Oxford's method, especially his varied use of reinforcement to instruct the reader. We must wander in the fields of translation: *caelo* = the sky = the welkin = the heaven (*all I.5*). We are to understand the pedantic nature of Shakespeare's entire text—with **explication**, (*L*) *in via*: 'his way, means, or method'—by insinuation, definition, description, interpretation, explanation'; or with **replication**, *i.e.* restatement; or (*L*) *facere*: 'categorize, represent', or (*L*) *ostentare*—not to show off, but 'to display':

16 "to show, as it **were**, his inclination—after his undressed, **were**, *wp* (E) *were*: 'man', (*L*) *vir* [Vere]
 unpolished, uneducated, unpruned, untrained, or rather, unlettered,
 18 or rather-est, **unconfirmed** fashion ..." (See *Love's Labour's Lost IV.2 13-18*)

Holofernes is something of a **fool**, but then, so is the **More**. HOLOFERNES, again, masking for the writer, has 'lost his head' (see *Book of Judith, Septuagint*). Elizabeth R has hacked it off, and he's left to try and explain the mess in alien terms. Here, as elsewhere, 'Shakespeare' doesn't 'hold-back'; he tells us all (and tells nothing, if you be DULL):

HOLOFERNES *Love's Labour's Lost IV.2 49-51*

Sir Nathaniel, will you hear an extemporal
 50 epitaph on the **death** of the **deer**? And, to **humor** the **deer**, *wp* (ME) *deor, dor*; sec. syl. Tu-d'or
 ignorant, call I the **deer** the Princess killed, a **pricket**. **pricket**: 2a 'A male deer..second year'

The golden **deer**—**de'Or**, deer d'Or—killed by the Princess is in his second year. The deer-toddler is our writer! his mother has 'killed' him that he might be resurrected a 'de Vere'. HOLOFERNES intimates, in his "extemporal epitaph" (*LLL IV.2 56-61*), that he and 'Shakespeare' use the letters of roman numerals to suggest quantities within wordplay: 'sore + L' "makes fifty sores", or 50 deer. We suggest this wordplay reiterates the multiplying adversaries of FALSTAFF near Rochester in the first part of *Henry IV II.4 112-271*; in both examples the result is about 50 deer or 'men' in **buckram**. The manner of Shakespeare's speech is a "very fantastical banquet" (*MAAN II.2 19*).

The curate NATHANIEL is a friend to HOLOFERNES and confirms the latter's method of explication. His name tells us to respect his words; he is named for Nathanael in the Bible of whom Jesus said:

"Behold an Israelite indeed, in whom is no guile." (*John 1:47*)

We suggest 'Shakespeare' has named NATHANIEL according to his truthfulness. So, despite the appearance of being a little superfluous, perhaps HOLOFERNES is 'just right' as a tutor / tudor.

SIR HUGH EVANS also tells of elements of Shakespeare's method. His 'Welsh' accent makes for funny bits in the theater, and these are highlighted by MISTRESS QUICKLY's sudden (Sutton > Dudley) mis-hearings (mis-heirings); but there's more to it:

EVANS *The Merry Wives of Windsor IV.1 39-43*

39 *Nominativo, hig, hag, hog, Pray you mark:*

~ **Nominativo** [etym., grammar ‘bearing a person’s name’], **hig** [mispron.[unciation] (L) *hic*: ‘this’ nominative case — wp *hig*: ‘Grass cut or mown’, wp (Fr) *grâce*: ‘mercy’, cy-mer, Seymour—referring to writer’s father who has been ‘mown’/ beheaded.], **hag** [mispron. (L) *haec*, hag: (Fr) *vieille sorcière*: ‘witch’, refers to writer’s mother as daughter of a supposed witch.], **hog** [mispron. (L) *hoc*, hog: (L) *hoggus*: ‘hog, castrated boar’, refers to the writer by the emblem of the Earls of Oxford—a blue boar; (Anglo-Norman) *hogastre*: ‘A boar in its second or third year’].
Pray [(L) *orare*: wp Tudor] **you** [pray you: (E) *prithae*: ‘I beg of you’] **mark** [post classical (L) *marcare*: ‘to mark, stamp, a commodity’]: ~

~ **Name them: Mer-Sea + Witch = Boar — Tudor, C-Mar, I beg you:** ~

➤ The Latin nominative case ‘names’ the father, mother, and their child: a cut C-Mar (*small Latin*), a Witch and a castrated boar. The ultimate dysfunctional family? a Lord Admiral for a father, a Queen for a mother, and a ‘Shakespeare’ son. Not too shabby.

40 *genitivo, hujus. Well, what is your accusative case?*

~ **genitivo** [(L) *genitivus*: ‘belonging to birth or generation’; grammar (E) genitive case: ‘In inflected languages, a case..used..to indicate the person or thing denoted..is related to another as source or possessor’], **hujus** [wp Ju-(d’)uhs]. **Well** [wp (L) *vel*: ‘or’, we suspect the writer ignores the period and joins or with Ju-(d’)us to produce Ju-d’ors, Chu-d’or], **what is your** [wp th’our] **accusative case** [(L) *accusativus*: grammar ‘In inflected languages, a case of nouns and pronouns, and words in grammatical agreement with them..which..express the direct object of a transitive verb’]? ~

~ **By birth, Tu-d’or; what is your direct object?** ~

WILLIAM

41 *Accusativo, hinc.*

~ **Accusativo** [see 1.40], **hinc** [(L) *hinc*: adv ‘from here, hence’, ‘from this side’; ‘henceforth’]. ~

~ **The direct object — henceforth.** ~

EVANS

42 *I pray you have your remembrance, child:*

~ **I pray you** [(L) *oro te, te oro*: Tu-d’or] **have your** [wp y’our, ye-our, ‘the Or’] **remembrance** [wp (L) *memoria*: (Fr) *même*: ‘the same’ + *timesis* *Moria*, naming Sey-mour], **child** [(L) *filius*]: ~

~ **Tu-d’or, have your Sey-mor child:** ~

43 *Accusativo, hung, hang, hog.*

~ **Accusativo** [see 1.40], **hung** [past participle *hang*], **hang** [(L) *suspendere, haerere*: ‘to come to a standstill’, hence sessile—Cecil, with additional wp (E) *heir-heir*], **hog** [(L) *sus, porcus; verres*: ‘boar’]. ~

~ **Once sessile, ever Cecil’s Vere.** ~

Once More:

EVANS *The Merry Wives of Windsor IV.1 39-43*

39 *Name them: Mer-Sea + Witch = Boar — Tudor, C-Mar, I beg you:*

40 *By birth, Tu-d’or; what is your direct object?*

WILLIAM

41 *The direct object — henceforth.*

EVANS

42 *Tu-d’or, have your Sey-mor, child:*

43 *Once sessile, ever Cecil’s Vere.*

Antithesis

“While I confess thy writings to be such,
 As neither **Man**, nor **Muse**, can praise too much, Man, (L) vir = Vere
 ’Tis true, and all men’s suffrage.” Muse, wp (L) Mus, Muris = Moor
 (To the Memory of my beloved, the AUTHOR..., Ben Jonson, *First Folio*)

The Dedications to the First Folio not only praise ‘Shakespeare’, but demonstrate his Method. By antithesis, Ben Jonson reveals the two identities of the writer: Man, (L) Vir, and Muse, (L) Musa. Muse, (L) Musa, with a root in (L) mus is the basis of wordplay on (L) mus, muris: ‘a mouse, rat, weasel’, (L) mustela: ‘weasel’, (L) musca: ‘a fly’, (L) musica: ‘music’, (L) musso: ‘to murmur, mutter’, (L) mussito: ‘to be silent’ (*King Lear* I.1 61), etc.

A prominent device of *Euphues* (perhaps by Oxford under the allonym ‘John Lyly’) is rhetorical antithesis. It emerges in mature ‘Shakespeare’ as a dialectical examination of a double self. The writer’s personal struggle is the same as that of his protagonists against antagonists, and is figured as Thesis and Antithesis, Propositions and Counter-propositions. Antagonists embody elements antithetical to those of Protagonists. An antagonists mysterious motives and reasoning (in the hands of the writer) may appear more interesting than that of protagonists, hence, they at times appear heroic.

We’ve noted earlier, ‘Shakespeare’ develops stories that parallel Biblical accounts of Cain and Abel, and of Jacob and Esau. There is one more fundamental antithesis on which all the works are built. Protagonists are figured rhetorically as having attributes of the Classical god Apollo; antagonists have attributes of Mercury. The writer’s true identity, Tudor-Seymour / Apollo, is the Sun and the fountainhead of Music and the Literary Arts. His *alter*-identity, ‘de Vere’, is figured as Mercury in opposition to Apollo, and by way of powers derived from Apollo, becomes the well-spring of language and writing. True to Oxford’s life, ‘Mercury’ obtains by thievery and cunning. As Mercury, ‘de Vere’ is *Mercurius-Artaios*, and his false identity has become an object of worship to the usurping Ministers who govern much English political policy. At times, the Ministers become unified with the writer’s Mercurial alter-ego.

Antithesis is, once more, meant to catch the conscience of the Queen. We suspect the device is so prominent because ‘Shakespeare’ wants to emphasize that she has not only acquiesced to the loss of her son’s good name, but also forced upon him a position that is contrary to his interests and hers in every way. In the untruth of his ‘Vere’ name is an identity that is un-True to the Queen, and cedes her power to rapacious Privy Councilors.

Antithesis often appears in lengthy banter, as that between IAGO and DESDEMONA in *Othello* II.1 109-166. In this example, the theme ranges within the limits of Fair and Foul, Foolish and Wise; and each of these represent metonyms for a divided identity. Similar examinations will be found at *Twelfth Night* I.5 30-132 (OLIVIA and FESTE), *All’s Well That Ends Well* I.1 112-213 (HELENA and PAROLLES), *As You Like It* (ROSALINE and TOUCHSTONE), etc.

Time and again, the reader will find Oxford does not blame Dudley or Cecil for his own failings, particularly his failure to Act. They may have served as agencies in his divided nature, but finally, the writer accepts blame for allowing them to do so. If he has failed in his duty—if he has lost the name of Action, if the Less has defeated the More—the culprit is his own hesitation or indecision. Much work needs to be done on the role these words play in each work. Use the *Open Source Shakespeare Concordance* to explore the context of each.

- “Pythagoras the Samian says that the primal elements of all things are in pairs, as finite and infinite, good and bad, life and death, day and night.” (Varro; *On the Latin Language*, Bk.5, p.11)

Good and Bad

The ‘Good’ in our writer is represented as the (*Latin*) *merces*, *merx*: ‘goods, commodities’, played almost anagrammatically as Sce-Mor. The ‘Bad’, we think, plays poorly as (E) male, (L) *mas*, *maris*, punning on (L) *male*: ‘ill, badly’ < (L) *malus*: ‘bad’, hence (L) *Vir* (Vere), *virilis*. The bottom line: St Maur = Good, Vere = Bad.

Ego and Alter Ego

‘Shakespeare’ acknowledges his complex identity. It is the source of both amusement and anguish—Comedy and Tragedy—and undiscovered History. Let’s be clear once more. ‘Shakespeare’ is merely a pen name. The true writer believed he was the natural son of England’s great Queen Elizabeth by Sir Thomas Seymour, Lord Admiral of the Navy; as a child of Seymour he was also King Edward VI’s only nephew. The possibility he is mistaken about this is virtually nil. He was adopted in infancy, at least nominally, into the family of John de Vere and into the Earldom of Oxford. In this ‘creation’ of an Oxford heir lies a loss of true status for ‘Shakespeare’ (O/S). It is primarily the uneasy ‘brotherhood’ of *ego* and *alter ego*—Tudor-Seymour and de Vere—that forms the basis for each conflict in the Shakespeare Canon. The number of issues developing between the two identities runs the gamut. Competition with the Crown becomes inevitable when de Vere does the bidding of a ‘ministerial Regency’ under Dudley and Cecil. The Tudor order must attempt to fend off uncertain revolution, with rightful succession pitted against ambitious election, trust against envy, honesty against misinterpretation and misinformation, loyalty against treachery — hence, there’s state policy and a lot of money at stake.

The *ego* and *alter ego* is an ancient idea traceable to the Greek classical age. Aristotle, in his *Nicomachean Ethics* (Book 9), described ‘another self’ as a friend for whom you wish good things, almost as you’d wish them for yourself—friends whose thoughts are akin to your own. But our writer finds within himself a hostile *alter ego*. The true self of **More** is fundamentally a benign feudal humanist. His Lesser ‘other self’ is a deceitful tyrant looking only for the Opportunity to overthrow a harmonious peace and to feed the special interests of his Dudley and Cecil clients. **Less** is the lesser stooge—a Leicester stooge—under controlling ministers of the Elizabeth’s Privy Council.

Protagonist and Antagonist

(OED) **protagonist** 1 The chief character in a dramatic work. Hence, in extended use: the leading character, or one of the main characters, in any narrative work, as a poem, novel, film, etc.

2a The main figure, or prominent figure, in any situation; a prominent supporter or champion of a cause.

(OED) **antagonist** 5b The main character opposing the protagonist in a drama or other narrative.

A characteristic of all ‘Shakespeare’ is the appearance of a protagonist and antagonist who represent the same individual, *ego* and *alter ego*. As covered elsewhere in this essay, both characters describe facets of the writer; within this scheme we find one character being fundamentally opposed to the other. The mystery of Iago’s “motive-less malignancy” toward Othello (his superior) lies in the dramatic struggle between the ‘True’ Moor, and the Moor-killer *Santiago Matamoros*. The “Very” Iago (1.1 6)—the “Vere-y” *alter ego* of the Moor... the “honest” and “true” Iago—turns out to be utterly false. The name Vere is repudiated if we are attuned to ‘Shakespeare’:

IAGO
378

Othello 1.3 378-82

I hate the Moor:

And it is thought abroad, that twixt my sheets

sheet, (L) *scheda*: ‘a leaf of paper’

380

He has done my office: I know not if’t be true;

office, (L) *tabularium*: ‘record-office’

But I, for mere suspicion in the kind

mere, (E) *obsolete* ‘The sea’ (L) *sus*: ‘swine’

382

Will do as if for surety.

surety, (L) *vas*: 2a ‘One who ensures the performance on another’s part.’

➤ This sweet jest recurs in ‘Shakespeare’. With the Moor and Iago representing *protagonist* and *antagonist* within the writer, they are each guilty of doing each other’s wives. The jest goes further: that the MOOR (More) writes behind the guise of IAGO (de Vere), who writes under the guise of others. “Office” as (L) *tabularium* (‘place of business’) and (L) *partes* (‘duty, function’) give reinforcement to the ideas of literary and sexual adultery.

Likewise, the relentless struggle for supremacy between CORIOLANUS and AUFIDIUS—almost alike as two peas in a pod—yet with opposing loyalties—is the writer’s struggle: de Vere against Tudor. We would not guess at their brotherly relationship if CORIOLANUS didn’t tell us openly: “[Aufidius] is a Lion that I am proud to hunt.” Lion is a metonym ‘inviolate’ that’s used to denote Tudor. Do CORIOLANUS and AUFIDIUS belong to the same pride? In a way, yes; the Citizens of Rome complain of “The leanness that

afflicts us” (*Coriolanus* 1.1 18), referring to their impoverished state and to Coriolanus’ (*L*) *exilis*: ‘slender, thin’ condition. “He’s the very dog to the commonalty” (1.1 26). The use of dog probably refers to wordplay on (*L*) *canus*: ‘grey-haired’, but as here modified with very, tells us he is the Vere ‘breed’ of Grey-heired (*L*) *canis*: ‘dog’.

CORIANUS has something in common with IAGO in *Othello*. When first arriving on the scene he offends the mob; a citizen says wryly (and significantly): “We have ever your good word” (1.1 164); CORIANUS replies: “He that will give good words to thee will flatter / Beneath abhorring” (1.1 165). We can distinguish the *ego* / protagonist from his *alter ego* / antagonist by certain adjectives, usually derived from fragments of surnames (by *timesis*): Vere, Tudor, or Seymour, or by some quality that is associated with a character’s noble title: Ox/Boar, Lion, or Wolf, respectively. “Beneath abhorring” (above) refers to the Boar that is an emblem of the de Vere Earls of Oxford. **We are always on the lookout for rhetorical tricks which discover some emblem pinpointing the historical identity of a ‘fictional’ character.**

More and Less

As Hamlet takes his dying breath he entreats Horatio to inform the survivors:

... [Fortinbras] has my dying voice. **Fortinbras**, reference to the Stanleys, Lords Strange (?)

So tell him, with th’ occurents, more and less,

Which have solicited—the rest is Silence.

► This may be an endorsement of William Stanley, 6th Earl of Derby married to Oxford’s daughter Elizabeth Vere. The Lords Strange apparently pronounced their name Strahng with a hard g.

More and Less name the *ego* and *alter ego*, protagonist and antagonist. This idea is raised in Plato’s *Phaedo* (15 : 71) and Aristotle’s *Rhetoric* (Ch. 7), and is a statement of what is a set and what a subset. Aristotle says the Less are those elements that exist wholly within a larger set he calls More; the More contains desirable elements in addition. In the present example, More (*ego*) is everything of the Less (*alter ego*) and More as well. Oxford is prepared to play on this classical idea; he is in fact ‘The Maur’ by birth but, as you know, diminished in infancy.

The clear contrast of More and Less as metonyms for the writer’s split identity appears rarely in ‘Shakespeare’, but individually, the More or Less are abundant, and More is represented by thousands of examples. Here are “**th’ occurents, more and less**” as they may be found in Hamlet:

Ex.1 HAMLET

A little more kin, and less than kind. (1.2 65)

► *i.e.* ~ *More kin of More, less kind of Leice.* ~

► The Earldom of Leicester was created in 1564, with many of its estates having been appropriated from the Earldom of Oxford upon the murder of John de Vere (by R. Dudley); Dudley died without heir in 1588.

Ex.2 CLAUDIUS

And with no less nobility of love ... (1.2 110)

love: (*L*) *amor*: *wp* a’More

Ex.3 GERTRUDE

More matter with less art. (11.2 95)

matter, (*L*) *res*, *wp* (E) *mater*: ‘mother’

► The writer’s true substance is Maur-ish matter, not ‘Leice’ artifice. Shakespeare, through the mask of Gertrude/Elizabeth R, is laying blame for the conflict at the feet of Polonius/Wm. Cecil, and Claudius/Leicester.

Ex.4 FIRST PLAYER

On Mars’ armour, forged for proof eterne

Mars: *metonym* Thomas Seymour—“god of war”

With less remorse than Pyrrhus’ bleeding sword

Now falls on Priam. (11.2 430-2)

Ex.5 HAMLET

The less they deserve, the more merit is in your bounty. (11.2 471)

Ex.6 CLAUDIUS
 A very ribband in the cap of youth— very: denotes belonging to Vere/Oxford
 Yet needful too; for youth no less becomes needful too: 'lacking Tu'
 The light and careless livery that it wears ... (IV.7 75-7) wears: wp Veres; Latin V pron. as W.

Ex.7 HAMLET
 Without debatement further, more or less
 He should the bearers put to sudden death
 No shriving time allow'd. (V.2 45-7) shrive, v.etym. 'to allot, assign'; 'impose a penance'

Ex.8 HAMLET
 So tell him, with th' occurrents more and less ... (V.2 340)

The most useful tool for confirming this rhetorical device is the *Open Source Shakespeare Concordance*. Nowhere are the relationships between words more easily discovered than on that website published by Eric Johnson and George Mason University. I discovered the 'Open Source' only recently (2015); knowing of it earlier would have made the development of the Ox-Seymour-an hypothesis much easier.

All and Most

almost, (L) *fere*; **all**, (Fr) *tout*; **most**, (L) *summum*

All: Each and every example included; the entirety of a quantity; i.e. St.Maur.

Most: A greater part of the whole, less some unspecified quantity; i.e. Oxford.

Much and More

Much: an uncountable but generous quantity; i.e. Oxford.

More: a countable and comparative quantity; i.e. St.Maur.

Master and Mistress

As found in the Sonnets, the twin identities of Tudor / Seymour — *Dur* and *Mollis* — appear repeatedly as the masculine and feminine, stone and water, within himself.

Sun and Moon

Astraea: 'goddess of Justice..left the earth in the Iron Age, and was placed among the stars [as] *Virgo*'

Diana: 'identified with (Gr) *Artemis*..sister of *Apollo*; the virgin goddess of the Moon and hunting'

Moon was a general metonym for Queen Elizabeth I, and performs as a touchstone by which the reader discovers references to the Queen. In the writer's scheme, and in State symbolism, Elizabeth was represented as Diana, the chaste goddess of the Moon, or as Astraea: 'the Star Maiden'. The Sun / Son is an *Apollo-like* figure who's light outshines even bright '*Diana*':

ROMEO *Romeo and Juliet* 11.2 2-6

2 But soft, what light through yonder window breaks?

It is the East, and *Juliet* is the Sun,

4 Arise fair Sun and kill the envious Moon,

Who is already sick and pale with grief,

6 That thou her Maid art far more fair than she:

JULIET represents St. Maur, the (L) *mollis ayre*: 'soft heir', clearly because she ranks behind the agnate, or male heir; though she is sole heir, her position is legally less heritable. Her surname Capulet, plays on (Italian) *capello*: 'hair'/heir; "Juliet is the Son", and as noted elsewhere in this essay, she weds ROMEO in an effort to unite in one flesh the writer's two identities. The differences in family allegiances—Tudor-Seymour and de Vere, Capulet and Montague, and in a sense, Protestant and Catholic—lead to annihilation of one or both.

The Moon is a metonym for England's Queen because of the powerful influence of the Moon upon Sea-More — Sea + (*Welsh*) *môr*: 'sea', and in this instance, the Son. This theme figures most prominently in *A Midsummer Nights Dream*, but is important to the *The Taming of the Shrew*, *Sonnets*, *The Tempest*, *Henry V*, *King Lear*, *Troilus and Cressida*, and *Timon*. (See: *Elizabeth I as a second Virgin Mary*, Peter McClure and Robin Headlam Wells, *Renaissance Studies* Vol.4, No.1; 1990.)

Night and Day**Leicester-Burghley and Ox-Sea (O/S)**

'Shakespeare' rails against hateful **Night** with ferocity. As may be expected from other examples of vehement condemnation, he is himself at least partly the object of attack. There is a facet of the writer's identity—Edward de Vere—that serves the purposes of a de facto Regency comprising Grey-Dudley descendants of the Mary Tudor-Brandon (Suffolk) line of the royal family. The William Cecil family, in the beginning only servants to Dudley overlords, rose quickly to a position of near parity with them, and clearly left the queen unable to reconcile their divergent interests. If Dudley was dearer, more valiant, and more reckless, Cecil was clever and patient — hence the so-called War and Peace Parties contending for dominance during Elizabeth's reign (Chamberlin, Frederick; *Elizabeth and Leicester*, 1939). The pull from these powerful factions, often opposing each other, left Elizabeth the reputation for "answers answerless".

The most important facet of our writer's identity, and one he repeats in each play, is that he must be acknowledged as the queen's natural son if he is to be true to his mother, true to himself, and true to the people of England. As such, he characterizes his true self as *Apollo / Sun*, allied with *Dies / Day* and *Aether / Light*, as a contrast to the qualities of a false self in *Erebus-Nyx / Darkness-Night* of Classical Myth. The reader will find this dichotomy an extension of the previously mentioned 'More and Less', 'ego and alter ego' of the writer (O/S):

The Rape of Lucrece 771-77:

771 "O hateful, vaporous, and foggy night,

~ "O hateful [*transient wp (L) invisus: in: 'without, not' + visus: 'seeing, sight'*], vaporous [(L) *nebulosus: 'cloudy'*, wp by the agency of Dudley (see 1.777); (L) *erroris: 'in error, mistaken'*], and foggy [(L) *caliginosus: 'misty'; 'darkness', transf. 'mental darkness, dullness'*] **night** [(L) *nox: transf. 'sleep', 'the darkness of a storm', 'blindness'; alt. (L) tenebrae: 'darkness', 'the darkness of death'*]

~ *O un-seeing, cludly, obscuring darkness, ~*

772 Since thou art guilty of my cureless crime,

~ **Since thou** [*wp (L) tu*] **art** [*anagram, wp tar, hence 'tu-tar'*] **guilty** [*wp (L) sons*] **of my cureless** [*wp (L) sanare: 'cure' + less, wp Leices(ter)*] **crime** [(L) *maleficium: 'wrongdoing'; wp (E) male-fiction, man-forming?]*, ~

~ *Since Tudor son of my incurable male-fiction, ~*

773 Muster thy mists to meet the Eastern light,

~ **Muster** [(L) *monstrare: 'To show, display, demonstrate'*] **thy mists** [(L) *nebula: 'fog, cloud'; wp (L) nebulo: 'a good-for-nothing fellow'*] **to meet** [(L) *se opponere: 'to oppose', 'to confront'; alt. (L) convolare: 'to meet (in haste)'*] **the Eastern** [(L) *orientis*] **light** [(L) *lumen, lux; the Eastern light is the morning Sun.*], ~

~ *Reveal thy clouds to oppose the morning Son, ~*

774 Make war against proportioned course of time;

~ **Make war** [(L) *bellum gerere: 'to conduct war'*] **against proportioned** [*wp (L) pro: 'towards' + (L) portio, porto: 'door', d'Or; hence 'pro-Tudor'*] **course** [*wp (L) tenor: 'duration'*] **of time** [*metonym historic nickname for William Cecil.*]; ~

~ *Conduct War against pro-Tud'or duration of time; ~*

775 Or if thou wilt permit the Sun to climb

~ **Or** [*timesis Ore*] **if thou** [*timesis Tu*] **wilt** [*wp will, (L) mos, moris*] **permit** [(L) *concedere: 'allow'*] **the Sun** [*wp Son*] **to climb** [(L) *ascendere, regnum accipere: 'to ascend the throne', 'to take the crown'*] ~

~ *If Tu-d'Or-More it, allow the Son to ascend ~*

776 His wonted height, yet ere he go to bed
 ~ **His wonted** [*wp (L) solere: wp sole heir, 'customary'*] **height** [(L) *summus*: 'most important'], **yet**
 [(L) *nihilominus*: 'nevertheless'] **ere** [*wp heir*] **he go** [(L) *meare*] **to bed** [*go to bed: (L) cubitum ire*] ~
 ~ *His More's Summit, still lying dormant,* ~

777 Knit poisonous clouds about his golden head.
 ~ **Knit** [(L) *adducere*: 'to draw' (together), 'to lead or bring', see duct, wp duke(d); alt. (L) *necto*: 'to affix, bind, fasten together'] **poisonous** [*wp (L) virus, Vere-us*] **clouds** [cloud, (ME *clude*: anagram dudley, Dudley] **about** [(L) *super, supra*] **his golden** [(L) *aureus, (Fr) D'or, timesis (Tu)-d'or*] **head** [(L) *caput*: 'leader', (L) *princeps*]. ~

~ *Bind Vere-ous Dudley round his Princely Or.* ~

Once More: *The Rape of Lucrece 771-77*
 ~ *O un-seeing, cloudy, dull darkness,*
 772 *Since Tudor son of my incurable male-fiction, ~*
Reveal thy Clouds to oppose the morning Son,
 774 *Conduct War against pro-Tu-d'or duration of time;*
If Tu-d'Or-More it, allow the Son to ascend
 776 *His More's Summit, still lying dormant,*
Bind Vere-ous Dudley round his Princely Or. ~

At first glance, relevant themes may be missed amidst the more extroverted rhetorical devices. The character POLONIUS, at *Hamlet II.2 86-92*, tells us something about the circumlocutions and thought processes of the writer's father-in-law, William Cecil. His "expostulation": 'his claim or proposal', does not follow rationally from beginning to end unless Day, Night, and Time have antithetical qualities "what majesty should be, what duty is". In fact, they do, if each represents by metonym the proper day/de: 'origin', night: the obscurity of ministerial regency, and time: the patient wearing-away of all things by enforced stillness or resignation. We ask: what hold do certain ministers have on the Crown?

Hence, while we're impressed by this display of *macrologia*, what Puttenham calls 'long language' (*The Art of English Poesy*, George Puttenham, 1590), the critical thesis-antithesis of Night and Day within the writer and his lead characters is tied to its chief engineer—Cecil / POLONIUS as Time:

POLONIUS *Hamlet II.2 86-92*
 86 My Liege, and Madam, to expostulate
 What Majesty should be, what Duty is, **majesty**, (L) *amplitudo* **duty**, (L) *debeo: wp de Vere*
 88 Why day is day; night, night; and time is time,
 Were nothing but to waste Night, Day, and Time
 90 Therefore, since Brevity is the Soul of Wit, **soul**, (L) *animus* **wit**, (L) *musa, wp mus, muris*
 And tediousness the limbs and outward flourishes,
 92 I will be brief. Your Noble Son is mad. **brief**, (L) *brevia: trop. 'low', 'shallow'* **mad**, (L) *morio*
 ► Is this a commentary, an inside joke, about Cecil's concern with concrete questions, and avoiding philosophical speculations on the meaning of life? ... see Alford, Stephen. *Burghley*,

Death and Life – *Mort & Vie*

The Heart of the Oxford's (O/S) Matter is what the Greeks called *Telos*: 'End, purpose, ultimate object or aim'; and is closely tied to the tenets of Existential Philosophy. When we establish our true identity, we discover a range of purposes, and may direct our life to achieve those Ends. What a muddle when multiple identities give us divergent aims.

Death, (*L mors*, (*Fr Mort*), is a point of stasis, rest, stillness. Death may be accepted as a peaceful end of authentic being; but a false Life, (*Fr Vie*—*wp Vere*)—can mean a life of enslavement.

HAMLET *Hamlet III.1 56-64*

56 To be, or not to be, that is the Question:

~ **To be** [*timesis (L) sum*], or [*timesis or*] **not to be, that is the Question** [(*L quaestio*: ‘investigation, subject of inquiry’; (*L res*: ‘matter’, *wp (L) mater*: ‘mother’, *wp (L) rex*: ‘king, ruler’): ~

~ *Sum-m’or not to be, that is the matter*: ~

57 Whether ’tis Nobler in the mind to suffer

~ **Whether ’tis Nobler** [(*L generosus*, *wp genero*: ‘to bring forth, produce (of mental productions)’)] **in the mind** [(*L mens*: ‘mind, disposition; heart, soul’; *wp (E) man*: *vir*] **to suffer** [(*L perferre*: ‘to bear’; linked with bearing the Bear—Leicester.) ~

~ *Whether ’tis More engendering in the soul to en-Dure* ~

58 The Slings and Arrows of outrageous Fortune,

~ **The Slings** [(*L funda*: ‘the sling stone, missile’; (*L saxum*: ‘endeavor’, *wp en-de Vere*)] **and Arrows** [(*L sagitta*: ‘arrow’; ‘an instrument for letting blood, lancet’)] **of outrageous** [*wp out*, (*L ex*: ‘away from, to the outside of’ + *regius*: ‘royal’)] **Fortune** [(*L Fors*: ‘Goddess of Chance’, ‘fate, luck’; *alt. wp (E) force.*), ~

~ *The en-de’Vers and blood-loss of out-Regius Force*, ~

59 Or to take Arms against a Sea of troubles,

~ **Or** [*timesis Or*, authors name Tud’Or; (*L aut, vel*)] **to** [*timesis Tu*, authors name Tu-dor.] **take** [(*L sumere*: ‘to take’, *wp (E) sum*: *v.1* ‘to reckon or count up’)] **Arms** [(*L arma, armorum*: *n.5* ‘Heraldic charges or devices..on an escutcheon’; (*L arma sumere*: ‘to take arms’)] **against** [(*L adversus*)] **a Sea** [*timesis Seymour*, authors name.] **of troubles** [(*L molestia*, *wp moles*: *tropic. IIA* ‘Greatness, power’, (*Welsh mawr*; ; *alt. I.B 3* ‘A mass..of waves’), ~

~ *Or to Sum charges adverse a Sea of Mores*, ~

60 And by opposing end them: to die, to sleep

~ **And by opposing** [(*L per adversari*)] **end** [(*L finire, terminare*)] **them: to die** [(*L mori; emori*: ‘to die out’)], **to sleep** [(*L dormire, somnare; dura quietis*: ‘the sleep of death’)] ~

~ *And by adversary end them: to More, tu-Dor[m]* ~

61 No more; and by a sleep, to say we end

~ **No more** [*wp* — Without More, without the writer’s true name.]; **and by a sleep** [(*L somno*)], **to say** [(*L for*)] **we end** [(*L finire, terminare; wp caput*: ‘head’, ‘extremity’, relates to “consummation” in I.63.)] ~

~ *No More; and by a Somnolence, to Sey we head* ~

62 The Heart-ache, and the thousand Natural shocks

~ **The Heart-ache** [(*L dolor*, *wp Tudor*), **and the thousand** [(*L mille, sescenti*: ‘lit. 600; an immense number’, ‘boundless’; *wp? (E) without bound.*; (*L saltus*: ‘to spring’, hence ‘Ver-less’)] **Natural** [(*L naturalis*: ‘by birth, (from) the father’)] **shocks** [(*E attainer*, (*L attingere*: ‘to touch, strike, attack’, ‘accuse, convict, condemn’)] ~

~ *The Dol’Or, and the Ver-less attainer of the father* ~

63 That flesh is heir to? ’Tis a consummation

~ **That flesh** [(*L caro*: ‘flesh’, *wp (L) caro*: ‘dearly’, (ME) *deor, de’Or*, hence *Tu-d’or*)] **is heir to? ’Tis** [] **a consummation** [(*L consummatio*: ‘a reckoning together’; *2a* ‘To bring to completion, to finish, carry out’)] ~

~ *That De’Or is heir Tu? ’Tis a con-Summation* ~

64 Devoutly to be wished.

~ **Devoutly** [(*L pie, sancte*: ‘religiously’, ‘saintly’)] **to be** [*wp (L) sum*, modified in a ‘saintly manner.]] **wished** [(*L velle, wp vel*: ‘or’).] ~

~ *Saintly St.-mor.* ~

HAMLET (*continued*)*Hamlet* III.1 70-7

70

There's the respect

~ **There's the respect** [(L) *reverentia*: 'fear, awe, reverence', wp re-Ver-ence] ~
 ~ *T'heir is the re-Ver-ence* ~

71

That makes Calamity of so long life:

~ **That makes** [(L) *facere*: 'to make, to do'] **Calamity** [(L) *clades*: 'destruction, defeat'; wp (Gr) κλάδος; (E) *clade*: 'branch', n.2 'A group of organisms that have evolved from a common ancestor'] **of so** [*timesis* St., So, first syllable Seymour.] **long** [(E) *adj.1* 'a great in extent in duration' = (E) more: *adj., n.3* 'Greater in duration'; (Welsh) *mawr*] **life** [(L) *vivere*]: ~

~ *That makes common branch of St. Maur-Vere*: ~

72

For who would bear the Whips and Scorns of time,

~ **For who would bear** [(L) *perferre, durare*: 'endure, tolerate'] **the Whips** [(L) *verber*: 'a lash, whip', wp Vere-Bear, the imposition of Vere identity by Leicester; *alt. (L) lorum, lororum*: 'whip(s), lash', wp two-d'or.] **and Scorns** [(L) *contemptus*: wp (con)temptus/tempus] **of time** [*metonym* William Cecil, "all devouring Time", from (L) *sessilis*: 'belonging to sitting', 'sedentary, immobile'], ~

~ *For who would en-dure the Vere-Bear and Contempts of Cecil*, ~

73

The Oppressors wrong, the poor mans contumely,

~ **The Oppressors** [(L) *tyrannus*: 'a cruel or severe ruler, a despot'] **wrong** [(L) *iniuria*: 'injury', *nefas*: 'wickedness'], **the poor** [(L) *egens, egenus*: 'destitute, void', 'indigent, needy'; wp *e, -prefix*: 'without' + *genus*: 'birth, descent, origin', hence ~ without origin ~.] **mans** [(L) *virilis*: I 2c 'belonging to a person'] **contumely** [(L) *contumelia*: 'Insolent reproach or abuse'], ~

~ *The Tyrants injury, the bastard's abuse*, ~

➤ Oppressor may refer to the Dudley/Cecil overlords, or may be an ambiguous slight of the Queen.

74

The pangs of dispriz'd Love, the Lawes delay,

~ **The pangs** [(L) *dolor*] **of dispriz'd** [(E) *disprized, dispraise*: Ia 'To depreciate, undervalue'] **Love** [(L) *amor*], **the Law's** [(L) *regula*: 'rule, example'; wp (L) *regulus*: 'A king's son, a prince'] **delay** [(L) *mora*], ~

~ *The dolor of depreciated A'Mor, the Prince's Mora*, ~

75

The insolence of Office, and the Spurns

~ **The insolence** [(L) *insolentia*: 'unusualness, strangeness', 'want of moderation, arrogance'; wp *insolo*: 'exposure to the sun' (son).] **of Office** [(L) *munus*: 'a service, employment, duty'], **and the Spurns** [(L) *repudiatio*: 'refusal to accept, rejection'] ~

~ *The strangeness of Service, and the rejection* ~

76

That patient merit of the unworthy takes,

~ **The patient** [(L) *tolerans*: 'of what is endured'] **merit** [(L) *meritus*: 'worthy, deserving'] **of the unworthy** [(L) *indignus*] **takes** [(L) *sumere*], ~

~ *That enduring worth of the unworthy takes*, ~

77

When he himself might his *Quietus* make

~ **When he himself** [(L) *ipse*: 'very, just, precisely, self, in person'; Shakespeare's first word! "Even as the Son".] **might** [(L) *possum*: 'to be able'] **his *Quietus*** [(L) *Part. quies*: 'repose, cessation', (L) *sessio, sessilis*, wp *Cecilis*, ~forcing Cecil into a state of repose.] **make** [(L) *facere*, (It) *fare*: 'to do'] ~

~ *When he himself might his Cecilis do* ~

➤ The writer very ambiguously notes he may end his troubles by either killing himself, or killing Cecil.

78

With a bare Bodkin? Who would these fardels bear,

~ **With a bare** [(L) *merus*: ‘mere’, wp Bear, referring to the arms of John Dudley: ‘Bear & Ragged Staff’.]
Bodkin [I ‘A short pointed weapon; a dagger, stiletto’]? **Who would these fardels** [(L) *onus*; 2b ‘A burden or load of sin or sorrow’] **bear** [], ~

~ *With a Bear dagger? Who would these burdens bear*, ~

- Again ambiguous: the Author (Mere) may make Cecil sessile, or incite ‘The Bear’ to do it.

79 To grunt and sweat under a weary life, ...

~ **To grunt** [(L) *grunnio*: ‘a grunting of swine’] **and sweat** [(L) *sudare, sudor*: Trop. ‘toil, severe labor’]
under [(L) *sub*: ‘under, in rank or merit’] **a weary** [wp Vere-y; V pronounced as W in Latin.] **life** [(L) *vita*: II.B ‘A life, a way or mode of life’, ‘an existence’], ~

~ *To grunt and sweat under a Vere-y existence*, ~

- “To grunt and sweat” refers to the Boar, emblem of the Earldom of Oxford, and the killer of Adonis.

Once More: Death

HAMLET *Hamlet III.1 56-64*

56 ~ *Sum-m’or not to be? that is the matter:*
Whether ’tis More engendering in the soul to en-Dure
 58 *The en-de’Vers and blood-loss of out-Regius Force,*
Or to Sum charges adverse a Sea of Mores,
 60 *And by ad-versary end them: to More, tu-Dor[m]*
No More; and by a Somnolence, to Sey we head
 62 *The Do-l’Or, and the Ver-less attainder of the father*
That D’Or is heir Tu? ’Tis a con-Summation
 64 *Saintly St.-mor.*

...

Life

70 *T’heir is the re-Ver-ence*
That makes common branch of St. Maur-Vere:
 72 *For who would en-dure the Vere-Bear and Contempts of Cecil,*
The Tyrants injury, the bastard’s abuse,
 74 *The dolor of depreciated A’Mor, the Prince’s Mora,*
The strangeness of Service, and the rejection
 76 *That enduring worth of the unworthy takes,*
When he himself might his Cecilis do
 78 *With a Bear dagger? Who would these burdens bear,*
To grunt and sweat under a Vere-y existence ... ~

Love and Hate — *A’mor & O’di-um / In-vid-eo*

Antithetical Love and Hate are quibbled in the following passage from *Romeo and Juliet*. Here, “much to-do with hate” (I.174) refers to the uproar and argument associated with the origin of ‘O’[xford]’s identity; yet there’s even more fuss with ‘amor’—a Maur. As always, the problem is an existential one. Our writer is ‘some person O’ of nothing first created, and by this fact, that person “is not what it is”:

ROMEO *Romeo and Juliet I.1 174-81*

174 Here’s much to do with hate, but more with love. to do, timesis Tudo[r]
 Why then, O brawling love, O loving hate, O, timesis O[xford] brawl, (L) rixare hate, (L) odi
 176 O anything, of nothing first create! anything, (L) aliquid: ‘some person’, wp (L) liquida moles: ‘the sea’
O heavy lightness, serious vanity,
 178 Misshapen chaos of well-seeming forms, well-seeming: seem + (L) vel (pron. well), hence seem-or.
 Feather of lead, bright smoke, cold fire, sick health,

180 Still waking sleep, **that is not what it is!**
This love feel I, that feel no love in this.

feel, (L) *sentire*: ‘to feel the force of’

War and Marriage

war: (OED) *1b transf. and fig.*, ‘Applied poetically or rhetorically to any kind of active hostility or contention between living beings, or of conflict between opposing forces or principles’

marriage: *5a* ‘An intimate union; a merging or blending of two things’

‘Shakespeare’ uses the word marriage in a figurative sense. What has been marred—what has been impaired or disfigured—may be repaired by marriage. Hence, war and marriage are antithetical forces of destruction and creation. Our writer explores language to strike at the very heart of meaning. His interest goes much deeper than attraction, mutual affection, or contractual matters; a wife, (L) *marita*, must join her husband, (L) *maritus*, to complete their souls in marriage, (L) *marriageum*. By this, we suspect Oxford intends to demean contracted marriages, as that between himself and Anne Cecil.

Of course, ‘Shakespeare’ speaks of his own peculiar circumstance in this; but his beautifully stated longing for two flesh and minds to become ‘one’ has spoken to many generations of readers, and finds high expression in the Sonnets and Comedies. Perhaps nowhere else is the philosophic core of marriage more precisely and literally interpreted. Any impediment to the unity of man and wife—any external loyalties or foreign attachments—put a strain on the marriage. An alien identity (*i.e.* *de Vere*) is the writer’s particular hindrance; somehow, by recognizance or acknowledgement, that identity must be embraced or else ... Most of us are familiar with how close to tragedy Shakespeare’s comedies come.

Likewise War, as (L) *Mars*, can be a marriageable entity. The pairing of Mars and Venus was natural to the Romans, and to our More (*O/S*), marriage naturally calms the contending armies of France and England (*Henry V*), and ends ‘merry wars of wit’ (*Much Ado About Nothing*); it may also remedy the writer’s seemingly ‘cureless’ loss of ‘good’ name—*if Mars* will ‘marry’ *Venus* and legitimize their son *A’mor*. War and Death is the hopeless conclusion to competing claims—as between HAMLET and LAERTES, or CORIOLANUS and AUFIDIUS—that are not negotiated peaceably.

Time: Chronos and Hora

In ‘Shakespeare’, Time is an important **abstract metonym** representing the agency of change and decay, “all-devouring”, “never-resting”; it is a “bloody tyrant” (*Sonnets*). Time is ‘Janus-faced’, showing in one aspect a ruthless governor, and in another, a seemingly benign ministerial servant. We suggest that TIME represents a historical individual in the life of our writer and in Elizabethan politics. Based on our survey of the Canon, TIME and POLONIUS are the same, both representing the Queen’s Treasurer William Cecil (*from 1572*). Shakespeare rails against Time / Cecil in *Lucrece* (925 - 1022) speaking mostly of his capacity to degrade what is good, or to render that ‘good’ inactive — “let the world slide. **Sessa!**” (*It. cessa*: ‘cease’); *wp Cecil*[1] (see *The Taming of the Shrew Ind.1 5*).

Time, with characteristics of the god *Chronos* of Classical Myth, devours his ‘children’ as they are born—a coincidence with Cecil’s position as Master of the Court of Wards (*from 1561*). Cecil was licensed to recover the costs to the Court of managing the Estates of orphaned nobility; and he exercised his license with a heavy hand. He assumed the position of *de facto* Regent, and our writer was forced to entreat William Cecil, and his son Robert, to give handouts:

VENUS *Venus and Adonis ll.127-132*

“The tender spring upon thy tempting lip

Shows thee unripe; yet mayst thou well be tasted:

Make use of **time**, let not advantage slip;

Beauty within itself should not be wasted.

Fair flowers that are not gathered in their prime

Rot, and consume themselves in **little time**.

tender, (L) *mollis, moles, meton.* ‘A mass’ **spring**, (L) *ver*

well, (L) *vel*: ‘or’, *wp Tud’or, Seym’our*

time, (L) *tempus, (archaic) tempestas*

beauty, (L) *venustas*

fair, *wp (It) fare*: ‘to do’

rot, *wp (L) rota*: ‘rotate’ —(L) *versare*: ‘twist’

Historical Note:

“Burghley was immensely powerful and very rich. For the year 1572 his steward recorded receipts of £5,653, of which the staggering sum of £2,674 was spent on building work at Theobalds [his residence in Hertfordshire]. The poorest Lord in England (Cecil) possessed riches few could even dream of.”

(*Burghley, William Cecil at the Court of Elizabeth I*, p.198, Stephen Alford, 2008)

► When we realize the most powerful noblemen in England, the Duke of Norfolk and the Earl of Oxford, earned less than £3,000 per annum from their vast estates, we understand the strength of Cecil’s hold on the frugal Queen. It should be considered: the Queen’s often-mentioned miserliness was under the gaze of Cecil, as he funneled large amounts from the State Treasury into his private accounts.

As described in *The Rape of Lucrece*, Time is the agency of destructive aging. The writer, under Cecil’s influence, is rendered sessile or still by “Misshapen Time”:

The Rape of Lucrece 925-31

926 “Misshapen Time, copestmate of ugly Night **copestmate:** *3a* ‘an accomplice in cheating’
 Swift subtle post, carrier of grisly care, **grisly,** (*L*) *teter*: ‘horrid, shameful’, *wp* Tudor
 Eater of youth, false slave to false delight, **false,** *wp* (*L*) *falsus* **slave,** (*L*) *verna*: ‘house slave’
 928 Base watch of woes, sin’s packhorse, virtue’s snare; **packhorse:** *metonym* Wm. Cecil
 Thou nursest all, and murder’s all that are. **all:** (*L*) *totus*: *wp* Tudors **are:** *wp* **R**[egius]
 930 O hear me then, injurious shifting time;
 Be guilty of my death, **since of my crime.**

► **Night:** *metonym* The ‘colorless’ political forces of Puritanism: John and Robert Dudley.

Opportunity: *metonym* Weakness of Monarchy caused by Elizabeth Tudor’s affair with Thomas Seymour; or, Elizabeth Tudor’s failure to admit to her marriage with Seymour after Katherine Parr’s death.

Time: *metonym* William and Robert Cecil.

► The writer confirms the guilt of the Cecils in ‘creating’ a crime for which the monarchy is punished.

As always, ‘Shakespeare’ records his existential struggle.

The Rape of Lucrece describes the rape of Princess Elizabeth (and England) by Night, Opportunity, and Time. While it would be tempting to assume TARQUIN represents Sir Thomas Seymour (the writer’s father), COLLATINUS may represent Seymour; that is, there are several hints in the Canon that point to a private marriage between Sir Thomas and Elizabeth, perhaps following the death of Seymour’s wife, Katherine Parr. Here is an example from *Hamlet*:

HAMLET

Hamlet III.1 147-9

I say we will have no more marriage. Those that **more marriage:** ‘marriage of Mores’
 are married already — all but one — shall live. The rest
 shall keep as they are. To a nunnery, go. **nunnery,** (*L*) *monacha*, *wp* (E) monarchy

This is political allegory. The *non-sequitur* outbursts of PRINCE HAMLET are included because they further the autobiographical underpinnings of the play. ‘Shakespeare’ flings taunts at his mother’s conscience. Seizing on such unsanctioned maneuvers as GERTRUDE’s hasty marriage, the agencies of Night and Time—*i.e.* Edward Seymour and William Cecil—become rapists of England’s Treasury; and the Queen is indirectly complicit by ‘jumping in bed’ with the conspirators.

Time, with Night and Opportunity are intermediaries in *The Rape of Lucrece*. TARQUIN, Prince of Rome, may hold the dark impulse to rape, but the hour and the occasion (Opportunity) must converge. These accomplices work together against the ‘good’ (*L*) *mers*, and fated (*Moirai*). According to the general scheme in classical myth, intercession by Zeus might restore hope for LUCRECE (and by extension her progeny—the writer), but ‘Shakespeare’ writes as if LUCRECE / Elizabeth has chosen ‘suicide’ for the House of Tudor; usurpers will be allowed to take the Queen’s ‘portion’: her right to name a successor.

The antithetical ideas of *Chronos* (mostly destructive aging), and of *Hora* (the well-regulated progress of Seasons), are just as we find in Classical Mythology. Time is figured as the Summer Season —(the Sommer, Seymour Sea’s-Son) when the writer is guided by his native and proper soul. Conversely,

it will appear as Winter when he acts as E. Vere (*Fr. hyver*) and under the ‘counterfeit’ influence of his powerful father-in-law, William Cecil.

For example, RICHARD, DUKE OF GLOUCESTER, later RICHARD III (*Richard III*), notes his unlikely accession to the throne from the ‘Winter of our Dis-Content’—*i.e.* the simulated (*Fr*) *Hyver*, or *E. Ver*—usurping the royal ‘ore’ of ‘Glorious Summer’. Richard puns on our and **ore**: *n.1* ‘Grace, favour, mercy’, thus playing on Sey-mour. The nickname Time (given to Cecil), indicating covetous *Chronos*, may refer to Cecil’s spider-like patience and is used in negative contexts throughout Shakespeare’s Canon. Some historians say Cecil’s fondness for clocks is the source of the epithet. (Asquith, Clare. *Shadow Play*, p.299. 2005; also, docent at Burghley House, Stamford, UK). The *Horae* of our writer derive, I suspect, from the Tudor-Seymour name, and from his birth by ‘Venus’ (Elizabeth R). Lovers of mythology will detect the classical god *Vertumnas*—like *Proteus*, a shape-shifting god—in Shakespeare’s personification of the Seasons.

The respective positions of Night—Opportunity—Time in *Lucrece* may be taken as an indication of their importance. These are the usurping conditions in the Roman State ... and of the English State. Though Time is listed last, Cecil and his son Robert were the most immediate to Oxford during his ‘Shakespeare’ period, since Robert Dudley died in 1588. His successor, Robert Devereaux, made an ill-conceived bid to restore the Grey-Dudley hold on the Monarchy, and failed.

Historical Note: Again, we sense allegory in *The Rape of Lucrece*. TARQUIN likely represents Lord Protector Edward Seymour, brother of Lord Admiral Thomas Seymour. Though the Tudor-Seymour affair may have allowed the Opportunity, Edward Seymour appointed the time and place for Theft. The Protector’s men accosted John de Vere on August 2, 1548 (two days after our writer’s birth?), and evidently coerced marriage between the 16th Earl of Oxford and Margery Golding. Fearing the growing power of Thomas, especially in possession of a royal heir (our writer), Somerset executed his brother, and a few months later made a desperate move to seize the person of King Edward VI. He left our ‘Shakespeare’ with an uncertain identity.

Chronos and Occasio

(*L*) *Occasio*: ‘a favorable moment, opportunity, occasion’

Season is Shakespeare’s metonym for a quality within himself as the ‘Son of the Sea—(*Welsh*) *Môr*’, hence the Sea’s Son. We understand from ‘Shakespeare’: not all Time is usurping or corrupting; there is ‘a window of opportunity’, an occasion or season, when ‘the time is ripe’ for desired outcomes. The elements of Time, including Opportunity, are found in *The Rape of Lucrece* 741-1022.

The rare moment of Opportunity, (*L*) *occasio*, in which one’s objective is most easily reached, may also mean the unfortunate moment of loss for another. In *Lucrece*, the heroine’s reputation for chastity places her in a position of having to make a choice: death or dishonor. As allegory, we see England’s Queen in the same bind—assuming she was coerced in some manner—she would rather deny her own son and bring an end to the Tudor dynasty, than admit to conspiracy with Thomas Seymour. Elizabeth’s crime of ambition is the occasion, the Opportunity, for downfall. This *Occasio* is famously described in *Ecclesiastes* 3:

“To every thing there is a season, and a time to every purpose under the heaven.” *Bible KJV*

Our writer discusses the idea in *Julius Caesar*:

BRUTUS *Julius Caesar* IV. 3 218-25

218 There is a tide in the affairs of men

~ **There is a tide** [(*L*) *marinus aestus*: ‘raging sea’] **in the affairs** [(*L*) *res*: ‘matter, affairs’; (E) *race*: *fig. 4a* ‘A persons progress through life, or some part of it’] **of men** [(*L*) *homines*] ~

~ *There is a raging sea in the race of men* ~

Which, taken at the flood, leads on to fortune;

219a ~ **Which** [(*L*) *uter*], **taken** [(*L*) *sumere*] **at the flood** [(*L*) *aestus accessus*: ‘approaching tide, rising tide’; *wp aestus accessus*: Summer’s approach], **leads** [(*L*) *ferre*] **on to fortune** [(*L*) *fors*]; ~

219b ~ **Which, taken at the flood** [(*L*) *aestus accessus*: ‘flood tide’, tide approach; *wp aestus accessus*: Summer’s accession.], **leads** [(*L*) *praeire*: ‘precede’, ‘command’] **on to fortune** [(*L*) *fors*: ‘luck’; (*L*) *fortuna*: ‘high position’, ‘good fortune’]; ~

~ *Which, taken at Sommer's Accession, commands good fortune;* ~

220 Omitted, all the voyage of their life

~ **Omitted** [(L) *omittere*], **all** [(L) *totus*, wp Tudors] **the voyage** [(L) *navigatio, cursus*] **of their** [wp t'heir] **life** [(L) *vivere*] ~

~ *Omitted, the Tudor course of t'heir life* ~

Is bound in shallows and in miseries.

~ **Is bound** [(L) *obligare*: 'to put under legal or religious obligation', (L) *vincire*: 'to be in bonds, fetter'] **in shallows** [(L) *levis*: *transf.* 'light, trifling, unimportant'] **and in miseries** [(L) *maeror*: 'mourning, grief']. ~

~ *Is fettered by insignificance and mourning.* ~

222 On such a full sea are we now afloat,

~ **On such a full** [(L) *refertus*: 'crammed, stuffed', wp (L) *re*: 'two' + *fer*: 'dur, iron' + *tus*: Tu; from (L) *refercio*.] **sea** [(L) *mare*] **are** [wp *R(egius)*: 'royal'] **we now** [(L) *iam*: 'now, already'] **afloat** [(L) *navigare, innare*: wp (L) *in*: 'without' + *are*: 'R'(egina)], ~

~ *On such a Tu-dur Maur we R(egius) already without R(egius),* ~

And we must take the current when it serves,

~ **And we must take** [(L) *capere*: 'seize, take'] **the current** [(L) *fluminus*: 'flow, stream', 'a river', wp (E) *river*: n.2 'One who splits or tears something'] **when it serves** [(L) *servire*: 'to be a servant or slave'], ~

~ *And we must seize the river when it slaves,* ~

224 Or lose our ventures.

~ **Or** [*timesis* Or, the second syllable of Tud'or.] **lose** [(L) *orbare*: 'to bereave, to deprive of'; wp on (L) *orbis*: Two-d'or, Orb + *R(egius)*] **our** [*timesis* Our, second syllable of Seymour.] **ventures** [(L) *audere*: 'to dare'; (L) *audire*: 'to hear', wp 'to heir']. ~

~ *Or dispossess our To-dar heir.* ~

Once More, built on Latin, the most enduring foundation the writer could find:

BRUTUS *Julius Caesar IV. 3 218-25*

218 ~ *There is a Re-ging Sea in the race of men*

Which, taken at Summer's Accession, commands good fortune;

220 *Omitted, the Tudor course of t'heir life*

Is fettered by insignificance and mourning.

222 *On such a Tudur-Maur, we R(egius) already without R(egius),*

And we must seize the river when it slaves,

224 *Or dispossess our To-dar heir.*

The memorial quality of 'Shakespeare' is captured here in word wit. The writer, as BRUTUS, perceives a prime season in life when opportunities (*L. occasio*) are laid out before us. Such a high tide, (*L. aestus accessus*, with transitive wordplay on *aestas accessio*: 'Summer's approach', is when our chance of success is greatest for what he aptly described as 'our ventures', (*L. audacia*: 'to dare': Tu-dur. Several words are well chosen reinforcements (rhetorical emphasis) for their purpose: tide, flood, voyage (of life), shallows, full sea, afloat, current — Sea : (*Welsh*) *Môr* : Sea-More. Again, the materials of composition are within the writer's name: Tudor-Seymour. Together they capture the Anglesey, Monmouthshire, Somerset earth of which he's made; hence, 'Shakespeare' delivers both the experience of the individual, and that which is common to all men. Despite the double purpose, there are no compromises in the writer's art; no matter how many times we hear these words, we experience a sort of thrill. This is perfect rhetoric. Does a memorial layer diminish the philosophic expression in the slightest? Obviously not.

The Occasion for a desired outcome is not always beneficial to each party. An Opportunity for one's profit may come at expense to another; the moment of greatest opportunity is morally relative if one

must lose for another's gain. This is the situation in which the Sea's Son (*O/S*) finds himself as the hapless child of other's crimes. The treasonable union in rape of Sir Thomas Seymour and Elizabeth Tudor, was not opportune for them nor for their son, yet created the *occasio* for the Cecil family. The power they assumed over the Crown was used by the Cecils and Dudleys to accumulate personal wealth, yet to the general populace it meant political and religious oppression. This is that to which 'Shakespeare' refers in *The Rape of Lucrece* 876-78 & 883-89. The lamb (l.877) likely represents both Princess Elizabeth (*n.1 2b* 'One who is..innocent'), and Christ (3a 'The Lamb of God', see *Bible, John 1:29*):

876 "O opportunity, **thy** guilt is great! **thy**, your: th'or, ore, our; (*Welsh*) ty: 'house'
 'Tis **thou** that execut'st the traitor's treason;
 878 **Thou** sets the wolf where he the lamb may get; **wolf**, *metonym* for males of the Seymour family.
 ... **lamb**, see text above.
 "Thou mak'st the vestal violate her oath'
 884 **Thou** blow'st the fire when temperance is thawed;
Thou smother'st honesty, **thou** murder'st troth,
 886 **Thou** foul abettor, **thou** notorious bawd;
Thou plantest scandal, and displacest laud.
 888 **Thou** ravisher, **thou** traitor, **thou** false thief,
Thy honey turns to gall, **thy** joy to grief. **honey** : sweet, *wp* (*Fr*) *suite*: 'those that follow'

Our writer notes the seasons individually—as Winter, Spring, or Summer—often and without exception, in reference to himself. The Spring is an obvious metonym for the writer's less identity: (*L*) *ver*, Vere; the Summer is the same for his more identity: [St] Maur : Sommer. Spring represents the bud of something better to come; Summer is the full-blown rose—life at its fullest and the moment of *Occasio*. Winter is the season of his dis-Content, or his identity-less state as a (Nothing) bastard, rendered inactive by his (*Middle French*) *hyver* and the name E.Ver. This likely indicates (*L*) e: prefix 'destitute of some feature' + *ver*: 'Spring', i.e. 'without Ver'; this would suggest Winter is devoid of any living element of Vere or Seymour; and again we note how Shakespeare insists on some clever wordplay to reinforce his testamentary art.

It's not unreasonable to ascribe metaphoric values to the distinct seasons; but with our writer, literal definitions suffice. This is true of all rhetorical devices used in Shakespeare.

► See analysis of *Richard III* 1.1 1-8 soliloquy at **Noema** (p.137) for a more detailed example.

Historical Note: Shakespeare tells us much of his story, but there are a few gaps that he may have chosen not to reveal. The following is our guess as to what happened to the 'full Sea' whose 'flood' was not taken.

It appears there was a season in Oxford's early manhood when he was willing to be set on the throne if his mother should die. Perhaps Lord Burghley would manage the accession if Oxford married his daughter Anne? Oxford would have to truly accept his role as the great Earl of Oxford for this 'election' to be achieved. The imprisonment and execution of Thomas Howard, 4th Duke of Norfolk, seems to have been the moment of betrayal that killed our writer's cooperation with his father-in-law. We wonder if Oxford did not quietly acquiesce to the plan and the death of Norfolk, being temporarily seduced by Burghley. He might then have repudiated the plan, and himself, for being duped into complicity and stillness. If elevated to the throne, Oxford (*O/S*) might easily be murdered, with the Cecil's holding his heirs in Regency.

Here are more antithetical pairings worth examining:

All and Nothing	Something and Nothing	Better and Worse
Hard and Soft (<i>dur</i> and <i>mollis</i>)	Rough and Smooth	Red and White

Emphasis — Reinforcement — Redundancy

emphasis: *1.1 rhetoric* 'The use of language in such a way as to imply more than is said; an instance of this; a meaning not inherent in the words used, but conveyed by implication.' (*OED*)

emphasis: 'Giving prominence to a quality or trait by conceiving it as constituting the very substance in which it inheres.' *Rhetorical Figures*, Garrett P.J. Epp, Univ. of Alberta: Emphasis.

reinforce[ment]: ‘To enforce the sense of anything by a word of more than ordinary efficacy.’

(*The Art of English Poesy*, George Puttenham, 1590)

redundancy: *6b Linguistics* ‘The presence of grammatical, phonetic, or other features of a language that permit comprehension even if some elements are misunderstood or lost; the fact..of predictability in a language. (*OED*)

‘Shakespeare’ is more than aware his language is difficult. One of his strategies to reduce ambiguity is to reinforce indeterminate words with more precise terms nearby. Pay close attention to words that change apparent context, or repeat the intended meaning in nearly synonymous, though more specific terms:

Ex.1 *The Tempest* 11.2 124-30

STEPHANO ► *meaning of name Stephano*: *lit.* ‘that which surrounds or encompasses’; *fig.* ‘crown, wreath’
124 Here! Swear then how thou escapedst.

~ **Here** [*wp* here / heir]! **Swear** [(*L*) (*imperative*) *iure*: *wp* dur, seeks thou to produce Tudur] **then how thou** [(*L*) *tu*] **escapedst** [(*L*) *liberatio*; *alt.* (*L*) *partum* (of birth) ‘delivery’, ‘to release, set free’, (*E*) *deliverance*]. ~

~ **Heir! Dure then how Tu delivered.** ~

► This is important. It appears to comment on the narrow escape made by the Tudor-Seymour infant at birth. This is a sort of ‘inside joke’ on the nature of Trinculo’s ‘narrow’ escape, and his very first swim from sea to shore — *Mare* to *Ora*.

TRINCULO ► *meaning of name Trinculo*: (*Italian*) *trincare*: ‘to knock back’, chug down wine or beer.

125 Swum ashore, man, like a duck. I can swim like a duck, I’ll be sworn.

~ **Swum** [(*L*) *nato, natare*: ‘to swim’, *wp* (*L*) *natio*: ‘being born, birth’] **ashore** [(*L*) *litoreus*: ‘of the shore’, *wp* *the Taurus*; *alt.* (*L*) *ora*: *wp* *Or*: ‘gold’], **man** [(*L*) *vir*: ‘man’], **like a duck** [*wp* (*L*) *dux*]. **I can swim** [(*L*) *nato, natare*: ‘to swim’, *wp* (*L*) *natio*: ‘being born, birth’] **like a duck** [*wp* *duke*], **I’ll be sworn** [(*L*) *iure*: *wp* *Dur*’ed]. ~

~ **Born Or, Vere, like a Duke. I can bear like a Duke, I’ll be Dure.** ~

~ **Born the Taurus-Vere, like a Duke. I can bear like a Duke, I’ll be Dure.** ~

► The often repeated message to Mom is that the writer’s allegiance changes with his identity. He can be a de Vere Duke with loyalty to Dudley / Cecil, or a [Tu]Dur Duke, loyal to the Queen.

STEPHANO

126 Here, kiss the book. [*Gives him drink*]

~ **Here** [*wp* heir], **kiss** [(*L*) *basiare*: ‘to kiss’, *wp* *bassiare*: ‘to lower’] **the book** [(*L*) *liber*: *transf.* ‘book’, *wp* (*L*) *liber*: ‘free, independent’]. ~

~ **Heir, lower your liberty.** ~

~ **Heir, seal your oath.** ~ [*Gives him drink*]

127 Though thou canst swim like a duck, thou art made like a goose.

~ **Though thou** [*wp* (*L*) *Tu*] **canst swim** [(*L*) *nato, natare*: ‘to swim’, *wp* (*L*) *natio*: ‘a being born, birth’] **like a duck, thou art** [*anagram* *Tu-tar*, Tudor] **made** [(*L*) *creare*: ‘To be created’, ‘to beget, bear’] **like a goose** [(*L*) *anser*: *fig.* ‘imbecile, (*L*) *moria*: foolish, ‘a fool’, a ‘More’]. ~

~ **Though Tu can be borne like a Duke, Tu-tar created like a More.** ~

TRINCULO

128 O Stephano, ha’st any more of this?

~ **O** [*timesis* probably invoking *O*(xford)] **Stephano** [meaning: ‘Crown’d’], **ha’st** [*wp* have’ *St.*] **any** [*wp* some] **more** [*timesis* *More*, writer’s surname; *wp* (*L*) *muria*: ‘salt liquor, brine’] **of this?** ~

~ **O-Crown’d, ha’ St. More of this?** ~

~ **O Stephano, ha’ St. Maur of this?** ~

The use of more in *l.128* speaks emphatically the name transferred as goose in the previous line.

In this fragment, double-entendre develops within the context of political succession. To relieve the reader of any doubt about the meaning of ‘goose’, TRINCULO interjects *non sequitur* and redundantly: “ha’st any **more** of this?” — Do you see? a goose is a fool, and a ‘more’ is a fool. A duke is a (*L*) *dux*, not a duck; and (*L*) *nato*: ‘to swim’ makes excellent wordplay on (*L*) *natio*: ‘birth’.

What do we take away from this passage? CALIBAN, TRINCULO, and STEPHANO are facets of the writer. TRINCULO may act like a clown, and his head may turn / ‘swim’ like a Vere, but he looks like a **More**. STEPHANO, who is (according to his name): ‘that which encompasses’, is the cover for what lies beneath.

Reinforcement is used both to emphasize and add certainty to meaning. The logical sequence of ideas and action—called rhetorical configuration—serves the same purpose. If action and ideas ‘follow’ each other, they reinforce one another. If statements or questions are interjected that do not logically follow a discussion, we have a more secretive kind of emphasis called *non sequitur* (see p.219). Watch for what appears to be an abrupt change of subject. In a world in which the artist is creator and god, there’s usually purpose and some clarification involved.

In *Cymbeline* we are shown the Vere-y character of the monster IACHIMO (James) who has planted in LEONATUS’ mind a poisonous rumor of IMOGEN’s infidelity:

Ex.2 *Cymbeline* III.2 1-4
PISANIO

How? Of adultery? Wherefore write you not

~ **How** [(*L*) *ut*: anagram Tu]? **Of adultery** [(*L*) *adulterium*: 1a ‘Illicit sexual intercourse’; (*L*) *adulteratio*: 1 ‘Corrupting, contaminating, or debasing; the practice..of making something poorer in quality’]? **Wherefore** [(*L*) *interrog. cur*] **write** [(*L*) *describere*] **you not** ~

~ **Tu? Of debasing? Cur! Write you not** ~

2 What monsters her accuse? Leonatus,

~ **What monsters** [(*L*) *morio*; (*L*) *monstrum*: ‘a wonder’, (*MFr*) *monster*: ‘pretender, claimant’; (*L*) *portentum*: ‘predict, presage’; ‘portent’; *wp* A portent of *Porta*: ‘door’, d’Or.] **her accuse** [(*L*) *insimulare*: ‘to charge, accuse, esp. falsely’; *wp* (*E*) *insimulate*: 2 ‘To feign, simulate’]? **Leonatus** [(*L*) *leo, leonis*: ‘lion’ + *natus* (*nascor*): ‘to be born’; refers to Tudor lineage.], ~

~ **What Mores insimulate her? Lion-born,** ~

~ **What One-d’Ors charge her falsely? Lion-born,** ~

O master, what a strange infection

~ **O** [*timesis, metonymy* The first letter of Oxford; addressing ‘O’.] **master** [(*L*) *dominus*: *wp* Do-minus, suggesting the writer’s lesser identity: To-do minus ?], **what a strange** [(*L*) *alienus*: ‘not belonging to one’] **infection** [(*L*) *contagio*: ‘touch, contact’; ‘a touching of something unclean, contagion, disease’; *alt. con*: 4 prefix ‘with, together’ + (*L*) *tagax*: ‘thievish, given to pilfering’] ~

~ **O[xford] master, what alien disease** ~

4 Is fall’n into thy ear! What false Italian ...

~ **Is fall’n** [(*L*) *ruere, ruo*: ‘fall down, collapse’, *wp* ruo’n / ruin] **into thy ear** [*wp* heir! **What false** [(*L*) *falsus*, *wp* false + *sus*: *i.e.* false swine, false Boar] **Italian** [(*L*) *Italia*: ‘for *Vitalia*, from *vitulus*, for the abundance and excellence of its cattle; (*L*) *vitulus*: ‘bull, whence Italia’, see *A Latin Dictionary*, Lewis and Short; reference to Oxford as ‘Italian’.] ... ~

~ **Is ruin to thy heir! What false Ox ...** ~

Once More:

~ **Tu? Of debasing? Cur! Write you not**

What Mores insimulate her? Lion-born,

O[xford] master, what alien disease

Is ruin to thy heir! What false Ox ... ~

► Oxford, called ‘the Italian Earl’, accuses his lesser self for crimes of false accusation against his wife. His love of things Italian prove this an attribution to false Italians—those not truly Italians / cattle—and not to the Italian people.

Ex.3 *Hamlet 1.4 13-16*

HORATIO

12 Is it a custom?

~ **Is it a custom** [(L) *mos, moris*: ‘way (-wise), manner’]? ~

~ **Is it a More?** ~

HAMLET

13 Ay, marry, is’t,

~ **Ay** [(E) *I* ‘As an affirmative response to a question’], **marry** [(E) *interjection I* ‘Expressing surprise, astonishment’] **is’t** [*wp* *i*’st. combined with “marry” forming the writer’s name: St. Maur.]; ~

~ **Yes, St. Maur-y,** ~

14 But to my mind, though I am native here

~ **But to my mind** [(L) *mens*: *wp* (L) *Vir*], **though I am** [(L) *sum*] **native** [(L) *nativus*: ‘natural, not artificial’] **here** [*wp* *here* / *heir*] ~

~ **But to my Veres, though I am natural heir** ~

► Within the writer’s divided identity, St. Maur is natural, de Vere is artificial.

15 And to the manner born, it is a Custom

~ **And to the manner** [(L) *more*] **born** [(L) *natus, gnatus*; perhaps *wp* on *agnatus*: ‘relationship reckoned through males only’], **it is a Custom** [(L) *mos, moris*] ~

~ **And to the More agnate, it is a More** ~

16 More honored in the breach than the observance.

~ **More** [(L) *plus, amplius*: ‘more’] **honored** [(L) *honoratus*: ‘esteemed, respected’; (Italian) *stimare*, *wp* St. Maur] **in the breach** [(L) *perfringere*: (of walls) ‘to break through’] **than the observance** [(L) *mos, moris*: ‘habit’, hence ‘manner, custom’]. ~

~ **More respected through the Mure than the More.** ~

Once More:

HORATIO

Hamlet 1.4 13-16

12 ~ **Is it a More?**

HAMLET

Yes, St. Maur-y,

14 **But to my Veres, though I am natural heir**

And to the More agnate, it is a More

16 **More esteemed through the Mure than the More.**

Ex. 4

LAUNCELOT

The Merchant of Venice 11.2 33-5

33 O heavens, this is my true begotten Father, who

sand, (L) *harena*, *wp* *heir* + *ne*: ‘not’

34 being more than sand-blind, high gravel blind,

blind, (L) *caecus*: *wp* ‘unable to see’, (Welsh) *môr*

35 knows me not. I will try confusions with him.

confusion, (L) *confusio*: ‘mingling, combining’

This example clearly demonstrates the relationship between “being more”, suggesting (L) *sum* + More / St. Maur, and “sand-blind” alluding to the purblind *Amor* (Cupid), son of Venus, and thereby identifying characters in the subplot with the writer.

'Shakespeare' is a virtuoso with language. He has the sort of facility with words that certain savants have with music, and such a light touch that his scholarship appears an extraordinary virtue, (*It*) virtù: 'moral worth'. It's a skill acquired by perseverance and sheer determination:

Sonnet 81

- 13 You still shall live (**such virtue hath my pen**) virtue: 'moral worth'; worth, wp ver-th
 14 Where breath most breathes, even in the mouths of men. men: (L) vir

The lesson is clear. Get out your dictionaries and join the party.

Emphasis

Emphasis, or reinforcement, is often used by 'Shakespeare' to pinpoint the source of his passion —his name and blood. The famous set-piece below, spoken by HAMLET, proceeds from the word "Seems", but "'Tis not alone"— there's 'more'. Though he doesn't use the words, he implies both more and moor through periphrasis. Beyond his clothes of mourning is something obscure within him. Again, the writer memorializes his name, *a'Mor*, "supposed as forfeit to a confined doom." (*Sonnet 107.4*):

HAMLET

Hamlet 1.2 76-86

- 76 Seems, madam? Nay, it is. I know not "Seems."
 ~ **Seems** [first part of 'Seymour'], **madam? Nay, it is. I know** [(L) *scio*; wp on scion] **not Seems** [*timesis* first syllable of 'Seymour']. ~

~ *Seems, madam? Nay, it is. I heir not "Seyming"* ~

- 77 'Tis not alone my Inky Cloak, good Mother,
 ~ **'Tis not alone** [(L) *solum*] **my Inky** [adj.3 'as black as ink; extremely black or dark'; wp 'dark' or 'black'; 'Moorish'] **Cloak** [*n.3a* 'that which covers over and conceals; a pretext, pretence, outward show'], **good** [wp 'goods', (L) *mers, merx*; (E) *mercery*: (L) *merceria*: 'commodity seller'] **Mother** [(L) *mater*], ~

~ *'Tis not only my Moorish Guise, mercery Mother,* ~

- 78 Nor Customary suits of solemn Black,
 ~ **Nor** [wp *anaphora* nor: '..used as a correlative to introduce a subsequent negated word, phrase, or clause'] **Customary** [(L) *solitas, more*; *pun* on 'like the sun', or 'son'] **suits** [(L) *vestis, wp (L) actio, causa*: 'legal suit'] of **solemn** [(L) *serius*; wp constellation *Serius*, the wolf or 'Dog Star'; referring to Seymour; *alt. (L) solum*: 'the lowest part, base'; 'sole', wp *soul*] **Black** [(L) *pulla vestis*: 'dark-colored or black clothing', signifying mourning]. ~

~ *N'Or More actions of wolfish Mourning,* ~

► Lines 78-81 use anaphora with the repeated 'nor' to note the loss of gold, (*Fr*) *Or*, in the subject.

- 79 Nor windy suspiration of forc'd breath,
 ~ **Nor** [wp *anaphora* nor: '..used as a correlative to introduce a subsequent negated word, phrase, or clause'] **windy** [(L) *ventosus*: 'changeable, inconstant'] **suspiration** [(L) *sus*: 'pig' + (L) *spiratio*: 'breath', 'spirit, soul'; relates to the Oxford Boar] of **forc'd** [*v.3a* 'to constrain by force (whether physical or moral); to compel; to overcome the resistance of'] **breath** [*pun* on 'air', or 'heir'], ~

~ *N'Or inconstant boar-spirit of compelled soul,* ~

- 80 No, nor the fruitful River in the Eye,
 ~ **No, nor** [wp *anaphora* nor: '..used as a correlative to introduce a subsequent negated word, phrase, or clause'] **the fruitful** [(L) *frugifer, fertilis*: 'profitable'; wp (L) *ferax*: 'fruitful, (L) *ferus*: 'wild', 'a lion, boar, stag'] **River** [wp (L) *divellere*: 'to tear asunder'; *pun (L) di*: 'In the general sense: twice, double' + (L) *vel*: 'or', hence Tu-d'or] **in the Eye** [refers to the 'sun', or 'son'; *i.e.* 'eye of the sun'], ~

~ *No, n'or the feral re-Vere in the Son,* ~

- 81 Nor the dejected havior of the Visage,

~ **Nor** [*wp anaphora nor*: ‘.used as a correlative to introduce a subsequent negated word, phrase, or clause’]
the dejected [(L) *maeror*: ‘sorrow, sadness’, ‘morose’; *alt.* (L) *demissus*; ‘lowly’] **havior** [(OFr) *aveir*, 1 ‘a having’,
‘possession’; *alt.* 2 ‘bearing, behavior, manner’] **of the Visage** [(L) *facies*; ‘face’; *8a* ‘An assumed appearance..a
pretense or semblance’], ~

~ *N’Or the morose bearing of the Face*, ~

82 Together with all Forms, Moods, shows of Grief,
~ **Together** [(L) *una*; joined, one] **with all** [(Fr) *tout*; *pun* on Tudor] **Forms** [(L) *facies*: ‘faces’], **Moods**
[(L) *animus*: ‘dispositions’], **shows** [(L) *monstro*] **of Grief** [(L) *dolor*], ~
~ *One with all Forms, Manners, pretenders of Tudor*, ~

83 That can denote me truly. These indeed Seem,
~ **That can denote** [(L) *designare*; ‘designate’] **me truly** [(L) *vere*]. **These indeed** [(L) *vero*; *facere*: ‘to be
serviceable’] **Seem** [*timesis* ‘Seymour’; (L) *ferre*: ‘act’], ~
~ *That can designate me Vere-ily. These do Seym*, ~

84 For they are actions that a man might play:
~ **For they are** [refers to the Royal ‘R’ as signed by Queen Elizabeth I] **actions** [(L) *factum, factio*: ‘a
doing’] **that a man** [(L) *vir*] **might play** [(L) *agere*: ‘act’, ‘bear’]: ~
~ *For they R doings that a Vere might act*: ~

85 But I have that Within, which passeth show,
~ **But I have that Within** [*wp timesis* (L) *introrsum*, inner Ore-Sum, Sum-Ore], **which passeth** [(L)
excedere: ‘to go beyond’, more than.] **show** [(L) *monstro*], ~
~ *But I have that inner Ore-Sum, which is more than pretending* ~

86 These, but the Trappings, and the Suits of woe.
~ **These, but the Trappings** [(L) *ornamentum*], **and the Suits** [*pun* on ‘legal suit’] **of woe** [(L) *moeror*]. ~
~ *These, but the Ornaments, and Suits of More.* ~

Once More:

76 ~ *Seems, madam? Nay, it is. I scion not “Seyming”*
’Tis not only my Moorish Guise, mercery Mother,
78 *N’Or More actions of wolfish Mourning,*
N’Or inconstant swinish-spirit of compelled soul,
80 *No, n’or the feral re-Vere in the Son,*
N’Or the morose bearing of the Face,
82 *One with all Forms, Manners, pretenders of Tudor,*
That can designate me Vere-ily. These do Seym,
84 *For they R doings that a Vere might act:*
But I have that inner Ore-Sum, which is more than pretending,
86 *These, but the Ornaments, and Suits of More.* ~

And another fine example of reinforcement:

ANTHONY *Anthony and Cleopatra* III.11 1-6
Hark! The Land bids me tread no more upon’t, **land**, (It) *landa*: ‘moor’ **no more**, reinforce. **Land**
2 It is asham’d to bear me. Friends, come hither, **bear**, (L) *ferre*, *wp fare*: ‘to do’
I am so lated in the world, that I **lated**, 1 ‘overtaken by night; 2 ‘delayed’, (L) *mora* **world**, (L) *orbis*
4 Have lost my way for ever. I have a ship **lost**, (L) *orbare* **way**, (L) *via*, *wp Vere* **ever**, *wp E.Vere*
Laden with Gold, take that, divide it: fly, (4) **ship**, -ship, *suffix*: ‘condition’ **take**, (L) *sumere*
6 And make your peace with Caesar. **make**, (It) *fare*, (Fr) *faire*: ‘to do’ + [y]our (Tudor)

ANTHONY supports his words with reinforcement. Readers may wonder whether Oxford intended his moor to be discovered in the subject “Land” in (*line 1*) — “more” closely follows by way of reinforcement. The full Seymour name is pieced together (*line 3*): “I am”, (*L*) *sum* + “so” (*alternate reinforce.*) + “lated”, (*L*) *mora*: ‘delayed’. “World”, (*L*) *orbis*, *wp* Two-d’or, is suggested (*line 3*) and reinforced (*line 4*) within “lost”, (*L*) *orbare*. In *line 4*, “way”, (*L*) *via*, (*wp* Ve[r]e) is reinforced by “ever” (*wp* E.Ver). In *line 5*, the “gold”, (*L*) *aurum* / (Fr) or, they may “divide”, *wp* ‘make two’ = Tu-do, is reinforced in (*line 6*) — “make your”. Therefore, Oxford’s secretive self-identification can be demonstrated by a careful examination of transitive wordplay; and we are reminded of HORATIO’s rhetorical question:

“Is’t not possible to understand in another tongue?
You will to’t, sir, really.” (*Hamlet V.2 110-11*)

Polyphony

polyphony: *Literary Criticism* ‘A multiplicity of independent and often antithetic narrative voices, none of which is given predominance.’ (*OED*)

► ‘Shakespeare’ generally favors one voice over another in each of paired characters. In the pairing of EDGAR and EDMUND (*King Lear*), Edgar is favored. In the pairing of KENT and OSWALD (*King Lear*), Kent is favored; etc.

Shakespeare’s study of the self is very advanced. He examines his own life as if it were the key to understanding the lives of others; but he owns a strange anomaly: he truly has two selves to delineate. Stranger, these separate identities are politically opposed to one another. Of course, we aren’t speaking of the elusive Wm. Shaksper of Stratford-upon-Avon, but a ‘Shaking Spear’, Edward Tudor-Seymour, the natural son of Queen Elizabeth.

Whereas most readers today are prepared that good writers compose fully developed characters, Shakespeare often produces two, three, or four characters, to fully ‘voice’ just one of the two fundamental facets of his self. He may give similar complexity to both his identities, one as protagonist, the other as antagonist. In this, he expresses his protean nature. He even goes so far as to identify one self as PROTEUS—‘The Old Man of the Sea’, a mythological oracle of many forms—in *The Two Gentlemen of Verona*. *Polyphony* might be called poly-vocal character development. VALENTINE and PROTEUS give the pattern for the rest; both recount our writer’s ‘internal conflict’, very much like *The Strange Case of Dr. Jekyll and Mr. Hyde* (*R.L. Stevenson, 1886*). But there’s a difference: Shakespeare adds sub-plots and extra voices to ‘round-out’ the portrayal of his self, rather than present characters that truly undergo metamorphoses.

In *Hamlet*, Prince HAMLET speaks with the voice of the writer. Prince Hamlet is the son of King Hamlet who, we find, has been murdered by his ambitious brother, CLAUDIUS. CLAUDIUS has taken the crown and Prince Hamlet’s mother, old Hamlet’s wife, for his own. The story moves toward a climax in which the natural succession of the Prince is conspired against by LAERTES and CLAUDIUS.

HAMLET, a corruption of (*Latinized Danish*) *Amlethus*, (itself derived from ancient Icelandic myth), alludes to a ‘fool’, or one who is stricken with madness. The **fool** is a fixture in ‘Shakespeare’, derived from the writer’s name, More/St. More, *Morus* in Latin, *Moria* in Greek. It was used by Erasmus as the basis of his famous essay addressed to Thomas More—*Moriae Encomium* (1509), or ‘In Praise of *Folly*’ (foolishness). If we were to pin a second title on *Hamlet*, it might be called *The Foolish Prince*.

LAERTES is best understood to represent the same flesh and blood as the Author, but only that particular facet of the Author who may be wooed by usurpers and their corrupt ministers; he is someone who will not contest the overthrow of the monarchy. He is a dupe, and may even benefit from their unjust rule. He represents a father (Laertes, father of Odysseus) who’s son would wander as an exile. CLAUDIUS and POLONIUS are the confederate interlopers to be found within the historical figures of Robert Dudley and William Cecil. Hence, LAERTES/Oxford joins CLAUDIUS in an evil conspiracy to finish, once and for all, the House of Hamlet (*Amlethus—More—Fool*). LAERTES, as a self-serving *alter ego* to HAMLET might, with popular backing, contest the Prince’s ‘natural right’ of Succession; or he might go so far as kill him outright with a poisoned fencing sword.

LAERTES is the coward, or Oxford, element HAMLET finds at the root of his indecision—of “thinking too precisely” (IV.4 41) so to speak. By ‘precise’, the writer implies adherence to Puritan scrupulousness in his thinking. Here he refers to an element within himself—the element of LAERTES—who follows the precise CLAUDIUS as a client:

HAMLET

Hamlet IV.4 42-4

A thought which, quartered, hath but one part wisdom **wisdom**, *wp* wise, (L) *more*: ‘manner’

And **ever** three parts coward—I do not know

Why I live to say “This thing’s **to do**,”

live, (L) *vivere*, *wp* de Vere **to do**, (It) *fare*, Tu-do[r]

➤ “Ever..coward” is a broken kenning phrase that associates the controlling part of his character, E.Vere (Oxford) with cowardice. The ‘wise’ part of him which lies dormant—the part fully Hamlet, or *wp* (L) *More*, *mos*, *moris*: ‘manner, custom, way’—knows he must find resolution to his dilemma in action: to do[r].

Hamlet tells us: this coward doesn’t deserve to live, yet the ‘wise’ More is outnumbered; how can his one part wisdom defeat the three parts cowardice opposing him.

HORATIO is an additional voice representing the writer. Listen! I’ve underlined familiar metonyms:

HAMLET

Hamlet I.2 160-63

I am glad to see you well.

glad, (OE) *glæd*: ‘bright, joyous’; (L) *glaber*: ‘smooth’

Horatio—or I do forget myself.

HORATIO

The same, my lord, and your poor servant ever.

HAMLET

Sir, my good friend, I’ll change that name with you.

That’s beautiful grammatical ambiguity. They are so alike that Hamlet must identify Horatio, or else forget himself. He may exchange names with him and be no worse for wear. For his part, Horatio is “The Same”, “and your poor servant E.Ver.” He is both Seym-our and E. Vere.

Horatio is the genuine article, and a counterpart to false ‘Shakespeare’. He is clearly charged with carrying the artist’s Protean story to future generations. Horatio is thus similar to Falstaff. Both mask for the artist—or many artists in the case of FALSTAFF—who parade about the Elizabethan literary landscape, but are only various allonyms used by the same man. One literary pseudonym is ‘Shakespeare’, another is (we suggest) John Lyly. I think, if the old devil isn’t lying, 50 or so others are stuffed into FALSTAFF ... all in ‘buckram suits of Kendal green’, *i.e.* within the bindings of books (*see I Henry IV II.4 151-271*). This polyphonic character development is difficult to follow at first, but will become second nature after a while.

Historical Note: In a letter dated July 30, 1581, Robert Dudley, a Queen’s ‘Favorite’, wrote to Francis Walsingham on a matter not clearly specified. I suspect a comment within the letter refers to Edward Oxenford, our ‘Shakespeare’:

“Sir, I received your letter by your brother-in-law, Mr. Sembard, perceiving that you found yourself somewhat distempered by your watching and posting, which I easily believe, and am heartily sorry for. I imparted your letter to her Majesty, who expressed very great favor with many gracious words towards you; and perusing your postscript, she willed me to say thus to you, that she doth know **her Moor** cannot change his colour, no more shall it be found that she will alter her old wont, which is, always to hold both ears and eyes open for her good servants, and that it shall be indeed observed, not of the common sort of Princes, but ‘*nella fede della Reyna d’Ingellaterra*’.”

Calendar of the Cecil Papers in Hatfield House, Vol.2 1572-82

The Queen’s ‘Moor’ has been thought to refer to Francis Walsingham himself; but we believe the individual who ‘cannot change his colour’ is the man who only lately had been imprisoned in the Tower of London for impregnating Anne Vavasour, one of the Queen’s Ladies-in-Waiting. An equality between ‘The Moor’ and a ‘Turk’, an historical nickname given by the Queen to Oxford, is confirmed at *Othello*, V.2 352-6, when OTHELLO unites the Moor and Turk in death. The two names were nearly synonymous; we suggest ‘Moor’ was not used by the Queen because it truly was her son’s surname—St. Maur.

And here are the lines linking the historic ‘Turk’ in the Court of Elizabeth R, with her St. Maur son (O/S):

OTHELLO

Othello V.2 352-56

352

... in Aleppo once,

~ ... **in Aleppo** ['Aleppo, city in northern Syria', strategic trade center contested by Muslims, Mongols; perhaps refers to Aleppo gall, 'a source of concentrated tannins, a necessary ingredient where durable ink was required', hence 'in ink'] **once** [(L) *aliquando*: 'at one time'; (L) *semel*: 'once more'], ~

~ *in Durable Ink once*, ~

► Probably an allusion to the mis-appropriation of Oxford's identity with a few strokes of a pen.

353

Where a malignant and a turbaned Turk

~ **Where** [*wp were*, Latin pron. of Vere] **a malignant** [(L) *malignant*: 'malicious, ill-disposed', A.2 'Evil-natured, harmful, gravely injurious'] **and a turbaned** [v. 'to wind in the form of a turban', (L) *volvare, verso*: 'to twist round', *wp* on *verso* nature of Vere.] **Turk** [*historic metonym* Edward Oxenford, 'de Vere'] ~

~ *Vere, an ill-disposed and twisted Turk*, ~

354

Beat a Venetian and traduced the state,

~ **Beat** [(L) *everbero*: 'to strike violently'; *alt. ferire*: 'to strike', esp. 'to strike dead, kill', 'to cheat'] **a Venetian** [*wp Venusian*: 'A person born under the sign of Venus', here: born of Venus / Elizabeth R, historic metonym for the Queen (see *A New Image of Elizabeth I*, Helen Hackett, Huntington Library Quarterly Vol.77, no. 3)] **and traduced** [(L) *traducere*: 'corrupt'] **the state** [*allegory* Venice = England], ~

~ *E. Ver'd a Venusian and corrupted the State*, ~

355

I took by th' throat the circumcisèd dog

~ **I took** [(L) *sumere*: 'to get hold of a person or thing', *transf.* 'assume'; (E) *summer*: v. *from n.2 2* 'A pack or burden, esp. one which is carried by a packhorse (Cecil), hence 'burdened'.] **by th' throat** [(L) *guttur*: 'windpipe'; hence the means of taking air, *wp heir*.] **the circumcisèd** [(L) *circumcidere*: *transf.* 'to make less, diminish'; *I.1b* 'A purification 'with the notion of castration'] **dog** [*wp homonym* (L) *canis, canus*: 'whitish-grey, grey', hence a Yorkist leaning servant to the Grey-Suffolk Tudor faction.] ~

~ *I seized by the heir the castrated Grey* ~~ *I summered by the heir-pipe the lesser Grey Dog* ~

356

And smote him — thus.

~ **And smote** [*v.1 2* 'to taint, stain'] **him — thus** [*wp?* (L) *Tus*]. ~~ *And attainted him — thus.* ~[*He stabs himself.*]

Once More:

Othello V.2 352-56

OTHELLO

~ ... *in the Levant once*,*Vere, an ill-disposed and twisted Turk**Struck a Venusian and corrupted the State*,*I seized by the heir the castrated Grey**And attainted him — thus.* ~

Here, the Moor identity kills himself as he kills the twisted-round (L. *verso*) 'Turk'—*ego* and *alter ego*—with a single stroke. IAGO, in *Othello*, is the evil Mr. Hyde to OTHELLO's more benign, 'well born', Jekyll. Combined, IAGO and OTHELLO are the writer's complete identity. If we wish to truly understand the tales, we must understand how Shakespeare has characterized himself poly-vocally. He does this by adding 'facets' to the essential IAGO and OTHELLO: he adds DESDEMONA as a shared flesh and spirit with OTHELLO; he adds CASSIO as Othello's virtuous-except-when-drunk lieutenant; and adds RODOREGO as another lustful alter ego. The names tell it all: **Iago** = St. James (Jacob) 'Matamoros', **Othello** = Or-Tell-Or (Two-d'Or), **Desdemona** = De's Daemon, **Cassio** = Quasi-O, **Rodorego** = Or-d'Or-ego.

CORDELIA-EDGAR-KENT, in *King Lear*, represent harmonious facets of a true identity, while EDMUND and OSWALD are discordant aspects of one that is false—a self at evens or odds with oneself.

This is not schizophrenia, but the careful specifying of identities. It's a form of disguise, but more, the writer describes what it means to have a false identity. 'Shakespeare' repeatedly presents a fully detailed analysis of his self. Most importantly, he might call a rose by any other name, but let it be, intrinsically, a rose — let the inner nature express itself.

What seems simple enough in the writer's art, was made more complex in life by his fealty to the Queen. To assert himself, he must shame her, and perhaps so weaken her political standing as to put both their lives in jeopardy.

The subject of succession as fictionalized in each of Shakespeare's works, was too politically sensitive to be represented candidly. There were, in fact, judicial penalties for openly discussing 'The Queen's Great Matter' outside Parliament or the Privy Council. Even today the subject is charged with religious and political emotion. Many British have a strong sense of manifest destiny in the Reformation, and certainly in Parliamentary government. But 'Shakespeare' has left behind him a monument in which his personal and traditional monarchic concerns about succession are appropriately paramount. It remains for the reader to ponder a feudal notion: what might have been, had such a Philosopher King been "put on" [the throne] (*Hamlet* V.2 380)? See if you can find the writer's true signature emphasized by repetition in [H]ORATIO's closing oration:

HORATIO *Hamlet* V.2 374-8

374 ... I shall have also cause to **speak**, speak, to say
 And from his mouth whose voice will **draw no more**. draw, wp (L) *ducere*: 'Duke-Heir'

376 But let this **same** be presently performed,
Even while men's minds **are wild**, lest **more** mischance **wild**, (L) *ferus*, wp (L) *ferreus*: 'iron'

378 On **plots** and **errors** happen. **plots**, (L) *conspiratio*: 'conspiracy' **errors**, wp Heir-Ores

Secondary Protagonists and Antagonists

In subplots you may also find secondary or even tertiary protagonists and antagonists. This happens when the writer has not placed himself in the leading role, or if the leading role has not sufficient scope to provide all the detail desired by the writer. *King Lear* gives us examples of both, where LEAR and CORDELIA share a position that is roughly protagonist—with CORDELIA representing the guiltless heroine—while GONERIL and REGAN are together antagonist. At the secondary level, the sons of GLOUCESTER are pitted against one another; the evil EDMUND conspires to displace his virtuous brother EDGAR in their father's confidence, and in his inheritance also. At a third level, KENT, as a steadfast supporter of old LEAR, is an almost unexplained nemesis to the impudent OSWALD. CORDELIA, EDGAR, and KENT, all speak with the authentic voice of the writer. (see **Character Names**, p.130-34)

Kenning, Periphrasis

kenning: (*OED*) 6 'One of the periphrastic expressions used instead of the simple name of a thing, characteristic of Old Teutonic, and esp. Old Norse, poetry'; *alt.* 5a 'Mental cognition; recognition', 5b 'A recognizable portion, just enough to be perceived' (1787).

► Shakespeare's (*O/S*) unusual use of kenning periphrasis tends towards meaning 5b, wherein common words, carefully arranged, allow the reader to name the surprising subject.

periphrasis: 1. Chiefly *Rhetoric*. A figure of speech in which a meaning is expressed by several words instead of by few or one; a roundabout way of speaking, circumlocution. (*OED*) *Ex.* lovelier = more lovely'; friendlier = more friendly.

A **Kenning** is a phrase or compound term used as a form of metonymy. It is found in Old English narrations relieving the repetition of nouns. The usual examples are from *Beowulf*: "whale-road" is a kenning for the sea; "raven-harvest" is the dead left on the field of battle. Kennings find new life in 'Shakespeare' as a device of political deception, and in this respect, are difficult to distinguish from **antonomasia** in both structure and purpose (see pg.142). They are never used simply to inflate language nor to accommodate poetical meter. If the writer uses periphrasis, it's because the extra words reveal the

true identity of characters or give important information within the political supra-text. Each verse is crammed with subtle additions; this complexity suggests alternate readings, or reinforces ambiguous possibilities available in nearby lines. As we've seen, the biographical and historical meaning is often hidden; parts of proper names are separated (*timesis*); adjectives and adverbs that include elements of the writer's names may double as proper nouns.

BERTRAM *All's Well that Ends Well* 1.1 4-6
 ... but I must attend his majesties command,
 to whom I am now **in Ward, evermore in subjection.**

Here we find the writer, characterized as the COUNT of ROSSILLION (Rosey-Lion, hence Tudor), identifying himself as a Ward of the Crown following the death of his father. He is precisely 'E. Vere and [St.]More in subjection'; that is, "evermore" gives two proper names: E.Ver, which he rejects, and More, which is correct and just right. Throughout 'Shakespeare', ever names his lesser self, more names his greater self. ~ **E.Ver is More** in subjection. ~

Following is a fragment from *Venus and Adonis* 1.1-12. The myths of Apollo and Adonis are conflated in Shakespeare's allegory, and in doing so, the author has grouped historic figures with mythological analogues. With a quibble on Sun and Son, we understand ADONIS is Apollo-like — beautiful and fair, with deep allusion in Classical Myth. ADONIS represents our Oxford/Seymour writer; it is important to consider the etymology of the name Apollo from the (*Doric*) *Apella*: 'wall'; with transitive wordplay on (*L*) *murus*: 'wall'. His mother, you'll recall, was Myrrha (*murra*) who conceived ADONIS by her own father, King Theias. This was forced by a jealous curse upon Myrrha by VENUS. Oxford (*O/S*) has united VENUS and Myrrha as agency and effect. Thus, Myrrha/VENUS is best understood to represent Elizabeth R, as 'younger and elder' respectively, i.e. as Princess/Queen. This identifies ADONIS' father with Sir Thomas Seymour, who may be said to have impregnated his '[step-]daughter'.

Venus and Adonis 11.1-12

1 Even as the sun with purple colored face
 ~ **Even** [*wp/wordplay* (*L*) *evenio*: 'to proceed, follow'; (*L*) *ipsum, ipse*: 2 'expressing eminence or distinction', 'For emphasis: very, just, precisely, self, in person'; *II.C* 'alone'; (E) *even*: *adj.* 8a 'exact, precise', 10a 'equitable, fair', 10b 'just, true, fair'; (*L*) *etiam*: *II.C* 'yet, still, even now', *II.E* 'again, once more'] **as** [(*L*) *idem*: 'the same as'] **the sun** [*wp* (E) *son*] **with purple** [*Ia* '...a shade of red..worn by emperors, kings, etc.'] **colored** [(*L*) *color*: likely puns on *co*: 'mutually, in common' + *lore*, (*L*) *lorum*: 'rein', punning on *reign*; and with a further parting of *lore* to *l* + *ore*. Also, (*Latin*) *color* may mean 'beauty' or 'complexion'] **face** [(*L*) *facies*] ~
 ~ **Just as the Son with royal beauty's face** ~
 ~ **Justly as the Son, with royal beauty's face** ~
 ~ **Precisely as the Son with royal appearance** ~

Even is rich in polysemy. As (*Latin*) *evenio*, the writer implies ADONIS is the successor "with purple colored face". Or, interpreted as (*L*) *ipse*, he proclaims himself as the Sun/**Son**: just, fair, and true. He also suggests the ability to factor by two / Tu (see **Polysemy** pg.99), and perhaps the ideas of 'exact', 'straight, direct', 'equal', may be considered. The full force of Tu-d'or is accomplished by *timesis* on the writer's choice of "co-[l]ore'd", co-, *prefix*: 1b 'jointly', 'together' + l'or, (*L*) *aurum*: 'gold', hence wordplay on Two in qualifying "face": colored.; and (*L*) *co + lorum*: 'lash, rein', may allow a pun on reign. *Venus and Adonis* is dense with double and triple meanings; and, of course, we are always free to understand the poem as an elaborate retelling of Ovid's bit from the *Metamorphoses*, Book X, 11.614-48 — but you'll get so much more if you treat it as allegory.

2 Had ta'en his last leave of the weeping morn,
 ~ **Had ta'en** [(*L*) *sumere*: 1.1a 'to seize, take possession of'] **his last** [(*L*) *ultimus, extremus*] **leave** [(*L*) *relinquere*] **of the weeping** [*met.* (E) *dewy*: 1a 'wet with dew', (*L*) *roscidus*; (*L*) *lacrimare*, likely *wp* (*L*) *inroro, inrorare*: 'to bedew', to dew, hence Tudor] **morn** [(E) 1a 'dawn, sunrise' (*L*) *matutinus*: 'early in the morning', with reference to the arrival of (*L*) *equi*: 'the horses of Aurora', and *wp* on Tudor: Aurora, *wp* (*L*) *aurum* + (*L*) *orior*: 'to arise, to proceed from', hence proceeding from Two-d'or, Tudor.], ~

~ *Had taken his final leave of the bedewed Aurora,* ~

3 Rose-cheeked Adonis hied him to the chase;

~ **Rose** [*metonym Tudor*: The combined roses of York (white) and Lancaster (red)]-**cheeked** [*wp (L) gena*: ‘cheek’ and (*L*) *geno, gens*: ‘clan’, related families] **Adonis** [(*Hebrew*) *adon*: ‘Lord’] **hied** [*wp (E) hide*] **him to** [(*E*) 4a ‘Expressing simple position’] **the chase** [*n.1 1a* ‘The action of chasing..with intent to catch, ..hunting’; here giving the first syllable of Cheshunt, Princess Elizabeth’s estate in Hertfordshire, and I think undoubtedly the birthplace of ‘Shakespeare’, (see **Timesis**, p.172,); ~

~ *Rose-clanned Adonis, hide him to the Ches—* ~

4 Hunting he loved, but love he laughed to scorn.

~ **Hunt** [*n.2 1b* ‘The act of strenuously seeking or endeavoring to find something’; here, by *timesis*, giving the second syllable of Cheshunt (see 1.3)] **he loved** [(*L*) *amo, amare*: ‘to like, to love’; (*L*) *deletare*: ‘charm, please’], **but love** [(*L*) *amor*: *II.C* ‘A strong, passionate longing for something; desire, lust’] **he laughed** [(*L*) *risus*: *wp re-*, *prefix*: ‘back, again’ + *sus*: ‘swine, pig’, *wp ~ a* ‘Boar’d’] **to scorn** [(*L*) *contemptus*: *wp con-*, *prefix*: ‘with’ + *tempus, tempestas*: ‘time’]. ~

~ *Hunt[ing] he loved but a’More, he a’Boar’d to con-Tempt.* ~

► Kennings and *timesis* are combined to give the proper name of Elizabeth’s estate in Hertfordshire, Cheshunt, where she was secreted during her pregnancy.

5 Sick-thoughted Venus makes amain unto him,

~ **Sick-thoughted Venus** [*kenning* “Sick-thoughted” Venus, (*E*) diseased, *dis*: ‘reversal or absence of a state’ + *ease*: *I.1* ‘Opportunity, means or ability to do something’; *alt. II.2* ‘advantage’; *alt. (E)* sick: (*L*) *infirmus*: ‘weak, timorous’ + thoughted: (*L*) *cogitatio*: ‘a thought, idea’, ‘intention’] **makes** [(*L*) *facere, (It) fare*: ‘to do’] **amain** [*wp a*: *a-*, *prefix* 6 ‘Forming nouns and adj., with the sense ‘without’; ‘not’; ‘less’ + *main*: *5a* ‘..the open Sea’] **unto** [*4* ‘Upon; against’] **him,** ~

~ *Infirm-intentioned Elizabeth makes Sea-less upon him,* ~

► *kenning* ‘Sick-thoughted’ Venus = Dis-eased Elizabeth; Dis-advantaged Elizabeth.

6 And like a bold-faced suitor ’gins to woo him.

~ **And like** [(*E*) *12b* ‘After the manner of; in the same way’] **a bold** [(*L*) *ferox, wp ferreus, (E) ferrous*: ‘iron’, hence (*E*) Dure]-**facéd** [(*L*) *facies*: ‘form, figure, shape’, *wp (L) facio*: ‘to do, perform, produce’] **suitor** [(*L*) *procurator, petitor*: ‘petitioner’, (*E*) *suitor*: *1a* ‘One of a retinue or suite, a follower’] **’gins** [(*E*) *v.1* ‘to begin’] **to woo** [(*L*) *petere, peto*: *II.B* ‘to demand, seek, require’, ‘to claim at law’] **him.** ~

~ *And in the Same-more as a Fair-form’d successor begins to petition him.* ~

Often these kennings, or periphrases, are strung together to give an abundance of critical identities in one context, and pay ‘sweet’/suite compliments in another:

7 “Thrice fairer than myself,” thus she began,

~ **Thrice** [(*L*) *terque (wp Turk?)*; the writer adopts for himself a famous epithet for the god Mercury: *Hermes trismegistus* — ‘thrice greater’] **fairer** [*metonym (Fr) faire*: ‘to do’, Tu-do(r), perhaps ‘Thrice More Fair’: + More + Fair.] **than myself,**” **thus she began,** ~

~ *“Thrice More-Tudor than myself,” thus she began,* ~ (*L*) *ter, terque*: ‘three times’

► As shown elsewhere in this essay, The Moor = The Turk, Elizabeth’s pet name for her obscure son.

8 “The field’s chief flower, sweet above compare,

~ **The fields** [*III. 17a heraldry* ‘The surface of an escutcheon, shield, on which a charge is displayed’] **chief flower** [Rose, probably derives from the classical myth of Flora and the Rose; the rose was dedicated by Venus to her son Amor;] **sweet** [*wp (L) sequita, (MFr) suite*: ‘that which follows’; *alt.* ‘The prosecution of a cause’] **above compare** [(*E*) *compeer*: ‘An equal, peer’], ~

~ *The shield’s Rose, succeeding without equal,* ~

9 Stain to all nymphs, more lovely than a man,

~ **Stain** [(L) *macula*: ‘enduring disgrace’, ‘blemish, mole (*wp* mole: ‘pier’); contrasting an immaculate conception with on that’s maculate; *alt.* (L) *obscurare, inumbrare*: 3c ‘One who eclipses or casts into the shade’] **all** [(L) *totus, wp* Tuda[h]s; (L) *allodium*: ‘royal, regal’; (Fr) *tout*: ‘all’] **nymphs** [(L) *nympha*: ‘A bride, mistress’; 1 *Classical Myth*. ‘Any of a class of semi-divine spirits, imagined as taking the form of a maiden inhabiting the sea, rivers, mountains..etc.’, *alt.* ‘a beautiful woman’ (here the Queen).], **more** [*metonym* More, *i.e.* Shakespeare’s true name.] **lovely** [(L) *venustus*; *alt.* (L) *amour*: ‘love’ + *ly*: *suffix* ‘forming adjectives’ (meaning: ‘having the qualities of’)] **man** [(L) *vir, wp* Vere], ~

~ *Eclipsing Tudor maids, More a’Mour than a Vir, ~*

~ *Disgrace to Tudor bride, More Venusian than a Vir, ~ (?)*

10 More white and red than doves or roses are;”

doves see dict. It. doves: ‘where?’

~ **More** [*metonym* More, *i.e.* Shakespeare’s true name] **white and red** [(L) *album et rubeum*: probably refers to a Tudor symbol that refers to the legend of King Arthur; Merlin foretold of a conflict between the Saxon invaders (white) and the native Britons (red) in which the Britons were to be victorious; *alt.* the colors of the banners of St. George’s Cross, The Order of the Garter, and England; also the colors of roses chosen as emblems of the House of York and of Lancaster respectively.] **than doves** [(L) *columba*, bird sacred to Venus, possibly with *wp* Latinizing ‘V’ to ‘W’, hence *down*-‘o[r]s = d’ors (*see* V&A 309, “to see him woo her” = to See’m-ou’r)] **or** [(L) *aurum*: *heraldry* (Fr) or: ‘gold’] **roses** [Emblem of House of Tudor] **are** [*R(ex)* or *R(egina)* appended to monarchs name; *alt.* (Gr) *are*: ‘curse, ruin’, name of god of war.]; ~

~ *More English and Briton than D’Or’s Roses R[egina];” ~*

11 Nature that made thee with herself at strife

~ **Nature** [(L) *natura, wp* *natula*: ‘A little daughter’; *natura*: *II. transf.* ‘the natural constitution of a thing’, perhaps referring to a property of Plantagenet and Beaufort beginning with William the Bastard/Conqueror (*c.* 1028-87), *i.e.* an inclination to ‘bastardy’; (L) *natura*: 2 ‘The world, universe’, *wp* (L) *orbis*: Two-d’or; *alt.* B.D ‘The natural parts, organs of generation’, likely referring to Oxford’s impeached legitimacy.] **that made** [(L) *facere, (It)* *fare, (E)* *fair*: ‘To make beautiful’] **thee with herself** [(L) *ipsa*] **at** [*wp* (L) *et*: ‘and’] **strife** [(L) *Mars, Mars pater*: *transf.* ‘war, battle, fight’; (L) *contentio, controversio*] ~

~ *The Daughter that Fair’d thee with herself and Mars ~*

12 Saith that the world hath ending with thy life.

~ **Saith** [*timesis* Sey’t] **that the world** [(L) *orbis, wp* Two-d’or] **hath ending** [(L) *mors, wp* *mour, More*] **with thy life** [(L) *anima*: ‘soul, breath, air’]. ~

~ *Sey’t that the Tud’ors hath Mores with thy breath. ~*

Once More: *Stanza 1*

Just as the Son with royal beauty’s face

2 *Had taken his final leave of be-dewed Aurora,* *Aurora, wp* (L) *aurum* + (L) *orior*, Two-d’or.

Rose-clanned Adonis, hide him to the Ches—

4 *Hunt[ing] he loved, but a’More he a’Boar’d to con-Tempt.*

Weak-intentioned Elizabeth makes Sea-less upon him,

6 *And in the Same-mor as a Fair-form’d successor begins to petition him.*

Stanza 2

“Thrice More-Tudor than myself,” thus she began,

8 *The shield’s Rose, succeeding without equal,*

Eclipsing royal maidens, More a’Mour than a Vir,

10 *More English and Briton than D’Or’s Roses R[egius];*

The Daughter that Fair’d thee with Herself and Mars

Sey’t that the Tud’ors hath Mores with thy breath.

Thus begins the divided text, characteristic of all Shakespeare's work. The appearance of the red rising Sun is equaled by that of Adonis; he is, in fact, the (*L*) *orior*, the proceeding, ascending-descending, 'son'. Attributes of the mythical Apollo will continue to emerge through this poem. We suspect by the third line of *V&A*, inquisitive Elizabethan readers were alerted to contemporary topics, and wondering what revelations might be concealed within. *Venus and Adonis* was so evidently crammed with political meaning that informers reported immediately to William Cecil and the Queen of their suspicions. (Duncan-Jones, Katherine. *Much Ado with Red and White, the Earliest Readers of V&A*, 1993; *The Review of English Studies*, Vol.44, Issue 176, p.479)

Murray Roston noted (1982): *Venus and Adonis* “is so lacking in amorous interest that a topical allegory is suggested.” This is correct. Fair, flower, sweet, all, more, lovely, red and white, doves, or, roses, are (R), are metonyms within kenning phrases, and represent key associations and historical persons. Each kenning is a short word puzzle that can be solved independently for topical references. (Roston, Murray. *Sixteenth Century Literature*, Macmillan, 1982, p.181)

- 9 “... more lovely than a man”
~ *more a'Mor than a Vir* ~ (*wp Vere*), or simply St. Maur.
- 23 “A summer's day will seem an hour but short,”
~ *A de Sommer will 'Seym' an '[h]our'* ~ (but shortened by an 'h') ~ .
- 24 “Being wasted in such time-beguiling sport.”
➤ *kenning 'time-beguiling sport'* = Wm. Cecil bewitching (Seymour) child.
- 98 “Even by the stern and direful god of war,”
➤ *kenning 'stern and direful god of war'* = Ares, Mars, Lord Admiral Thomas Seymour,

There are extended metaphors within the allegory of *Venus and Adonis*; one tells of the love between Adonis' “trampling courser” (*L. Veredus*) and a “breeding jennet”. This “young and proud” breeder recalls an earlier ‘romance’ and a coy young filly:

“Being proud, as females are, to see him woo her,”
~ *Being ambitious (L. gloriari), as Princess' R, to Sey-'m-'ou-'r*, ~ 309

This simile is a little ambiguous, with “females are” equal to ‘females *R[egius]*’; and ‘females Are’, or ‘Ares’ Woman’. Such an epithet suggests some relation to the “the direful god of war” *V&A 98*, *i.e.* Ares, the Lord Admiral Thomas Seymour whose “sinewy neck” was bowed to the headsman in 1549 for his intimacy with his ward, the young Princess Elizabeth. The ambitious act by Seymour brought his own death, but also the death of the Crown Tudor family, and the authentic life of his son. Within this framework, the BOAR that will kill ADONIS is a false name — de Vere.

The writer has integrated kennings and periphrasis into his work, as rhetorical elements from Old English poetry, possibly due to the influence of Laurence Nowell who taught young Oxford in the homes of Lord Burghley. The only surviving manuscript of *Beowulf* (which was at that time in the possession of Nowell) was at hand to be studied by Oxford. Again and again you will see ‘the Man Shakespeare’ was uniquely positioned to take in sources available to very few. Here is *King Lear*, 1.1 106-8:

LEAR

- 106 So young, and so untender?
~ *So [wp (Fr) de la même mœur: ‘in the same more or manner] young [B.1b ‘A young person, a youth’], and so [metonym (E) so: (Welsh) mor; also with ‘un-tender’: not so = not too] untender [(Fr) dur: ‘hard’]? ~*
~ *Of the Same More child, and Too Dur?* ~

CORDELIA

- 107 So young, my lord, and true.
~ *So [(Fr) la même mœur: ‘in the same more’] young, my lord, and true [(Fr) réel: ‘real, sterling’, legal wp (E) real: ‘royal’]. ~*
~ *The Same More child, my lord, and Royal.* ~

LEAR

108 Let it be so: thy truth then be thy dow'r!

~ **Let it be** [(Fr) *Être*] **so** [metonym (E) so: (Welsh) *mor*; also with 'un-tender': not so = not too]: **thy truth then be thy dow'r**: [wp *dor*, hence Ty-dow'r, Too-dor, Tudor; the use of dow'r reinforces "untender"/*dur* in 1.106!] ~

~ **Let it be More: thy Royal then be Ty-dow'r!** ~

This passage emphasizes so, and if we find French to be the **reference language** for wordplay, we see that so may be understood: *de la même manière*, or *de la même mœur*. Hence we find in wordplay: 'of the Same-More' (Seymour). A second meaning is (Fr) *sot*: 'fool'. Likewise untender means 'hard'; in French it is *dur*. The word So before untender does not refer to the degree of hardness but in the sense of 'also, additionally, too'; hence we realize Too-dur, or Tudor, etc. The significance of untender is clarified with the contraction of dowery to '**dow'r**' by way of reinforcement. This passage, among others, tells us the character of CORDELIA represents the true identity of Edward Tudor-Seymour:

CORDELIA *King Lear* 1.1 6262 What shall *Cordelia* speak? Love, and be silent.

~ **What shall Cordelia** [(Fr) *Cœur de Lion*: 'Lion-heart', epithet for heroic kings.] **speak** [(E) say; (Fr) *dire*, wp Tu-dure.]? **Love** [(Fr) *amour*, wp *a'Mour*], **and be** [(Fr) *être, je suis*: 'I am', probably reflexive (Fr) *se*: 'to oneself'] **silent** [(Fr) *muet*: 'silent']. ~

~ **What shall Cœur de Lion Sey? Amour, and Se-muet.** ~

Did 'Shakespeare' really cram all this wordplay into his works? If taken as a logical proposition, yes, such a reading conforms with many statements by the writer and those who spoke of him. Further, his words consistently play on the names history would propose if such a child as CORDELIA / *Cœur de Lion* had been born to Queen Elizabeth. Otherwise, the Canon is an astounding coincidence that defies belief. This understanding of the writer's 'Invention' would soon reveal its weakness, devolving into randomness if it were not the work of the author but the imagination of the reader.

Timesis

(OED) **tmesis**: *Grammar and Rhetoric* 'The separation of the elements of a compound word by the interposition of another word.

► eg. *The English Secretorie*, Angel Day, 2nd Pt. sig. N2v, in *Eng. Secretorie* (rev. ed.) 1592. "Timesis or *Diacope*, a diuision of a word compound into two partes, as: What might be soeuer unto a man pleasing,..for whatsoeuer might be &c."

Tmesis is the dividing of compound words in two, often for humorous and riddling reasons. *Tmesis*, or *Timesis* is very common in Shakespeare and in the present vernacular, but little discussed outside the question of authorship. The words divided are surnames; often this device is coupled with amphiboly (grammatical ambiguity) and wordplay. Here are two examples of *Tmesis*:

ROMEEO *Romeo and Juliet* 1.1 195-6195 Tut! I have lost myself; I am not here;here: wp *heir*

~ **Tut** ['An utterance..expressing impatience or dissatisfaction'; wp (L) *totus*, (Fr) *toute*: 'all', hence Tud'or]! **I have lost** [(L) *perdere*: 'to lose', 'to waste, squander'] **myself** [(L) *ego*]; **I am not here** [wp *heir*]; ~

~ **All! I have squandered myself; I am not heir;** ~

196 This is not Romeo; he is some other where.*tmesis* = 'somewhere'

~ **This is not Romeo** [anagram Mor-EO]; **he is some** [(L) *unus*: 'one, one and the same'] **other** [(L) *alius, diversus*] **where** [wp *Vere*, V in Latin is pronounced W]. ~

~ **This is not Romeo; he is Some other Vere.** ~

► Where is to be seen as were with h not aspirated. This would be roughly the Latin pronunciation of the writer's titled but false name Vere. ROMEO is 'some alien Vere'.

Once More:

~ *I have squandered myself; I am not heir;
This is not Romeo; he is Some other Vere.* ~

timesis = some other where: some Vere

ULYSSES *Troilus and Cressida* 3.3 95-6

95

A strange fellow here

~ **A strange** [(L) *alienus*: 'that which belongs or relates to another'; *alt.* (L)

exterus: 'foreign, strange'] **fellow** [(L) *comes*: 'tutor', *wp* Tudor] **here** [*wp* heir; fellow-heir, (L) *coheres*: 'coheir'] ~

~ **An alien Tudor coheir.** ~

96 Writes me that man—how **dearly** ever parted.

timesis = 'however'

~ **Writes** [(L) *describere*:] **me that man** [(L) *vir*]—**how** [] **dearly** [(ME) *deor*, indicating d'Or, second syllable of Tudor] **ever** [*wp* E.Ver] **parted** [(L) *separare*: 'to disjoin, sever'], ~

~ **Writes me that man—how de-Or-ly E.Ver se-Vered.** ~ *timesis = how dearly ever: 'however'*

In the 15th century *Tmesis* was sometimes spelled *Timesis*. We're going to use that here because it invokes the nickname of William Cecil, 'Time' (in the sense of 'all-devouring' Cronos), the writer's father-in-law, who is likely responsible for the prominence of this device in Shakespeare.

Timesis is a rhetorical treatment of proper nouns, usually the writer's true surnames. There are two classes of Timesis: one is the simple division of the name So + More for Sommer, or Two + door for Tudor, or any extrapolation thereof:

Venus and Adonis 23-4

23 A sommer's day will seem an hour but short,

~ **A summer's** [*metonym* Sommer, St. Maur, Seymour] **day** [*wp* (L) *de*: 'coming from, an origin'] **will seem** [*timesis* Seym; (L) *videre*: 'to appear, seem'; *wp* (E) *seam*: v.2 1a 'To fasten or join on'] **an hour** [*timesis* (h)our] **but** [(L) *modo*: 'by measure', 'only, but'] **short** [(L) *praecidere*: 'to cut short, cut off, mutilate'], ~

~ **A St. Maur's de will Seam an Hour (but shortened),** ~

24 Being wasted in such time-beguiling sport.

~ **Being** [(L) *natura* 'birth'; 'nature, natural disposition'; *alt.* *wp* (L) *sum*] **wasted** [(L) *consumere*: 'consume'] **in such** [(L) *adeo*: 'so much, so'; *wp* (E) *ado*; *wp* a-de-O] **time** [*metonym* Wm. Cecil, de Vere's father-in-law]-**beguiling** [(L) *decipere*: 'deceiving'] **sport** [(L) *venatio*: 'chase, hunt'; (L) *ludus*: 'play, game, sport'; (E) *sport*: 6a 'A plant..or animal which exhibits abnormal or striking variation from the parent type', from Pliny—sport of nature: 'A game played by nature, a freak of nature'], ~

~ **A Sum consumed in such Cecil deceiving variation.** ~

Once More:

~ **A St. Maur's de will Seam an Hour (but shortened),
A Sum consumed in such Cecil-deceiving variation.** ~

Summer, spelled Sommer in the first printing of 1593, is wordplay on the writer's surname St. Maur, or Seymour; also, 'day' is wordplay on (*Latin*) *de*: 'origin'. We drop the 'h' from [h]our and add this 'our' to 'seem', and arrive at a pretty good likeness of Seem-our / Seymour.

The second class of Timesis may be a device of Shakespeare's own invention. Here the writer splits his names in two parts (as in the first class), composing wordplay in a reference language, French or Latin, then 'Englishes' the words to render the name (see **Transitive Puns**, p.123); and it may take our man some time to 'have it out'; he may beat about the bush before he reaches a proper resolution:

HAMLET *Hamlet* 1.2 76, 85

76 Seems, Madam? Nay, it is. I know not "**seems**."

... (*Eight lines describe his benighted state of* (English) Moor or (*Latin*) *Maeror*, *Moer*: 'mourning')

85 But I have that within which **passes** show— **passes**, (L) *excedere*: 1c 'to do more', 2b 'to surpass'

These are games of language translation and evoke the memory of Princess Elizabeth's New Year's gift to Katherine Parr for 1545. Elizabeth translated into English, Margaret of Navarre's "*Le Miroir de l'âme Pécheresse*" ("The Mirror of the Sinful Soul"). It appears likely young Edward Oxenford—one day to become 'Shakespeare'—translated, or 'Englished', Ovid's *Metamorphoses* under the direction of his tutor, Arthur Golding, as a gift for his mother, Queen Elizabeth. This is depicted in *Titus Andronicus*:

YOUNG LUCIUS *Titus Andronicus* IV.1 42-3
 Grandsire, 'tis Ovid's *Metamorphosis*
 My mother gave it me.

One can't assert a definitive translation or transposition, but you can quickly see 'Shakespeare' has played with words such that 'almost every word tells his name.' (see *Sonnet 76*). We are told in *Hamlet* to resolve prolix or unintelligible sentences by means of another language (see *Hamlet* V.2 110). Nowhere can I find that he insists the sentences make perfect grammatical sense when transposed; so we're left with approximate meaning, and with language whose materials are clearly seen, even if the meaning turns upon itself (*L. vertere*). Since we're trying to fathom meaning from confusing language, you might think we're only a little better off than when we started; but in terms of discovering the writer's name we are fully 'there'.

It seems the entire *opus* of 'Shakespeare' is designed to subvert the extra-judicial sentence of *Damnatio Memoriae*—'condemnation of memory'—*i.e.* erasing the true writer's existence from the historical record. As he tells us, he is:

"No [John] Fisher but the ungrown fry for[e]bears:" (*Venus and Adonis* 1.526)

Both Fisher and Tudor-Seymour shall be forgotten! Why should this be? To secure into the future the wealth and titles of the Dudley and Cecil families, and ostensibly to assure the advance of the Reformation. The erasure of Edward Tudor-Seymour meant there need be little fear of reprisal against "Cloud Captors" (*The Tempest* IV.1 152) for extortion and coercion of the Tudor monarchy. It proved to be a very successful strategy.

Historical Note:

Alan H. Nelson notes an example of Oxford's use of *timesis* in casual conversation, apparently in 1581, when he "expressed antipathy to the Howards upon the hearth or at table at Howard House, with a dubious pun on the pet name *Chick*" (Italics by Nelson):

"This was *chick*, and he (Oxford) detested all his *kinne*, which made 'chicken': thus hath he prettily begone his solemn vow to be revenged of all the Howards in England, one after another, though he could not pay them all at once; for it was the most villainous and treacherous race under heaven, and my lord Howard of all other, the most arrant villain that lived." (Nelson, Alan H.; *Monstrous Adversary*, 2003, p.251; from LIB-2.2.3/4).

More Broken Words

Example 1

ANGELO *Measure for Measure* 1.1 48

48 Let there be **some more** test made of my mettle

~ **Let there be** [*imperative (L) fio, facio, facere*: 'to make, render'] **some** [*timesis* Seym] **more** [*surname* More] **test** [(E) assay, (L) *obrussa*: 'the assaying of gold'] **made** [(L) *facere*] **of my mettle** [(L) *animus*: 'the spiritual principle of life'; *alt. wp* (E) metal: (L) *dur*; (L) *aurum*: 'gold', with likely *wp* (L) *aura*: 'air, breath', hence heir] ~

~ *Let there be Some-Maur assay made of my soul* ~

49 Before so noble and so great a figure

~ **Before** [(L) *prius, ante*] **so** [(E) *adv* 1.1 'In the same way or manner described', with implied *wp* on manner: (L) *more*; *alt. GPC (Welsh) mor*: 'so, denoting how much'] **noble** [(L) *nobilis*: 'celebrated, renowned': *wp renamed*; *alt. (L) unas*: 'singular', 'one and the same'; *alt. (L) 'honestus, mores'*] **and so** [(Welsh) *mor*: 'so, very'] **great** [(Welsh) *mawr*: *b* 'great', *f* 'important, renowned', 'large, deep'; (L) *amplus*: 'great', *amplius*: 'more'] **a figure**

[(L) *figura*: ‘form, shape, size’; *alt.* ‘shade of a dead person’, (E) shade: 6a ‘The visible but impalpable form of a dead person’] ~

~ *Before so renowned and St.-Mawr a form* ~

➤ ‘Shakespeare’ appears to have favored the Welsh word *mor* for so and sea, as metonyms for Sea-More (Seymour), allowing the Two-More doubling to accompany the Two-d’Or. ‘Great’ evokes the surname More, (*Welsh*) *mawr*: *b* ‘great’, *f* ‘important, renowned’. All Welsh definitions from *GPC* (*Geiriadur Prifysgol Cymru*).

50 Be stamped upon it.

~ **Be stamped** [(L) *signare*: ‘to mark with a seal, seal’; (L) *notare*: ‘to sign; make a distinguishing mark’] **upon** [(L) *super*: ‘above’] **it**. ~

~ *Be sealed above it*. ~

Once More:

~ *Let there be Some-Maur assay made of my soul
Before so renowned and St.-Mawr a form
Be sealed above it*. ~

Example 2

Here is an example of *timesis* on the words Tudor and Seymour. Note how they resolve from dissolved elements or syllables.

HAMLET *Hamlet* 1.2 129-32

129 **O** that this **too too solid flesh** would **melt**,

~ **O** [(O)xford]: *timesis*, *apostrophe*, *ecphonesis* (*outcry*), *metonymy* This expostulation begins an emotion filled soliloquy, and Hamlet (and the writer) addresses himself by a single letter that stands for a whole name.] **that this too** [*timesis* Tu(dor), too too = two, Tu] **too** [*as before*] **solid** [(L) *solidus*: ‘firm, enduring’, (E) *dure*: ‘hard’] **flesh** [(L) *corpus*: ‘body’; *alt.* ‘the main mass of a thing..of a book’] **would melt** [(L) *dissolvere*: ‘to break up, melt’], ~

~ *O[xford] that this too Tu-dure corpus would dissolve*, ~

130 **Thaw**, and **resolve** itself into a **dew!**

~ **Thaw** [(L) *liquidum facere*, *liquefacere*: ‘to make liquid’, (L) *liquor*: ‘the sea’, hence, ‘to make Sea’, *wp* (E) *mar*], **and resolve** [(L) *resolvere*: ‘to unbind’, ‘to unyoke’ *dew*, *wp*, *timesis* *do*, (Tu)do(r)] **itself** [(L) *sese*, *wp* Sea-Sea, hence Sea-Mor] **into a dew** [*wp* (*Welsh*) *du*, *ddu*: ‘black’, ‘dark-skinned’; *alt. wp, timesis* ‘in Tu-a do(r)’!] ~

~ *Mar, and resolve Sea-Mor in a Tu Du!* ~

131 **Or** that the **everlasting** had not **fix’d**

~ **Or** [*timesis* Or refines the pronunciation of “dew” in 130.] **that the everlasting** [*wp* E.Ver-lasting; (E) eternal, (L) *immortalis*: *wp im*: negative prefix + *mort*: *wp, surname* More + *al*: ‘forming adj.’] **had not fix’d** [(L) *certus*: ‘resolved, settled’] ~

~ *[Or] that the E.Ver-en-During had not settled* ~

132 His **canon** against **self-slaughter**.

~ **His canon** [(L) *lex, regula, norma*] **against** [] **self-slaughter** [(L) *sui-caedes, wp sus-caedes*, the slaughter of pigs, jesting on the killing-off of the writer’s own *de Vere alter ego*; (E) suicide: (L) *mors voluntaria*]. ~

~ *His rule against Sus-cide*. ~

Once More:

~ *O[xford] that this too Tu-dure corpus would dissolve*,

130 *Make Sea, and resolve Sea-Mor in a Tu-Du[or]!*

[Or] that the E.Ver-en-During had not settled

132 *His rule against Sus-cide*. ~

CLAUDIUS

18 At supper? Where?

HAMLET

19 Not where he eats, but where he is eaten. A certain

20 convocation of worms are e'en at him. Your21 worm is your only Emperor for diet. We fat all creatures

22 else to fat us, and we fat ourself for maggots.

Students may not remember that this *Diet* (*n.2 4a* 'A single session of a court or other (deliberative) body') of *Worms*, assembled in 1521, decided a course of action on the reformist theses of Martin Luther. The Diet, a sort of "convocation", is played upon as a decomposing assembly that manages threats to the state. Though POLONIUS has fattened himself on the shavings of the monarchy, and groomed his 'son' LAERTES such that he may be the peoples choice for election instead of Prince HAMLET, ultimately it is the (*Fr*) *vers* (worms) that feed on the tainted meat that was POLONIUS' body.

This allusion is critical to our understanding of the writer's meaning. Mention of the Diet of Worms recalls HAMLET's studies in Wittenberg (*1.2 164-73*), and hints at a connection between POLONIUS, HAMLET, and the Reformation. If we can accept Shakespeare's assertion he writes allegorical histories (*The Taming of the Shrew Ind.2 138*), we may see the divided person (*O/S*)—LAERTES / de Vere and HAMLET / Tudor-Seymour—as the contested security for a ministerial, or else a crown, decision on religious policy.

Allusions are frequently inserted with careful attention to rhetorical reinforcement. Below is an example of the 'shoeing' of a horse, (*ME*) *ors*, with wordplay on re-soling / re-souling:

PORTIA *Merchant of Venice 1.2 233*Ay, that's a colt indeed, for he doth nothing but224 talk of his horse; and he makes it a great**horse:** (OE) *mearh*: 'horse'; (*Old Frisian*) *mar*appropriation to his own good parts, that he can**good:** (*L*) *mers, merx*226 shoe him himself. I am much afeard, my lady, his**shoe,** (*L*) *solea*: 'sole, sandal', *wp* soulmother played false with a **smith**.**play:** 5 'To perform or practice (a trick..a deception)'

And the reader may be much afeard the writer's mother played false with Sir Thomas **Smith**, Knight, and Principle Secretary to Elizabeth's brother, Edward VI. We sense the writer's jest and self-deprecation: 'Shakespeare' (*O/S*) is the "colt", and his mother played false with a (Thomas) Smith. Our writer would, if he could, appropriate his own good (*Merces*) parts to re-soul himself.

With a little experience, the student will find a vast store of clever allusions in Shakespeare. The *Shakespeare Variorum* series includes a fine collection of such references, and a new work on allusions to be found in Shakespeare is promised by Roger Stritmatter. As we've mentioned before, the true 'Shakespeare Variorum' has yet to be conceived, in which the full extent of wordplay is justified.

ARIEL *The Tempest 1.2 226-29*

226 Safely in harbor

(227) **king's ship:** 'kingship'Is the king's ship; in the deep nook where once**deep:** 'Sea' **nook,** (*Fr*) *réduit*: *wp* Two-do-it, Tudor.228 Thou call'st me up at midnight to fetch dew**dew,** *wp* **do:** "the name of action", (*Welsh*) *du*: 'black'From the still vex'd Bermoothes, there she's hid;**Bermoothes,** (*Fr*) *vermout(h)*: 'wormwood'

► An oft-repeated objection to Oxford's candidacy for Authorship is his death in 1604, six years prior to Strachey's account of July 1610 in *A True Reportory of the Wreck and Redemption of Sir Thomas Gates*. This is clearly not an issue since "Bermoothes" expresses Vermouth/Wormwood and not Bermuda.

Bermoothes alludes to Wormwood (*Classical Latin* *Artemisia*, or *Absinthium*) used in producing Italian Vermouths. Wormwood plays on (*Fr*) *Ver*, (*Italian*) *Verme*, the alias given the writer in infancy, and

wood or wode, meaning madness (*Latin*) *fūror, moria*; hence, we hear Oxenford's fundamental complaint about dual identity—Vere-More—and conflicting loyalties caused by the Vere alias.

Further references are implied by the Wormwood and *Artemisia* (from the goddess Artemis/Diana), directing the readers attention to an association with England's Queen Elizabeth—called Diana for her insisted chastity—as the source of being vexed with Stillness, or inaction; and this quandary confounds Apollo, the Sun, from whose attributes our artist draws himself. Much rides on this particular allusion.

The argument for a date sometime after 1609 for *The Tempest* is clearly incorrect if we understand “the still-vexed Bermoothes” does not refer to Bermuda and William Strachey's account of a shipwreck there, but to a ‘stillness-vexed Wormwood’ (as an epithet of the writer); the writer's ‘still-vexed’ state predates the wreck of Sea Venture by 60 years.

Allusions are so rich in Shakespeare, you'll never catch them all. You can only make a good start by understanding his story. Remember: If you miss the More, many allusions will be lost.

Topical Allusions, Topics

Though much of Shake-speare's wit is semantical, ultimately his wordy jests refer to topics current in the late 16th Century. Though some references may never be fully understood, others are clear and exact; we can deduce historic dates from allusions such as these:

EDMUND *King Lear* 1.2 128-31
128

My father

~ **My father** [(Fr) *père*, here alluding to Sir Th. Seymour]

~ **My father** ~

129 compounded with my mother under the Dragon's Tail

~ **compounded** [(Fr) *composer, combiner*: ‘To combine’, ‘to contrive, to concoct’] **with my mother** [(Fr) *mère*: here alluding to Elizabeth Tudor] **under** [(Fr) *sous, au-dessous*: ‘inferior to’] **the Dragon's** [may refer to William Cecil, as the legalist mind behind the limitation of Tudor Succession. The Cecil (Sitsylt) family are first recorded from Allt yr Ynys, Monmouthshire, Wales] **Tail** [(OFr) *taille*: III.3a ‘The limitation or destination of a freehold estate or fee to a person or the heirs of his body..on the failure of whom it is to revert to the donor or his heir or assign’] ~

~ **combined with my mother beneath the Welsh Limitation** ~

► Lines 129-30 give factual information, not about the supposed time of Leir of Britain (8th cent. BC) but about the birth of the writer (O/S) during the years of Edward VI (1547-1553); i.e. the regency of Edward Seymour (Somerset) and the de facto regency of John Dudley (Northumberland). William Cecil was the personal and legal secretary to both Seymour and Dudley, and the likely architect of the writer's ‘de Vere’ identity. A letter from Catherine Ashley to William Cecil in 1548 included a postscript in Elizabeth's hand, signed “Your friend, Elizabeth.” Some historians have wondered at this familiarity, but an easy explanation would include his aid in the Seymour Affair (Starkey, David. *Elizabeth, The Struggle for the Throne*, 2000).

130 And my nativity was under *Ursa Major*, so it follows

~ **And my nativity** [(Fr) *naissance*: ‘to be born’] **was under** [(Fr) *sous*: ‘in rank or merit’] **Ursa Major** [(Fr): *Grande Ourse*: ‘The Great [She-?]Bear’, also called ‘The Ragged Bear’ for his adoption of ‘the bear and ragged staff’ symbol of the Earls of Warwick: probably alludes to John Dudley, Lord President (Jan. 1550-Aug. 53)—see Alford, Stephen. *Kingship and Politics*, 2002], **so it follows** [(Fr) *suivre*: ‘to follow; to come after’] ~

~ **And my birth was subject to the Great Bear, so it follows** ~

► **Ursa Major**: *alternative 1*, Possibly refers to the writer's grand-father as *Ursa Major*, though unlikely as he was called ‘The Lion’. *alt.2* If the Great Bear must be a ‘She’ this may refer to Anne Seymour, Duchess of Somerset (1510-87)—Spaniard Antonio de Guaras said of her: “she was more presumptuous than Lucifer”—she was largely responsible for friction between brothers Edward and Thomas Seymour. *alt.3* Possibly refers to the writer's own mother, Elizabeth Tudor; this would be depreciative indeed.

131 that I'm rough and lecherous.

~ **that I'm rough** [(Fr) *hérissé*: 'hairy', wp *heir-y*.] and **lecherous** [(MFr) *lecheor*: 'A lover of pleasure'; 'A man immoderately given to sexual indulgence'; alt. (Fr) *lascif*: 'wanton', 1 'unmanageable, rebellious'; alt. (Fr) *libertin*: 'wanton, free-thinker']. ~

~ **that I'm Heir-y and rebellious**. ~

Once More: *King Lear* 1.2 128-31

128

~ *My father*

combined with my mother beneath the Welsh Limitation

130

And my birth was subject to the Great Bear, so it follows

that I'm Heir-y and rebellious. ~

EDMUND assumes characteristics of the lesser (Leices-[t]er) of his identities—that of Edward de Vere. He tells of his creation under the tail (*n.2* entailment) of the Tudor Monarchy by 'Welsh' power—most likely Cecil—and of his 'birth' during the tenure of John Dudley, Northumberland as Lord President (1550-53).

Allusion — Hecuba in 'Shakespeare' ... (in the key of 'Wit')

"There is scarce a play throughout [Shakespeare] in which...he has not by simile, allusion, or otherwise, hinted at the Trojan affairs — so fond was he of that story."

A New Variorum, Vol.1 (1918); Theobald, Lewis (1688-1744); p.180, com. on 1.425

HAMLET

Hamlet 11.2 495-502

Transitive Wordplay

And all for nothing,

abbrev. **wp**: wordplay

For Hecuba!

What's Hecuba to him, or he to her

That he should weep for her? What would he do

passion, (L) *cupido*: **Amor**

Had he the **motive** and the **cue** for **passion** **motive**, (L) *causa*: 'reason' **cue**, (L) *signum*: 'surname'

That I have? He would drown the stage with tears

drown, (L) *summergere, summerso*

And cleave the general ear with horrid speech, **cleave**, (L) *haerere*: 'to hold fast to' **ear**, wp (E) *heir*

Make mad the guilty and appall the free ... **appal**, (L) *terrere*: 'terrify', wp *make terra (orbis)*

'Shakespeare' chooses allusions well. With them the reader may make critical determinations concerning the nature of his tales and of the characters who inhabit them. Like the names he creates, allusions give essential parallels by which to figure the words and action of his plays. As one of the most obvious allusions in the Canon, we ask the purpose of raising the name *Hecuba* from Classical Myth — what shared particulars from the destruction of Troy frame the fall of Denmark's royal house or, by way of allegory, the events leading to the decline of England's Crown Tudors?

Hecuba represents an archetype of human grieving. She was the wife of *Priam*, King of Troy, and we meet her in *Hamlet* in a recitation loosely derived from Virgil's *Aeneid* ff. 506; there *Hecuba* witnesses the death of her husband at the hands of (Greek) *Pyrrhus* (see *Hamlet* 11.2 431):

431

... *Pyrrhus*' bleeding sword

Now falls on *Priam*.

But the mention of *Hecuba* and *Priam* infers a larger tragedy. According to myth, her miseries include the destruction of homeland and loss of kingdom, the violent deaths of her children, her captivity as a prize of war, and metamorphosis into a howling dog.

HAMLET introduces the episode thus: "The rugged *Pyrrhus*, like th' Hyrcanian beast — " (*11.2* 390), with a remarkable use of rhetorical *aposiopesis*:

Rhetorical aposiopesis: "becoming silent"; 'Stopping .. in midcourse, leaving a statement unfinished.'

What is it, we ask ourselves, that might continue his thought? He has misremembered lines addressed to Trojan *Aeneas*, and applied them to Greek *Pyrrhus* — alluding to *Il. 1611-14* of Marlowe's retelling of the famous event in *Dido, Queen of Carthage* in which DIDO, AENEAS' host, accuses him of misrepresenting his parentage. The passage does not occur in Virgil's original Latin.

DIDO *Dido, Queen of Carthage Act 5, TLN 1610-14, by Christopher Marlowe (allonym of Edward Tudor-Seymour?)*
 1610 “And will thou not be moved by *Dido's* words?
 Thy mother was no Goddess perjured man, Goddess: Venus, mother of Aeneas.
 1612 Nor *Dardanus* the author of thy stock: Dardanus, grandson of Priam, killed by Achilles.
 But thou art sprung from *Scythian Caucasus*, Scythian: ‘nomads beyond the Black Sea/‘Sea-Moor’.
 1614 And tigers of *Hyrkania* gave thee suck ...” tiger: (*L*) *tigris*; *varia*: ‘a mottled animal’, *wp Vere*
Scythia: mare — ‘Oceanus’ Hyrcania: mare ‘the Caspian Sea’, *wp* Heir-Cania, ~ the Grey Heir ~

Of course this error is intentional. The precision of the allusions tell something critical; but to what did the writer refer? We believe etymologic wordplay is at work: A political metamorphosis occurs if the writer's name ‘Oxford’ indicates Ed. de Vere, as opposed to Ed. Tudor-Seymour. If Tudor-Seymour, the effect of England's Queen (*Venus*) and her only child (*Amor, St More*) support interests in the State and the Crown Tudors — if ‘de Vere’, they are captive to and support the Grey-Dudley family and their clients.

Birthright

According to myth, *Aeneas* was son of the goddess *Venus* by mortal Trojan *Anchises*; but in Marlowe's conception, queen *Dido* (*Ty-du?*) will not allow it: he ‘springs’ instead from wandering Nomads of dark ‘*Caecusus*’ — the land of ‘blind’ Cecil. He ‘Varies’ (*Veres*). The reader, who will have read Virgil's *Aeneid*, knows that *Aeneas* was in fact the son of *Venus*, and that she had visited him as the Greeks poured in about Troy (*Bk Il. 591*). It was *Venus* who persuaded *Aeneas* not to take vengeance on *Helen*, thought to be the cause of the Trojan War, and convinces him it was the ‘Will of the Gods’. An unpaid debt of *Priam's* father, *Laomedon*, to the gods *Neptune* and *Apollo*, brought the unalterable destruction of Troy. *Neptune* (*l.610*), *Juno* (*l.612*), and *Pallas* (*l.615*), all help direct the final Greek assault upon the citadel. Meanwhile, *Venus* advised and protected *Aeneas*, his father and son, and a band of Trojan refugees, in their escape towards Antandros, Anatolia, where they built a small fleet and sailed westward.

Pyrrhus holds Troy accountable for the war, and particularly for the death of his father, *Achilles*. At the climax of Book II, he kills *Polites*, one of *Priam's* sons (*Il. 526*), before his father's eyes. For this, King *Priam* vainly questions the honor and parentage of *Pyrrhus* just as the latter butchers him. Though *Priam* may have intended no more than a parting insult, the imputation against *Pyrrhus's* nature stands: Is *Pyrrhus* his father's Son? (*Aeneid 1.540*). Well, it appears so; in book III of the *Aeneid*, the ghost of *Achilles* will demand the sacrifice of *Polyxena*, daughter of *Priam*, to calm the seas so the Greeks may return home.

HAMLET too is denied his birthright. He may justly seek revenge for his father's murder because the GHOST of King Hamlet demands it; but HAMLET cannot advance—he cannot take his rightful place in the line of succession—unless he removes the usurper CLAUDIUS from the throne. CLAUDIUS, of course, would never go willingly. In fact, the king conspires twice to have HAMLET murdered. Hence, *Pyrrhus*, *Aeneas*, and HAMLET, are under social constraints to avenge insults to family honor. Each is analogous to Oxford's case: Queen Elizabeth will not acknowledge his filial relationship to her. Instead she and her ministers have created an artificial title for him such that the sole heir of the Queen's body, Edward Tudor-Seymour has, by metamorphosis, become Edward ‘de Vere’, Earl of Oxford.

Oxford describes his reaction to this altered state as **madness**, (*Latin*) *fūror*, in the sense of an ‘inspired frenzy’. Certainly the word is apt. Whether his perceptions are accurate or not, the writer experiences a kind of controlled rage or ‘vehement desire’. There is an emotional storm within him, but we trust his judgement that a political storm, a Tempest in the world of the Elizabethan England, also exists. It entails the diminution of royal power by the authority of self-interested ministers, and forced observance of a newly devised Protestant catechism. The substitution at birth of one identity for another—when he was only “two days old at sea” (see: *Hamlet IV.6 16*): ‘*Two-dies* old at *Mare*’—causes (*L*) *fūror*: a ‘personation’, or **made-ness**, that cuts the ‘god’ from his demi-god stature. The writer tells us of tyrannies.

Though Oxford is at the center of the political turmoil, he seems powerless to effect change. Short of armed *coup d'état* in the manner of the Henry IV, ‘Bolingbroke’ (1399) or Henry VII, ‘Richmond’ (1485),

change can only occur with strong action by the Queen, supported by her ministers and Parliament. Oxford takes pains to tell his ambivalence towards the overthrow of monarchs, even though they be usurpers, in *Hamlet*, *Richard II*, *Macbeth*, etc. Obviously he would also defy the will of his mother, the Queen, were he to find again “the name of Action”—To do[r]—he has lost. Too, he might involve her in an act of treason committed against her brother, Edward VI, had she been known to be complicit with Sir Thomas Seymour in their affair of 1547-9.

Elizabeth R bears the historical epithet ‘*Venus*’, so in a figurative sense, *Aeneas* and Oxford share the same mother. *Aeneas*’ descendants include *Rhea Silvia*, daughter of King *Numitor* of Alba Longa; as a Vestal Virgin, she is impregnated by the god *Mars* and delivers *Romulus* and *Remus*, legendary founders of Rome. Through *Brutus*, the first king of the Britons, our writer Oxford appears, perhaps not quite in seriousness, to claim descent from *Aeneas*, and so from the goddess *Venus*. Hence, what the gods have willed for *Aeneas* continues in the Plantagenet Line and the House of Tudor.

What is *Hecuba* to HAMLET? What is *Hecuba* to Oxford? She is a queen who does not retreat from attacks on the honor of family and state — she avenges them. In contrast, Elizabeth has allowed her ‘regency’ controllers to suppress freedoms and rape the State Treasury for personal gain; but our writer has chosen to wield his sword, (*L*) *stylus*, as a powerful weapon against the history of ‘Night’ in England ... if we have ears to hear.

The passage in *Hamlet* depicting the fall of Troy was almost certainly created by ‘Shakespeare’, and restates in fifty-seven lines a fragment of the *Aeneid*. Though Marlowe’s account of the same events is superb, we think most readers would agree ‘Shakespeare’ is better theater. If exaggerated in any way, the intent is to show how deeply affected is HAMLET by the death of *Priam* — and again, how near to the writer’s own case is the death of the old King:

392 “The rugged *Pyrrhus*, he whose Sable Arms, *Pyrrhus, (Gr) púrrhos: ‘fire, blaze’; ‘red, red-haired’*
Black as his purpose, did the night resemble
394 When he lay couched in the Ominous Horse
Hath now this dread and black Complexion smear’d
396 With Heraldry more dismal. Head to foot dismal, (*MFr*) *dis mal, wp ‘unpropitious day’, wp de: ‘origin’*
Now is he total Gules, horridly trick’d *heraldry gules: ‘red’, ‘rose colored’*
398 With blood of Fathers, Mothers, Daughters, Sons,
Baked and impasted with the parching streets,
400 That lend a tyrannous and damned light
To their Lord’s Murder. Roasted in wrath and fire,
402 And thus o’resized with coagulate gore,
With eyes like Carbuncles, the hellish *Pyrrhus*
404 Old Grandsire *Priam* seeks.”

Melodramatic? Not a bit. The shockingly vivid images we create today with cinema are the heart of Oxford’s narrative style. Rarely does ‘Shakespeare’ depart from humorous, double-tongued, dialogues, so we’re surprised by this sensational description. Nonetheless, these accounts also present the writer’s view of a secret Tudor polity and the violent actions hidden behind clandestine events — dimly recalled deaths over bar-tabs, and more insidiously, extra-judicial executions in the guise of Justice, or the disappearance of religious dissidents (Asquith, Claire). Perhaps the writer can hardly distinguish between Troy’s overthrow by the likes of *Sinon* and *Pyrrhus*, and wrongful usurpations of Church and State by *de facto* Regencies, with their subtle ministers or dashing courtiers.

Below and in the other examples that follow, we’ll review passages in *Hamlet* derived from Virgil’s *Aeneid*, and examine them in enough detail to reveal the subtle wordplay allowing Oxford to speak his mind about the place he holds in Elizabethan England. As we’ve shown in our book, Oxford has drawn from the system of ‘Alexandrian’, or ‘etymological’, wordplay used by many great Roman writers—most notably Virgil and Ovid—to state ideas not permitted under official censorship. Such deft and learned wordplay extends far back in classical history, at least as far as

Varro (116-27 BCE). For a closer examination of the roots of Oxford's 'Invention', see a) Frederick Ahl; *Metaformations: Soundplay and Wordplay in Ovid and other Classical Poets* (1985); b) Phillip Mitsis; Ioannis Ziogas; *Wordplay and Powerplay in Latin Poetry*; incl. Jay Reed. *Mora in the Aeneid*, (2016); c) Michael Paschalis; *Virgil's Aeneid*, (1997).

HAMLET *Hamlet* II.2 392-404

392 "The rugged Pyrrhus, he whose Sable Arms,

~ "The **rugged** [(L) *asper*: 'rough, uneven', I.1 'rough', *mare*: 'tempestuous'; IIIA. 'hard, violent'; (L) *durus, ferus*: 'cruel, fierce'] **Pyrrhus** [Son of *Achilles* from Virgil's *Aeneid*; from (Greek) *púrrhos*: 'fire, blaze'; he appears to denote the agency of the Grey-Dudley family, including Lord President of the (Privy) Council John Dudley (1504-53), his son Robert Dudley (1532-88), and the unwilling 'son' (by creation), Ed. Tudor-Seymour (the writer). The "Sable Arms" are likely the St. Maur family—the Arms, or Mars (*anagram*)—during the Regency period of Edward Tudor's reign, from 1547-53.], **he whose Sable** [(E) *sable*: n.1 'A small carnivorous quadruped, (L) *mus, muris*: 'The ancients included under this name the [mouse] rat, marten, sable', *Martes zibellina*: 'sable'; alt. *heraldry* (E) black, (L) *niger, ater*: 'as one of the heraldic colors'; (L) *Mus*: 'Roman surname'] **Arms** [(L) *arma*: 'defensive' (weapons), 5a 'Heraldic charges..unique to a person, family, etc.], ~

~ "The **fierce Pyrrhus, he whose Murid Shield**, ~

► *Pyrrhus* may stand for the principal antagonist in each of Shakespeare's tragedies. He is analogous to LAERTES, Prince HAMLET's adversary in *Hamlet*; he is the antagonist IAGO to protagonist OTHELLO in *Othello*; likewise, he is the conspiratorial MARCUS BRUTUS against loyal MARC ANTONY, the loving and duly adopted son of JULIUS CAESAR. Hence, the writer presents a dichotomy of political loyalty figured as two opposing characters; one strives against Sovereignty, the other is Her most loyal defender. We know LAERTES has conspired with usurping CLAUDIUS against HAMLET's life. We realize IAGO can never be the deserving successor to his accomplished commander—*Il Moro*.

Pyrrhus is a metonym in *Hamlet* for the forces of Grey-Dudley, the cadet branch of the Tudors that failed in *coup d'état* with the accession of Queen Jane Grey-Dudley in 1553. CLAUDIUS represents the same article as *Pyrrhus* — we know him in history as Robert Dudley, 1st Earl of Leicester. If you have understood the relationship of LAERTES to CLAUDIUS—a weak subordinate to evil intent—then you'll understand the nature of Edward 'de Vere', a weak identity created for the secret son of Princess Elizabeth Tudor. Though he is weak in overt political power, 'de Vere' is a strong coercive, emotional force against his mother, who became Queen Elizabeth I in 1558. Hence, 'de Vere' (*wp L. debilis*) is the leverage used by Dudley to subvert Tudor Will — he must act as an ally to the usurping *Pyrrhus* / Grey-Dudley and Cecil agents behind the Tudor throne of Edward VI and Elizabeth. So in a sense, the political effect of Edward de Vere can hardly be distinguished from the likes of Lord President John Dudley (1504-53), and his son Robert Dudley (1532-88) as ministers of a hostile and vengeful malignancy within the Privy Council of the Tudor Monarchy.

John Dudley's father, Edmund Dudley (1462-1510) was attainted by young Henry VIII—for propagandist reasons, and perhaps unjustly—for carrying out punishing tax collections according to the directives of Henry VII. Edward Seymour, Lord Protector during the minority of Edward VI (1547-49), created John Dudley Earl of Warwick (1547), then Duke of Northumberland (1551). John Dudley was likewise attainted, but for placing his daughter-in-law, Jane Grey, on the throne (1553). The last Dudley concerning us here, Northumberland's son Robert managed Queen Elizabeth's household and, to a considerable degree, her life, until his death in 1588. Hence the Dudley's appear to have been bent on vindicating the deaths of their fathers, as *Pyrrhus* avenges the death of *his* father *Achilles*.

393 **Black** as his purpose, did the night resemble

~ **Black** [(L) *obscurus*: 'gloomy'; (E) *dire*: 'mournful'] as **his purpose** [(E) *more*: 'way, manner'; (L) *voluntas*: 'will, free will, desire'; (L) *mos, moris*: 'self-will', *wp* more / moor], **did the night** [(L) *Nox*: Trop. IIA 'Darkness, confusion', IB4 'Death',] **resemble** [(L) *simulare*: 'simulate'] ~

~ **Obscure as his More, did the Night simulate** ~

► *Pyrrhus* may be ‘The Night’ (as Dudley), or he may ‘merely’ resemble it (as ‘de Vere’). “Night” is an inviolate metonym in the Canon for the condition of the English State and Monarchy under the heavy influence of Robert Dudley, his family, including Philip Sidney and Robert Devereux, and his associates: principally William and Robert Cecil. ‘Night’ is an important abstract metonym in *The Rape of Lucrece* for the same ‘Regency’ usurpers (see *Lucrece* ll.729-812).

For ‘Shakespeare’, the darkness of the wooden horse’s interior and the (L) *obscuritas* of Greek purpose in gifting the monument, matches the scorched or sooty appearance of Pyrrhus’ complexion. The writer marks his figurative ‘Moorishness’. This departs from Virgil’s *Pyrrhus*, whose ‘fiery’ presence emits light.

394 When he lay couched in the Ominous Horse

~ **When he lay** [(L) *latere*: ‘to lie hidden’, 13 ‘to lay in concealment’, ‘to lie in’ (childbirth); *alt.* (L) *insidiari*: ‘an ambush, by artifice or strategem’] **couched** [(L) *intendere*: ‘to couch a weapon’, ‘to purpose’] **in the Ominous** [(L) *omen infaustum*: *wp* *unfortunate omen*] **Horse** [(ME) *hors*, ors: ‘horse’, *wp timesis* Ors, in Tud’Ors.] ~
~ **When he lay concealed in the Ill-omened h’Ors.** ~

► We suggest the ‘horse’ represents (ME) ors, orse, or hors, by *timesis*, from the surnames Tud’ors and Seymours. This would make the horse, (ME) orse, an animal ‘familiar’ of the Tudors, as is the Lion.

395 Hath now this dread and black Complexion smear’d

~ **Hath now** [(L) *iam, modo*: ‘just now, just’] **this dread** [(E) fearsome, (L) *dirus, horribilis, terribilis*: ‘to be feared, dreadful’ *wp?* ‘Fair-some’] **and black** [(L) *mauricus, (Fr) more*] **Complexion** [(L) *color*, hence ‘Moorish col’Or’; (E) *co-*, *prefix*: ‘jointly, equally, mutually’, hence Too + l’Or, d’Or — Tud’or.] **smear’d** [(L) *oblinere*: *IB* ‘to smear over’, *Transf. IC* ‘to cover over’, perhaps with sense (E) *cover*: 6a ‘Of a stallion: To copulate with the mare’] ~
~ **Hath just this Fear-some and Moorish Too-d’Or covered** ~

396 With Heraldry more dismal. Head to foot

~ **With Heraldry** [*1c* ‘Heraldic title, rank, or precedence’ — “an old abuse”] **more** [*surname* More, Seymour, St. Maur—the writer, Oxford.] **dismal** [(MFr) *dis mal*, *wp* ‘unpropitious day’, *wp de*: ‘origin’; 1 ‘unfavorable’]. **Head** [(L) *caput*] **to foot** [(L) *pes*] ~
~ **With More blazon unfavorable. Head towards foot** ~

► This is the same “*Cap-à-pie*” jest as found repeatedly in *Hamlet* 1.2.

397 Now is he total Gules, horribly trick’d

~ **Now** [(L) *modo*: ‘now ... now’] **is he total** [(L) *summa*: ‘the sum, height, summit’; *alt. totus*] **Gules** [*heraldry* **gules**: ‘red’, ‘rose colored’; (L) *gula*: ‘the gullet, throat’], **horribly** [(L) *horridus*: ‘rough, bristly’, an primary adjective apparently describing the ‘lesser’, ‘foul’, or ‘rough’ approximation of the writer’s de Vere identity; *alt.* (L) *foedus*: ‘foully’, *wp* (L) *foedus*: ‘according to agreement’, ‘by marriage, marriage contract’] **trick’d** [(L) *decipere*: ‘deceive’, ‘entrap, beguile’; *wp* (L) *contrahere, adducere*: ‘to draw in’, 7a ‘to draw together .. limit, shorten’, intending ‘attainder’(?), (L) *proscriptio*] ~

~ **Now is he Throat-height, foully contracted** ~

► In addition to the suggestion of attainder and beheading, we may also draw out “total Gules” to mean entirely ‘bloodied’ with the murder of adversaries.

398 With blood of Fathers, Mothers, Daughters, Sons,

~ **With blood** [(L) *sanguis, genus*: ‘birth, race’; (L) *sanguis, cruor*: ‘gore, bloodshed’] **of Fathers** [(L) *pater*], **Mothers** [(L) *mater*], **Daughters** [(L) *filia*], **Sons** [(L) *filius, natus*], ~
~ **With attainder of Fathers, Mothers, Daughters, Sons,** ~

► Fathers (Admiral Thomas Seymour), Mothers (Princess Elizabeth Tudor), Daughters (Mary Seymour / de Vere), Sons (Edward Tudor-Seymour / Oxford / ‘Shakespeare’). (See: A. Golding, *Metamorphosis*, 1565-67 Bk. XIII, 611-12).

399 Baked and impasted with the parching streets,

~ **Baked** [(L) *coquere*: *Trop.* ‘to elaborate..in the mind, to contrive’] **and impasted** [(It) *impastare*, 1 ‘To enclose in or encrust with or as with paste’] **with the parching** [(L) *torrere*: ‘scorch, burn’; (L) *exurere*: ‘consume’; 2b ‘To dry, shrivel, or wither’, 2a ‘To deprive of water’, hence ‘Eau-less’ / O-less, or Ver-less?; (L) *contrahere*, *wp* ~ opposite-heir ~] **streets** [(L) *via*, *wp* non-rhotic *Vere.*], ~
 ~ **Contrived and combined with O-less Ve(r)es**, ~
 ~ *Contrived and combined with Eau-less Veres*, ~

400 That lend a tyrannous and damned light

~ **That lend** [(L) *dare*, *do*: ‘to give’, *wp* Tu-do(r); (L) *commodare*: ‘lend, free of charge’, (E) *commodate*] **a tyrannous** [*wp* (L) *tyrranus*: ‘usurping, despotic’] **and damned** [(L) *damnare*, *condemnare*] **light** [(L) *judicio videre*: ‘just seeming, appearing’] ~

~ **That give a usurping and condemned seeming** ~

401 To their Lord’s Murder. Roasted in wrath and fire,

~ **To their** [*wp* t’heir] **Lord’s** [(L) *dominus*: II ‘master, commander’] **Murder** [(L) *caedo*: ‘to cut, hew, lop’, (L) *homicidium*; A1 ‘The deliberate and unlawful killing of a human being’]. **Roasted** [(L) *torrere*: ‘consumed’] **in wrath** [(L) *ira*: ‘rage’, *wp* (L) *regia maiestas*: ‘royal majesty’] **and fire** [(L) *ardor*, *fervor*], ~

~ **To their Lord’s lopping. Con-Sumed with royal majesty and R-d’Or**, ~

402 And thus o’resized with coagulate gore,

~ **And thus** [*wp* Tus] **o’resized** [*wp* Or-sized: (Fr) *Or*, (L) *orum*, *aurum*: ‘gold’, *timesis* The common element in Tudor and Seymour + (E) *size*: ‘To regulate or control’] **with coagulate** [(L) *coire*, *coagulatus*: ‘To convert (certain fluids, as blood) into a soft solid mass; to clot, congeal’] **gore** [*anagram?* (L) *cruor*, ‘Cmor’], ~

~ **And T(h)us’ Ordor’d with converted blood**, ~

403 With eyes like Carbuncles, the hellish *Pyrrhus*

~ **With** [] **eyes** [(L) *oculus*: *Transf.* B2 ‘the sun’, B4 ‘An eye, bud, bourgeon’ of a plant, ‘offspring’] **like** [(L) *similis*] **Carbuncles** [(L) *carbunculus*: ‘a small coal’; *Trop.* ‘A burning or devouring sorrow’; II *meton.* C ‘A disease—a kind of tumor’; ‘indicating a violent or disturbed state of mind’ (Pashalis, Michael), **the hellish** [(L) *infernus*: *wp* in-Fair-ness, indicating the lesser side, or unfair facet, of the More (?).] **Pyrrhus** [Virgil’s *Aeneid*: son of Achilles.] ~

~ **With offspring like devouring sorrow, the in-Fair-nal Pyrrhus** ~

404 Old Grandsire Priam seeks.”

~ **Old** [(L) *grandis*: ‘advanced in years, aged, old’; (L) *magnus*, *amplus*: ‘great, full’, ‘more’] **Grandsire** [(L) *avus*: ‘grandfather, grandsire’; *wp* (L) *avis*: ‘sign, omen’] **Priam** [*Greek Myth* King of Troy, *anag.* (L) *Priamus*, *wp* *Primas*: ‘First in rank or station, chief, principal’, ‘most important’ — (L) *Princeps*: ‘Prince’.] **seeks** [(L) *quaerere*: ‘to seek, search, or look for earnestly’; (E) *endeavor*, (It) *devere*: ‘one’s appointed task’].” ~

~ **More-Mor father Priam en-deVeres.**” ~

HAMLET *Hamlet* II.2 392-404

392 ~ “**The fierce Pyrrhus, he whose Murid Shield,** *Pyrrhus*, (Gr) *púrrhos*: ‘fire, blaze’

Obscure as his More, did the Night simulate *Night*: *meton.* Political faction of Grey-Dudley

394 **When he lay concealed in the Ill-omened ’Ors.** *h’ors, d’ors*: Tu-d’ors

Hath just this Fear-some and Moorish Too-d’Or covered

396 **With More blazon unfavorable. Head towards foot**

Now is he Throat-height, foully contracted

398 **With attainer of Fathers, Mothers, Daughters, Sons,**

Contrived and combined with O-less Ve(r)es,

400 **That give a usurping and condemned seeming**

To their Lord’s lopping. Con-Sumed with royal majesty and R-d’Or,

430 With less remorse than *Pyrrhus* bleeding sword
 Now falls on *Priam*.
 432 Out, out, thou Strumpet-Fortune, all you Gods,
 In general synod take away her power;
 434 Break all the Spokes and Felloes from her wheel,
 And bowl the round Nave down the hill of Heaven,
 436 As low as to the Fiends.”

This time with feeling:

PLAYER *Hamlet II.2 408-37*

408 “Anon he finds him,
 ~ “**Anon** [(OE) on àne: ‘in one, *i.e.* in one body, mind, state’] **he finds** [(L)
reperire: ‘to find, meet with’, (L) *re*: ‘again’, ~ once more ~ + *pario*: ‘to bring forth, to bear’] **him**, ~
 ~ “**In One he repairs to him** (*Prima*), ~

409 Striking too short at Greeks. His antique Sword,
 ~ **Striking** [(L) *ferire*: ‘to strike’, ‘to kill by striking’, (E) *fare*: *v1 4b* ‘To ‘go on’ impetuously, rage’] **too**
 [(L) *nimis, nimium*] **short** [(L) *brevis, breve*: ‘a short catalogue, summary’, (L) *summarius, (Fr) sommaire*, (E)
 summary: ‘the essence or essential part of something’, *wp* St. Maure, St. Maur-y; *alt. adj 4* ‘Said of a persons hand
 or arm, implying inadequacy or limited range of power’, *20c* ‘wanting in tenacity’, *adv 6* ‘(to fight short) At close
 quarters’; as in ‘shortening’, **short**: ‘tender’, (L) *curtus*; *alt. fencing* ‘Striking too short’: ‘a false attack, meant to elicit
 a response from one’s opponent’] **at Greeks** [(L) *Graius*: ‘a Greek’, *surname* Grey — the Grey-Dudley political
 faction governed in Oxford’s life by Robert Dudley (‘Leicester’), then Robert Devereux (‘Essex’); competing family
 line which included John Dudley, Duke of Northumberland, Lady Jane Grey.]. **His antique** [(E) *anticke, antic*: *of*
gesture ‘absurd from fantastic incongruity’] **Sword** [(L) *gladius*: ‘sword’, *II Transf.* ‘murder, death’; (L) *ensis*: *poet.*
 ‘sword, brand’; (E) **brand**: ‘act, means of burning’; (L) *ferrum*: ‘an iron instrument’, a sword’, *II Transf.* ‘an iron
 stylus, a stylus for writing (*Ovid*), (E) *style*, (L) *firmitas*: (E) **dure**, ‘firmness’], ~
 ~ **Raging Too St-Maur-ily at Greys. His antic Style**, ~

► It would be difficult to overstate the importance of assigning ‘Greek’, (L) *Graius*, to the **Grey**-Dudley line descending from Mary Tudor, Queen of France (1496-1533) and Charles Brandon, 1st Duke of Suffolk (1484-1545), respectively sister and brother-in-law to King Henry VIII of England. Their eldest daughter, Frances Brandon (1517-59) married Henry Grey, 1st Duke of Suffolk (1517-54); together, *their* eldest daughter, Jane Grey-Dudley was queen of England briefly following the death of Edward VI.

The *Graiae*, the “three Witches” of *Macbeth*, with their ‘familiar spirit’ *Gray-Malkin* (grey cat) are similar to the (Greek) *Moirai*, (Celtic) *Morrigan*, (European) *Norns*. They are the *Fates* or *Destinies* who apportion the lives of men. Hence we see Oxford’s various allusions to the Grey Family as the ‘Greeks’ / (L) *Graius*, or ‘Fates’ / *Graiae*, who in allegory determine the fate of the Tudor monarchs.

► On another level, key educators within the inner circle of the more insistently Protestant Grey-Tudors included the prominent Greek language scholars of Cambridge University: John Cheke (1514-57), Sir Thomas Smith (1513-77), Roger Ascham (1515-68), William Grindal (1520?-48), William Cecil (1520-98). ‘Shakespeare’ (Oxford-Seymour) does not appear to reference his work to Greek; this may be because his political opponents were highly accomplished in the Greek language, and so rhetorical devices centered there would be more easily discovered.

► The Latin use of *ferrum* for **sword** and **stylus** is fortuitous. Of course the image of *Priam* feebly striking at Greek invaders is vivid enough; but it describes precisely in double-entendre the writer’s own work to avenge his powerless state against the ‘Greek’/ Grey usurpers.

410 Rebellious to his Arm, lies where it falls,

~ **Rebellious** [(L) *seditionus*: ‘mutinous’] **to his Arm** [(L) *scutum*, (E) blazon: *Heraldry* ‘A shield in heraldry; armorial bearing’], **lies** [(L) *jacere*] **where** [(L) *ubi*; wp *Vere* (?)] **it falls** [(L) *cadere*: ‘to fall through, fail’, ‘to lose one’s cause or suit’; (L) *dissentire, dissidere*: ‘to fall out’, ‘to differ, disagree’, ‘to be different, to vary’], ~
~ *Mutinous to his Blazon, lies where it varies*, ~

411 Repugnant to command: unequal match,

~ **Repugnant** [(L) *diversus*: ‘opposite, contrary’, wp *surname de Vere(sus)*; *alt.* (L) *repugnans*: ‘to resist, to oppose’] **to command** [(L) *imperium*: *Transf.* ‘the right or power of commanding, authority, control’]; **unequal** [(L) *impar*: ‘inequitable, unjust’; likely allusion to Thomas Seymour’s wife Katherine Parr, 6th Queen of Henry VIII, Oxford’s grandfather.] **match** [(L) *certamen*: ‘contest, struggle’, meton. ‘rivalry’], ~
~ *De-Vere-sus to Imperium: In Parr struggle*, ~

► Likely a comment on the fateful decision by Henry VIII in choosing Katherine Parr as his last wife. She was a committed Protestant and opposed the essentially conservative doctrine of the ‘Henrician Church’ espoused by the king. Stephen Gardiner (1483-1555), Bishop of Winchester, and Thomas Wriothesley (1505-50), 1st Earl of Southampton, attempted in 1546 to turn King Henry against his Queen.

An early adherent to Lutheran-Pauline theology, Parr influenced the education of Edward VI and Elizabeth I, raising the profile of Archbishop Cranmer (1485-1556) and Bishop Latimer (1487-1555), and charting a revolutionary course for English state religion. Queen Katherine married Thomas Seymour, Baron Sudeley, in May, 1547, four months after the death of King Henry. Their marriage, and particularly the conflict over Regency power between Lord Protector Edward Seymour and his brother, Lord Admiral Thomas Seymour, created opportunities for John Dudley, Earl of Warwick, his secretary William Cecil (formerly secretary to Edward Seymour), and Katherine Brandon, dowager Duchess of Suffolk. It is very likely Cecil and Duchess Katherine developed the scheme to rename the two children of Thomas Seymour, thereby side-stepping the issue of attainder. We think it is no coincidence the Duchess’ son, Peregrine Bertie (1555-1601), 13th Baron Willoughby de Eresby, married Mary de Vere (*née Seymour*; 1548-1624).

412 *Pyrrhus at Priam drives, in Rage strikes wide:*

~ **Pyrrhus** [Virgil’s *Aeneid*, son of Achilles, from (Greek) *Púrrhos*: ‘fire, blaze’; apparently denotes all political forces arrayed against the English Monarchy; principally Robert Dudley of the Grey-Dudley family, but including others who chose to ally with evangelical Protestants, *i.e.* Lord Protector Edward Seymour (1506-52).] **at Priam** [Virgil’s *Aeneid*: Priam, King of Troy; appears to denote the royal house of Tudor — (L) *Prima*.] **drives** [(L) *compellere*: *Trop. IIB* ‘To impel, urge, compel, force’], **in Rage** [(L) *furia*: ‘violent passion, madness’; wp (L) *regius*: ‘befitting kings’] **strikes** [(L) *ferire*: wp ‘to fare’] **wide** [(L) *amplus, amplius*: ‘wide’, ‘more’]: ~

~ *Pyrrhus at Priam compels, in Fury strikes more*: ~

~ *Greek at Trojan compels, in Fury strikes more*: ~

413 But with the whiff and wind of his fell Sword,

~ **But with the whiff** [(L) *halitus*: ‘breath’; *1a* ‘A slight gust of wind, a breath’, hence current of air; wp *Mary-sole* (wp *Mare Soul*), *Merry-sole*: ‘European flatfish also called Megrim, *Lepidorhombus whiffiagonis*, or *Lemon-sole, Microstomus kitt*’] **and wind** [(L) *aura*: ‘the air, a gentle breeze, a breath of air’] **of his fell** [(L) *amarus*: ‘bitter’; (L) *acerbus*: ‘bitter, harsh’; *IIA of men* ‘rough, course, morose’] **Sword** [(L) *gladius, ferrum*: ‘an iron instrument’, (L) *stilus*: ‘a stylus for writing’, wp (E) *style*: *18a* ‘a legal, official, or honorific title’], ~

~ *But the heir-current of his Moor-ish Style*, ~

414 Th’ unnervèd Father falls. Then senseless Illium,

~ **Th’ unnervèd** [(L) *enervare*: ‘to unman’, hence ‘made soft, (L) *mollis*, wp *moles*, *Sea-mure*. (L) *nervi*: ‘sinews’, likely reference to beheading, (L) *securi ferire*: *securis*: ‘an executioner’s axe’ + *ferire*: ‘to strike’] **Father** [(L) *pater*] **falls** [(L) *cadere*: ‘to fall’, *2b* ‘To separate from something by falling’, *III* ‘to become less (in strength, power, worth, etc.’]. **Then senseless** [(L) *rationis expers*: ‘foolish’ — (E) *headless*: *2b* ‘having lost a leader’, *3a*

‘Brainless, foolish; senseless’, hence (L) *morus*: ‘foolish’, (E) *moria*] **Illium** [*wp* (Ancient Greek) *Ílion*, (Hittite) *Wilusa*, *wp* *William*, *Will*, (L) *More*], ~

~ **Th’ un-sinew’d Father fells. Then moria (W)Illium**, ~

➤ Here is a brilliant example of *surname emphasis* (reinforcement) in which “senseless”, meaning foolish: (L) *morio*, supports the name of *Íllium* as William, playing on (L) *mos*, *mores*, as ‘the Will’. This poetical technique had been used since Homer, and was abundant in Virgil (see Paschalis, Michael; Virgil’s *Aeneid*, Clarendon Press, Oxford (1997) .

415 Seeming to feel his blow, with flaming top

~ **Seeming** [(L) *ut videtur*: *wp*(?) Tu-tur See + sense,] **to feel** [(L) *sentire*: ‘to sense’] **his blow** [(L) *ictus*: *II Trop.* ‘a stroke, attack, blow’], **with flaming** [(L) *flammeus*: ‘flaming, fiery’, ‘a fiery red color’] **top** [(L) *summus*: *wp* (L) *sum* + (L) *mus*, *muris*] ~

~ **Seeming to sense his stroke, with flame-heir’d St. Mure** ~

416 Stoops to his Base, and with a hideous crash

~ **Stoops** [(L) *caput inclinare*: ‘to cause to lean, bend, bow’] **to his Base** [(L) *basis*: ‘foot, pedestal’; (L) *humile*: ‘base, low station’], **and with a hideous** [(L) *foedus*: ‘foul, marred, defiled’] **crash** [(L) *fragor*: *II Transf.* ‘a crashing’, *poetically for* ‘report, rumor’ — *wp* Two-dor.] ~

~ **Bows to his feet, and with a marred Re-port** ~

417 Takes Prisoner Pyrrhus ear. For lo! his Sword

~ **Takes** [(L) *sumere*, *wp* St. Maur] **Prisoner** [(L) *captivus*: ‘a captive in war’] **Pyrrhus** [Son of (Greek) *Achilles*.] **ear** [(L) *auris*; *wp* *aura*, *auras*: ‘the air, a gentle breeze’, ‘the air, the upper air, heaven’, *Transf. IID1* ‘a bright light, a gleam’, ; *wp* *aureas*: ‘of gold, golden’, *wp* (ME) *eire*, *herre*]. **For lo** [(L) *en*, *ecce*; (E) *lo*: *I interjection* ‘Look! See! Behold!’] **his Sword** [(L) *gladius*: ‘sword’, *II Transf.* ‘murder, death’; (L) *ensis*: *poet.* ‘sword, brand’; (E) *brand*: ‘act, means of burning’; (L) *ferrum*: ‘a sword’, ‘a stylus for writing (*Ovid*).] ~

~ **Takes captive Pyrrhus heir. For See! his Stylus** ~

418 Which was declining on the Milkie head

~ **Which was declining** [(L) *declinare*: *8a* ‘To come down, fall’, *8b* ‘To descend in lineage’, *21a grammar* ‘to vary, inflect’ (‘a noun, adjective, or pronoun’)] **on the Milkie** [(L) *lacteus*, (E) *4* ‘soft, gentle’, (L) *mollis*, *moles*: ‘sea-mure, sea-wall’, *surname* Seymour.] **head** [(L) *caput*: *III2* ‘The first person; leader, chief’] ~

~ **Which was varying on the Moles prince**, ~

419 Of Reverend Priam, seem’d i’t’h’ Ayre to stick:

~ **Of Reverend** [*wp* *Re-Vere’d*] **Priam** [*wp* *Prima*: ‘the first part, beginning’], **seem’d** [*wp* *Seym’d*] **i’t’h’ Ayre** [*wp* (E) *Heir*] **to stick** [(L) *figere*: ‘to transfix’; (E) *transfix*: ‘to fix or fasten by piercing’; (E) *stick*: *7b* ‘Of a thing: to be fastened permanently in position’]: ~

~ **Of re-Vere’d Priam, seym’d i’t’h’ Heir to fasten**: ~

420 So as a painted Tyrant Pyrrhus stood,

~ **So** [(L) *sic*, *hoc modo*: ‘in this way, thus’] **as a painted** [(L) *fucare*: ‘to color, paint, dye’; (L) *fucatus*: ‘painted, falsified, counterfeit’] **Tyrant** [(L) *tyrannus*: ‘a usurper or despot’] **Pyrrhus** [Son of (Greek) *Achilles*.] **stood** [*legal* (E) *mora*: ‘delay, pause’ < (L) *mora*: ‘the act of standing’], ~

~ **So as a false Usurper, Pyrrhus in mora** ~

421 And like a Neutral to his will and matter, did nothing.

~ **And like** [(L) *similis*] **a Neutral** [(L) *neutralis*: *etym.* ‘not taking sides in a dispute’; ‘belonging to neither of two specified, implied, or usual categories’; (E) *neuter*: *1a* ‘The neuter is used to denote that the notion of gender is not entertained’] **to his will** [*wp* *surname* (L) *mos*, *mores*, *More*.] **and matter** [(L) *res*, *wp* *rex*: ‘king’; *wp* (L) *mater*: ‘mother’], **did** [(L) *facere*, (*It*) *fare*, (E) *to do*, *past part.* ‘did’] **nothing** [(L) *nihil*, *nequam*]. ~

~ **And like a Neutral to his More and Mater, did nothing**. ~

422 But as we often see against some storm,

~ **But as we often** [(L) *saepe*] **see** [(L) *videre*] **against** [(L) *contra, adversus*] **some** [(L) *aliquid* (unspecified); *timesis* Somerset] **storm** [(L) *tempestas*: *metonym* The struggle between the Grey-Dudley (*Gravius, Graecus*) and Crown (*Prima*) Tudors.], ~

~ *But as we often see a 'Vere-Some Tempest,* ~

423 A silence in the Heavens, the Rack stand still,

~ **A silence** [(L) *cessus, cessare*: 'to cease from, stop, give over', 'delay', *wp* (L) *cessilis*: (E) *cessile*: 'to be silent, in repose', *wp* *surname* Cecil; (L) *silentium, taciturnitas*: 'a being or keeping silent'; (L) *umbra*: 'rest, leisure'] **in the Heavens** [(L) *caelum*; (L) *aer*: 'the lower atmosphere', *myth* *Caelus*: 'father of *Aether*, the upper, pure, bright air'], **the Rack** [(OE) *racu*: 'storm, cloud (the idea of a heaping up or gathering of clouds)'; (L) *ruina*: 'catastrophe, overthrow, destruction'] **stand** [(L) *consistere*: 'to stand still'] **still** [(L) *immotus*], ~

~ *A Cecil is in the Aer, the Storm Clouds still,* ~

424 The bold winds speechless and Orb below

~ **The bold** [(L) *ferox*: 'bold, courageous', *wp* Fair-ous, *wp* fierce] **winds** [(L) *ventus*] **speechless** [(L) *mutus*] **and Orb** [(L) *orbis*: *wp* or: *timesis* second syllable of Tudor, Seymour + (L) *bis*: 'twice'] **below** [(L) *sub, inferior*: 'under in rank or merit'] ~

~ *The fierce heirs mute and Or-bis beneath* ~

425 As hush as death: Anon the dreadful Thunder

~ **As hush** [(L) *tace*: 'to say nothing'; (L) *tacenda*: 'things not to be uttered'] **as** [(E) 'the same'] **death** [(L) *mors*, *wp* *surname* More.]: **Anon** [(L) *mox*: 'soon, directly, presently', hinting at (L) *mos, moris*: 'the will'] **the dreadful** [(L) *dirus*: 'fearful, portentous'] **Thunder** [(L) *tonitrus, fragor*: *poet.* 'report, rumor', *wp* two-d'or.] ~

~ *As hushed as Mores: At once, the port-entous Tu-dor* ~

426 Doth rend the Region. So after Pyrrhus pause,

~ **Doth** [(E) *do*, 3rd singular (archaic), representing "the name of action", (It) *fare*: 'to do'] **rend** [(L) *divellere*: *wp* *di-*, *prefix1*: 'a reduced form of *dis*: 'in twain, in different directions' + *vel*: 'or', *deor, d'or* — hence two-d'or.] **the Region** [(L) *region*: 'realm, kingdom']. **So** [(L) *sic, hoc modo*] **after** [(L) *post*] **Pyrrhus** [Son of (Greek) *Achilles*.] **pause** [(L) *mora*: 'delay'], ~

~ *Doth de'Or the Realm. So, after Pyrrhus' mora* ~

► **This pause**, (Latin) *mora*, doesn't occur in Virgil's *Aeneid*. Marlowe's *Pyrrhus* pauses briefly after ripping old *Priam* "from the navel to the throat" (1.563) and dipping *Achilles* "flag" in *Priam*'s blood:

571 "So leaning on his sword he stood stone still,

572 Viewing the fire wherewith rich Ilion burned."

Shakespeare expands the delay to occupy the center third of the PLAYER's first recitation (ll. 417-26, which we now examine). It is the 'eye' of *Pyrrhus*' Storm — the becalmed *Mora* in his (figurative) *Vortex*.

Mora has become a puzzle and an emblem of HAMLET's indecision. It is also labels HAMLET with a key metonym: *Moria*, 'the fool', and also the writer: **More**.

427 Arousdè Vengeance sets him new awork,

~ **Arousdè** [(L) (*e somno*) *excitare, suscitare*: '(from sleep) awakened', *wp* (L) *sus*: 1a 'a swine, hog, pig' + *citare*: 'to excite' — hence: 'excited boar'.] **Vengeance** [(L) *ultio, vindicta*] **sets** [(L) *suscipere*: 'undertake, begin'] **him new** [3a 'starting afresh, resurgent', once more.] **awork** [(L) *laborare*: *wp* l'Boar-R; again, *Pyrrhus* represents the 'de Vere boar' that extinguishes the writer's More.], ~

~ *Sus-excited Revenge sets him l'Boaring once more,* ~

428 And never did the Cyclops' hammers fall

~ **And never** [wp ne + Ver, ‘not Vere] **did** [(E) *past indicative do*] **the Cyclops** [(L) *Cyclops*: ‘round eye’, ‘race of one-eyed immortal giants, sons of heaven and earth’] **hammers** [(L) *marcus*: ‘a large hammer’, wp (E) *markes*, *marquis*: *Ia* ‘A ruler, originally of Marches (frontiers)..ranking below a duke and above a count’] **fall** [(L) *ferire*: ‘to strike’] ~

~ *And ne-Vere did the Smith’s markes strike* ~

- The *Cyclops*, smiths of the god’s weaponry and armor (prior to *Hephaistos*), likely refers to Oxford’s guardian, Sir Thomas Smith (1513-77). Smith was chief inquisitor of Thomas Seymour, Baron Sudeley, in the Seymour Affair of 1547-49. It is fascinating to me that the Tudor-Seymour child was placed in the Eton home of Smith, the former Principal Secretary to Edward VI, early in the reign of Mary I.

429 On Mars his Armour, forg’d for proof Eterne,

~ **On Mars** [*myth* ‘god of war, of husbandry, of shepherds and seers; as father of Romulus, was the primogenitor of the Roman people’; by *Venus*, *Mars* was the father of *Amor / Cupid* .], **his Armour** [(L) *arma*: *Trop.* ‘means of protection, defense, weapons’], **forg’d** [(L) *procutere*: ‘to fashion or make by hammering, to forge’] **for proof** [(L) *tentatio*: *I* ‘an attack’, *II* ‘a trial, proof’] **Eterne** [(L) *immortalis*], ~

~ *On Mars his Moor’s Arms, struck for trial im-Mortal*, ~

- *Mars*: ‘the bright god’, cf. (L) *marmor*, *mare*. Edward Tudor-Seymour (O/S) characterizes his father, Lord Admiral Thomas Seymour, as the god *Mars* of classical myth. In this scheme, his mother is *Venus*, and he is *Amor* — a Moor, St. Maur.

430 With less remorse than Pyrrhus bleeding sword

~ **With** [(L) *cum*: wp? (L) *sum*] **less** [(L) *minor*] **remorse** [(L) *remorsus*: ‘a biting back’, *etym.* ‘a feeling of deep regret and repentance’] **than Pyrrhus** [Son of (Greek) *Achilles*.] **bleeding** [(L) *sanguinem dare*: ‘give blood’] **sword** [(L) *ferrum*: ‘an iron instrument’, ‘sword’] ~

~ *With less re-Mores than Pyrrhus blood-letting Fair-mure* ~

431 Now falls on Priam.

~ **Now** [(L) *modo*: ‘at this very time’, (L) *modus*: *Transf. IIB* ‘in the manner of’, (L) *mos*, *moris*, *mores*: ‘manner, custom’, ‘humor, self-will’] **falls** [(L) *cadere*: ‘to separate from something by falling, to fall off; (L) *invadere*: *IIA* ‘to fall upon, seize, usurp’, *IIB* ‘to make an attack on’] **on Priam** [wp (L) *Prima*: ‘the first part, beginning’]. ~

~ *Now falls on Priam.* ~

432 Out, out, thou Strumpet-Fortune, all you Gods,

~ **Out** [wp (L) *aut*: ‘or’, here repeated = Two-d’or.], **out** [wp (L) *aut*: ‘or’] **thou Strumpet** [(L) *meretrix*, *mereto*: ‘she who earns money’]-**Fortune** [(L) *Fortuna*, ‘fortune, personified’; wp (L) *for*: ‘to say, speak’ + (L) *musica*: *musa*, wp *mus*, *muris*: ‘mouse’—hence Say-mur.], **all** [(L) *totus*] **you** [(L) *Tu*, *first syllable Tu-d’or.*] **Gods** [*timesis* (L) *dius*: ‘Of or belonging to a deity, divine’]. ~

~ *Tu-d’Or, you Meretrix Say-Mur’s, all Tu-dius*, ~

433 In general synod take away her power;

~ **In general** [(L) *dux*: ‘commander, general-in-chief’] **synod** [(L) *synodus*: *transf. 2* ‘An assembly..or council of any kind’, most likely the Privy Council of Edward VI.] **take** [(L) *sumere*, *sumo*, wp *Summer* = St Maur; (E) *assume*, < (L) *ad*: ‘to’ + *sumere*: ‘take, lay hold of, assume’] **away** [(L) *procul*, *ab*] **her power** [(L) *imperium*: ‘sovereignty’]; ~

~ *In Duke’s Council take away her sovereignty*; ~

434 Break all the Spokes and Fallies from her wheel,

~ **Break** [*timesis* (L) *domare*, *domo*: *transf.* ‘to weaken, subdue’] **all** [(L) *totus*] **the Spokes** [(E) *spoke*, *past part.* *speak*: ‘to say’] **and Fallies** [(E) *felloe*, *fally 16th century*, (*eOE*) *felei*, (*ME*) *feleyghe*: ‘each of the curved pieces

making up the outer rim of a wheel', *wp* follies, folly, (*L*) *moria*, *stultia*] **from** [(*L*) *de*: 'down from'] **her wheel** [(*L*) *orbis*, *wp bis*: 'twice' + *or*: *timesis*, *second syllable* Tud'or, Or-twice.], ~

~ *Do Mar Tud'ahs, the Says and Mores from her Tu-d'ors*, ~

435 And boule the round Nave down the hill of Heaven,
~ **And boule** [(*L*) *volvare*: 'to roll, turn round', with the sense (*L*) *versare*: 'to turn, twist, whirl about', and (*L*) *convertere*: 'to wheel about, change direction'] **the round** [(*L*) *rotundus*, *orbiculatus*: 'circular, rounded'] **Nave** [(*L*) *modiolus*: 'the central block of a wheel through which passes the axle'; *wp* (E) *knave*: 1 'a male child, also a young man', 3*b* 'A man or boy whose behavior invites disapproval, but who is nonetheless likable' (*L*) *sceleratus*: 'profaned by crime'] **down** [(*L*) *de*-, 'down from'] **the hill** [(*L*) *collis*, *wp collus*: 'the neck', 2*a* 'a symbol of servitude'] **of Heaven** [(*L*) *Caelus*: *Personified* 'son of *Aether* and *Dies*; father or *Mercury*', 4 'of Providence, fortune', *Trop. IIF* 'the summit of honor, prosperity'], ~

~ *And hurl the Tud'or-ish child down from the neck of Sum-mur's*, ~

436 As low as to the Fiends."

~ **As** [(*L*) *tam ... quam*: *comparative* 'as ... as'] **low** [(*L*) *humilis*: 'base, humble, obscure, insignificant'] **as** [(*L*) *tam ... quam*: *comparative* 'as ... as'] **to the Fiends** [(*L*) *diabolus*: 'the devil', *wp de-Vir*, *surname de Vere*]." ~

~ *As base as to the de-Virs.*" ~

➤ It appears likely Oxford had no antipathy for the de Vere family.

Once More:

PLAYER *Hamlet* II.2 408-37

408 ~ "In One he repairs to him (*Priam*),
Raging Too St-Maur-ily at Greys. His antic Stylus,
410 *Mutinous to his Blazon, lies where it fails,*
De-Vere-sus to Imperium: Im-Parr struggle,
412 *Pyrrhus at Priam compels, in Fury fares More,*
But the heir-current of his Moor-ish Style,
414 *Th' un-sinew'd Father fells. Then moria (W)Illium,*
Seeming to sense his stroke, with flame-heir'd St. Mure
416 *Bows to his feet, and with a marred Re-port*
Takes captive Pyrrhus heir. For See! his Stylus
418 *Which was varying on the Moles prince,*
Of re-Vere'd Priam, seym'd i'th' Heir to fasten:
420 *So as a false Usurper, Pyrrhus in mora*
And like a Neutral to his More and Mater, did nothing.
422 *But as we often see a 'Vere-Some Tempest,*
A Cecil is in the Aer, the Storm Clouds still,
424 *The fierce heirs mute and Or-bis beneath*
As silent as Mores: At once, the Portentous Tu-dor
426 *Doth de'Or the Realm. So, after Pyrrhus' mora*
Sus-excited Revenge sets him la'Boaring once more,
428 *And ne-Vere did the Smith's markes strike*
On Mars his Moor's Arms, struck for trial im-Mortal,
430 *With less re-Mores than Pyrrhus blood-letting Fair-mure*
Now falls on Priam.
432 *Tu-d'Or, you Meretrix Say-Mur's, all Tu-dius,*
In Duke's Council take away her sovereignty;
434 *Do Mar Tud'ahs, the Says and Mores from her Tu-d'ors,*
And hurl the Tud'or-ish child down from the neck of Sum-mur's,
436 *As base as to the de-Virs.*" ~

Nonetheless, POLONIUS objects, perhaps because it is “too long”, but also because he recognizes something ‘Tudor-ish’ and censorable in the matter. To find the author’s supra-text, transpose nouns, verbs, adjectives, and adverbs, into the ‘key of Wit’:

POLONIUS

438 This is too long. **too long**, wp (L) *Tu + diu*: ‘a long time (ago)’, hence Tu-dur.
~ *This is Tu-dur.* ~

HAMLET

439 It shall to the barber’s, with your beard ... **barber**, (L) *tonsor*: ‘hair-cutter’, wp heir-cutter.
~ *It shall [go] to the heir-cutter’s, with your insolence ...* ~

441 Say on; come to Hecuba. *rhetorical Restatement*: “Say on” > ‘Sey more’
~ *Sey-mour; accede to Hecuba.* ~

► Thus, the first two passages roughly adapted from the Aeneid, recited by HAMLET and the PLAYER, begin with an example of *aposiopesis*—including the mistaken piece from *Dido, Queen of Carthage*—and end so, with interruptions, and deep, hidden effrontery, by POLONIUS. Who is the ‘heir-cutter’?

CLAUDIUS! (Dudley : dudle : clude : cloudy)

Beheading

What has been missed between the two set-pieces presented by the PLAYER telling of *Priam’s* death? Here, from the Henry Fairclough translation (1916-18), we find the relationship of *Priam* to our writer (Oxford / Seymour), and details of *Priam’s* demise not learned from Marlowe or ‘Shakespeare’; this is a kind of *sylllogismus*, in which a significant image is deliberately omitted from the narrative:

554 Such was the close of Priam’s fortunes; such the doom
that by fate befell him — to see Troy in flames
556 and Pergamus laid low; he who was once lord of so many **Pergamus**: ‘the citadel of Troy’
Asia, then Western Anatolia (Turkey).
tribes and lands, the monarch of Asia. He lies, a huge trunk
558 upon the shore, a corpse without a name.

And here, the final lines of Virgil’s Latin original, then a translation:

557 *Iacet ingens litore truncus*
558 *avulsumque umeris caput, et sine nomine corpus.*
557 ~ He lies upon the vast shore but a trunk,
558 the head torn from shoulders, a nameless corpse. ~

So this is our final image of *Priam* — a headless, nameless, ‘Trunk’. If we have read *Hamlet* carefully, we’ll remember the GHOST of the king speaks of being poisoned; but the poison itself, “Hebenon”/ Ebony, would be insufficient to kill unless it is a figurative ‘black wood’ / black wode (*morio*). This would be the blackness of the surname ‘Moor’ / St. Maur that is capable of killing and rendering nameless — at least, it was to Oxford. We speak of the the political Judgement of Attainder:

Historical Attainder: I ‘the legal consequences of judgement of death or outlawry, in respect of treason, viz. forfeiture of estate real and personal, corruption of blood, so that the condemned could neither inherit nor transmit by descent .. extinction of all civil rights and capacities. (OED)

(L) *Proscriptio*: ‘Proscription, outlawry, confiscation’, ‘a decree of condemnation to death or banishment.

Here ‘Shakespeare’ (O/S) tells of his father, Thomas St. Maur, who was beheaded (1549) for courting Princess Elizabeth. If Oxford speaks Truth, the Lord Admiral was executed for impregnating the Virgin. HORATIO and HAMLET make several ‘unintentional’ jests in *Hamlet* 1.2 indicating the GHOST’s ‘acute shortage’ as his true affliction — the dead king appears to have been beheaded: “*Cap a Pe*” / (Fr) *Cap-à-pie* (~ head to foot ~ 1.200), “Within his truncheon’s length”, i.e. ‘within the length of his trunk’ (1.204), “From top to toe?”, “My Lord, from head to foot.” (1.228). This Attainder is surely the woeful state to which the writer alludes in allegory; Thomas St Maur’s wife (Elizabeth) and son (the writer) are deeply affected.

Do you see it it? ‘Shakespeare’, HAMLET, and the PLAYER, have assumed the role of AENEAS, and now narrate the horrific tale of overthrow in a great State. POLONIUS, a kind of allegorical SINON and complicit in the treason, unwittingly acquiesces, even approves — in effect reveals his part in allowing the perfidious Greeks to enter Troy within a false ‘Ors’ (likely the Scottish Tudor-Stewarts).

PLAYER

But who, ah woe, had seen the moblèd queen.

moblèd: *wp* (E) marbled, (*L*) *marmorata*

HAMLET

The moblèd Queen?

Note on *First Folio*: “inobled”, *cf.* ‘ennobled’
rhetorical Erotesis: A rhetorical question ...

POLONIUS

That’s good: ‘Moblèd Queen’ is good.

Note on Quarto 2, POLONIUS “That’s good.”

► This interruption by POLONIUS represents a second instance of *aposiopesis*, effectively framing the first selection translated from the *Aeneid*, *Book II*. In addition, the interruption introduces the second selection, which will be interrupted once more by POLONIUS.

Moblèd? Now here is a clever riddle — ‘Shakespeare’ at his best! The *New Variorum* commenters have understood this passage variously: Warburton suggests moblèd means: ‘veiled’; Holt White says ‘muffled’; Malone — ‘dressed carelessly’ from mab: ‘a slattern’, and Nicolaus Delius (1813-88):

“The real meaning which Sh[akespeare] attached to it here is doubtful; that an unusual word was intended is plain, both from Hamlet’s objection to it and Polonius’ approval of it.”
(see Horace H. Furness, *A New Variorum, Hamlet vol.1, p.190; 1905*)

We believe the conflation of the *First Folio* (1623) and the *Second Quarto* (1602) shown above expresses the full range of meaning intended. First, we note the repetition of ‘moblèd’ which surely indicates emphasis. An obvious interpretation, though likely secondary, is as printed in the *First Folio* “inobled” or ennobled: 2 ‘celebrated, famous’. However, we’ll go with a meaning more in keeping with the writer’s inclination toward wordplay — “moblèd” puns on a non-rhotic ‘marbled’, (*Latin*) *marmorata*, based on (*Latin*) *marmor*: ‘marble’, playing (*wp*, *wordplay*) on (*L*) *mare*: ‘sea’ + *mor*, with multiple transitive puns (see *p.119*) including (*L*) *mos / mores*: ‘the will’, and signaling play on (*Welsh*) *môr*: ‘sea’, ‘so’. This underlines the critical importance of John Milton’s “*Epitaph*” in the Second Folio (1632):

14 “Make us **Marble**, with too much conceiving,”

marble, (*L*) *marmor*, *wp* *Sea + Mor*

The message is ‘Sea-more’. POLONIUS responds that “moblèd” is “good”, and marking her as (*L*) *merces*: ‘good’, or marketable, again reinforcing *Ce-mor*, or Seymour/ St. Maur. (*L*) *Merces* is a ‘good’ that may leverage blackmail. POLONIUS / Cecil, makes a connection between Hecuba, *Hamlet’s* GERTRUDE, and England’s ‘Marble’ / *Marmor* Queen Elizabeth — they are all, in a sense, both a commodity and enslaved: Hecuba to Odysseus, GERTRUDE to fratricidal CLAUDIUS, and Elizabeth *R[egina]* to a coercive (*de facto*) Regency.

How is the Queen held captive? By her ‘tears’—not (*Latin*) *lacrima*, but by the ‘tearing away of something’—(*L*) *avellere*, playing upon *a-Vel-ere*, to di-Well or d’Or her. This is what ‘Shakespeare’ calls “Bisson Rheum” — the withholding of her golden ‘Or’ in a ‘divided-Son Moor’:

PLAYER *Hamlet II.2 445-47*

Run bare-foot, up and down, threatening the flame

446 With **Bisson Rheum**: A clout about that head,
Where late the Diadem stood ...

Bisson Rheum: ‘blinding tears’, *wp* Bi-Son Moor;
—or possibly Blind *a’Mor*, Cupid, child of Venus.

When words sound strange to us, they ‘stand proud’ — something unusual catches our attention. The phrase “Bisson Rheum” is such a curiosity. ‘Bisson’ suggests ‘purblind’, or partially blinded, and puns on Bison: ‘a wild ox’. We note “rheum”/ room/ moor is the same (*L*) *humor / umor*: ‘fluid’, ‘sea’, that is ‘voided upon Shylock’s beard’ (*Merchant of Venice* 1.3 114). It is a foreboding ‘moisture’ in the air/heir to be taken at the flood — “omitted, all the voyage of their life / Is bound in shallows and in miseries.” (*Julius Caesar* IV.2 272-3). Hence, **Bisson Rheum**: Ox-Moor, the writer’s joint identity — a ‘Bis-son Room’.

PLAYER *Hamlet II.2 445-58*

446 “Run barefoot up and down, threat’ning the flames
 With Bisson Rheum; a clout upon that head
 Where late the Diadem stood, and for a Robe,
 448 About her lank and all oer-teamèd Loins,
 A blanket in th’ Alarum of fear caught up —
 450 Who this had seen, with tongue in Venom steeped
 ’Gainst Fortune’s State would Treason have pronounc’d?
 452 But if the Gods themselves did see her then,
 When she saw *Pyrrhus* make malicious sport
 454 In mincing with his Sword her Husband’s limbs,
 The instant Burst of Clamor that she made
 456 (Unless things mortal move them not at all)
 Would have made milch the Burning eyes of Heaven
 458 And passion in the Gods.”

Again, at an Oyster’s pace:

Oyster, (*L*) *valvae*, *Bi-valva*: *wp* Two doors

PLAYER *Hamlet II.2 445-58*

445 “Run barefoot up and down, threat’ning the flames
 ~ “**Run** [*L*] *cursare*: ‘to run about’, ‘advance at a run’; (E) course: *v*. ‘To exchange; to deal in a thing by buying and selling again’] **barefoot** [*L*] *pedibus nudis*; *wp non solea*? ‘without sole’, ‘soulless’] **up** [*L*] *sursum*: *wp anagram* Sum-urs/ Sum-Murs] **and down** [*L*] *de-*: ‘down from’, (*L*) *deorsum*], **threat’ning** [*L*] *portendere*: ‘to threaten, impend’, (E) portend: 3 ‘To extend in duration’; (*L*) *mintari*, *wp mintare*: ‘to squeak like a mouse’] **the flames** [*L*] *flamma*, *rogus*: ‘funeral pyre’, (*L*) *pyra*] ~
 ~ **Soulless, coursing Sum-mur and De, Port’ending the Pyre** ~

446 With Bisson Rheum; a clout upon that head
 ~ **With** [*L*] *cum*: *wp muc, mus*] **Bisson** [*L*] *Bison*, ‘species of Wild Oxen’; *wp bi-son*, (*L*) *bis-*, prefix: ‘< *bi*: twice, doubly, having two’ + (E) son = Two-son] **Rheum** [*L*] *humor, umor*: ‘moisture’; *wp* (E) room: 6*b* ‘A holding of moorland’]; **a clout** [*L*] *pannus*: ‘rag, tatters’, *wp* (E) cloud] **upon that head** [*L*] *caput*: ‘chief, leader’, (*L*) *summus*, *wp Sum-muris*] ~
 ~ **With Bi-son Moor; a cloud upon that Prince** ~

447 Where late the Diadem stood, and for a Robe,
 ~ **Where** [(E) where, *homonym?* (*L*) *Vere*] **late** [*L*] *recens*] **the Diadem** [*L*] *diadema*: ‘to bind round’, ‘to bind through’, 3*c* ‘Anything that encompasses, as a band ring, halo’, (E) ring, (*L*) *orbis*: *wp* Two-dor; (*L*) *insigne*: ‘mark, badge of office’, ‘an honor’] **stood** [*L*] *statuere*], **and for a Robe** [*L*] *trabea*: ‘a robe of state’; “‘the mantle and the ring” assumed by a widow or wife as a symbolic expression of her vow of perpetual chastity’], ~
 ~ **Where late the Crown stood, and for a Mantle** ~

448 About her lank and all oer-teamèd Loins,
 ~ **About** [*L*] *circa, circum*; *alt. wp* (*L*) *ferè*: ‘nearly, allmost, well-nigh’] **her lank** [*L*] *prolixus*: ‘abundantly, copiously’, (E) ample, (*L*) *amplus*: ‘great, abundant, much’, *comparative* (*L*) *amplius*: ‘more’] **and all** [*L*] *totus*, (*Fr*) *tout*, *wp to-do(h)s.*] **oer** [*wp* (*L*) *orum*, (*Fr*) *or*: ‘gold’]-**teamèd** [*L*] *scatere*: ‘to abound’; may suggest the idea Tud’Or and Seym’Or are linked by ‘Ors’ as are oxen, in a ‘team’, (E) yoke, harness, embrace] **Loins** [*L*] *lumbus*: II ‘The genital organs’, ‘privates, privy members’], ~
 ~ **About her More and Tut’ Or embraced Privates**, ~

449 A blanket in th’ Alarum of fear caught up —

~ **A blanket** [(L) *stratum*: ‘a bed covering’, *metonym* ‘a bed, couch’, hence (E) *abed*: ‘in bed’] **in th’ Alarum** [*wp (MFr) à l’arme*: ‘to arms’, *literally* ‘to the embrace’] **of fear** [(L) *timor*: *timesis* (Welsh) *Ty*: ‘House’ + *môr*: ‘sea’, hence ‘House of Môr’; *alt.* (E) *fear*, *wp Fair*, ‘to do(r)’, Tudor] **caught up** [(L) *capere*: ‘to lay hold of, seize’, ‘to take possession of’] — ~

~ *Abed in th’Arms of More seized* — ~

450 Who this had seen, with tongue in Venom steeped

~ **Who** [(L) *uter*: *wp anagram tuter*] **this had seen** [(L) *videre*], **with tongue** [(L) *sermo*, *wp Se-mor*] **in Venom** [(L) *venenum*, *virus*: *wp surname Veres* (?); (E) *venom*: *figurative 3a* ‘Something having the effect of poison .. bitter or virulent’] **steeped** [(L) *madefacere*: ‘to make wet’, to soak, steep’; (*It*) *marinare*: ‘to immerse, steep’, ‘to steep in brine’ (1223)] ~

~ *Who this had seen, with Sey-mour in Veres mar-inated* ~

451 ’Gainst Fortune’s State would Treason have pronounc’d?

~ **’Gainst** [(L) *contra*, *adversus*] **Fortune’s** [*wp (L) For*: ‘to say, speak’ + (E) *tune*: 2a ‘A rhythmical succession of musical tones’, (L) *tonus*: ‘the stretching of a rope’, *Trop.* ‘the sound, tone, of a musical instrument’, hence *Say-mus*, *Sey-muris*.] **State** [(L) *status*: *Trop. II* ‘condition, state’, (E) *estate*: ‘condition’; (L) *regnum*: ‘kingdom’, (E) *Regency*] **would Treason** [(L) *crimen majestatis*: ‘high-treason’, ‘an offense against the majesty’; (L) *tradere*: *IIA* ‘deliver, surrender, consign’] **have pronounc’d** [(L) *pronuntiare*: ‘to pronounce sentence’]? ~

~ *A’Verse Sey-mure’s Estate would high-treason have pronounced?* ~

► Oh de’or! Has PAROLLES entered the scene? Here is the most sensitive secret of Elizabeth’s reign.

452 But if the Gods themselves did see her then,

~ **But if** [(L) *si*, *sin*] **the** [(L) *ut*, *anagram tu*] **Gods** [(L) *deus*, *dii*] **themselves** [(L) *se*, *sese*] **did** [(L) *facere*,] **see** [(L) *videre*] **her then** [(L) *tunc*], ~

~ *But if Tu-Di’s themselves did see her then*, ~

453 When she saw Pyrrhus make malicious sport

~ **When** [(L) *quando*, *cum*] **she saw** [(L) *videre*] **Pyrrhus make** [(L) *facere*, *efficere*] **malicious** [(L) *malevolus*: ‘ill-disposed, envious’] **sport** [(L) *ludo*, *venatio*: ‘hunting’; (E) *sport*: ‘bud’, ‘off-shoot’; *wp s’Port*, (E) *port*: ‘A gate, gateway’] ~

~ *When she saw Pyrrhus make malevolous ’Port* ~

454 In mincing with his Sword her Husband’s limbs,

~ **In mincing** [(L) *concidere*: ‘to cut to pieces’; (L) *concido*: *Trop.* ‘to lose value’, ‘to be defeated’] **with his Sword** [(L) *gladius*, *stylus*] **her Husband’s** [(L) *maritus*] **limbs** [(L) *membrum*: ‘a limb, a member of the body’; *artus*: ‘power’], ~

~ *In dividing with his Stylus her husband’s parts*, ~

455 The instant Burst of Clamor that she made

~ **The instant** [(L) *horae*, *momentum*: ‘moment, instant’, ‘an alteration, change’; (L) *punctum temporis*; *wp* (E) *sudden*, *wp Sutton*, *surname of Dudley family*.] **Burst** [(L) *rumpere*: ‘tear, rend, rive’, ‘breaking or bursting forth’, ‘to violate, annul, make void’, (E) *rive*: *n.4* ‘a fissure, a tear or rip’, may refer to the violation of the Queen’s wedded state — the annulment of her marriage.] **of Clamor** [(L) *clamor*: ‘A hostile call, clamor, shout’; *wp?* *claymore*: ‘broad sword’, (*Gaelic*) *claidhaemh-mòr*: ‘sword-great’/ great sword] **that she made** [(L) *facere*, (*It*) *fare*] ~

~ *The sudden Rive of Cla-mòr that she made* ~

► Thomas Seymour, Baron Sudeley, was executed by heading axe March 20, 1549.

456 (Unless things mortal move them not at all)

~ (**Unless** [(L) nisi, ni] **things** [(L) res: ‘a matter, affair, event’] **mortal** [(L) mortifer, wp mort et fero, ferax = More and Fair.] **move** [(L) movere: ‘to work upon a person’s feelings’, wp surname Mow’r, More.] **them not at all** [(L) totus, wp Tudors.] ~

~ (*Unless matters More and Fair mo’re them not where Tud’or*) ~

~ (*Unless deadly maters Mo’re them not where Tud’or*) ~

457 Would have made milch the Burning eyes of Heaven

~ **Would have made milch** [(L) mulgere, (E) figurative ‘To milk (an animal)’, (E) milk: 7 ‘To elicit (something); draw out, to extract or extort’] **the Burning** [(L) ardere: IIB Trop. ‘To sparkle, glisten’, likely referring to (L) ardor, wp R-d’Or, Tudor; (E) arduress: ‘Full of ardour, ardent’] **eyes** [(L) oculus: IB2 ‘the sun’, wp son.] **of Heaven** [(L) caelum, deorum; wp (L) Caelum > Seamul, Seamur.] ~

~ *Would have drawn the Ar’dur-ous sons of Sea-mur* ~

458 And passion in the Gods.”

~ **And passion** [(L) amor: IIB metonym ‘Personified: Amor, the god of love’, IIC ‘A strong, passionate longing for something, desire, lust’] **in the** [(L) ut, wp tu] **Gods** [(L) di, dei, wp (L) de: ‘origin’, ‘down from’; wp (L) facere, fieri: ‘to do’].” ~

~ *And A’Mor in Tu’Dei.”* ~

Once More:

PLAYER

Hamlet II.2 445-58

~ *Soulless, coursing Sum-mur and De, Port’ending the Pyre*

446

With Bi-son Moor; a cloud upon that Prince

Where late the Crown stood, and for a Mantle

448

About her More and Tut’ Or embraced Privates,

Abed in th’Arms of More seized —

450

Who this had seen, with Sey-mour in Vires mar-inated

A’Verse Sey-mure’s Estate would high-treason have pronounced?

452

But if Tu-di’s themselves did see her then,

When she saw Pyrrhus make malevolous ’Port

454

In dividing with his Stylus her husband’s parts,

The sudden Rive of Cla-mòr that she made

456

(Unless matters More and Fair mo’re them not where Tud’or)

Would have drawn the Ar’dur-ous sons of Sea-mur

And A’Mor in Tu’Dei.” ~

Metamorphosis

Hecuba is not a particularly prominent figure in the *Aeneid*, so it is remarkable in ‘Shakespeare’ that she makes spectacular and repeated appearances. We sense she embodies an idea at the core of *Hamlet* and, if our reasoning holds, in the life of the writer.

According to myth, *Hecuba* dreamed she would bear a ‘firebrand’. A seer, *Aesacus*, understood the dream to mean a child would be born to the Queen who would bring destruction to Troy. This child was *Paris*, her second son. Though urged to destroy the boy, neither *Priam*, *Hecuba*, nor a herdsman charged with the awful task, could bring themselves to do it. This is yet another parallel between *Hecuba* and Queen Elizabeth. Oxford is another *Paris*, destined to bring down the royal house — indeed a nearly contemporary account by the Duchess of Feria (Spanish) records the rumor of a child, born to a very fair young Lady Elizabeth and Sir Thomas Seymour, who was thrown into the fire as soon as born (see Streitz, Paul. *Oxford, Son of Queen Elizabeth*; p.50. Oxford Institute Press, 2001).

Though *Hecuba* survives the Trojan War, many of her children die in the conflict, including *Hector*, *Paris*, *Deiphobus*, *Troilus*, and *Polites* — and two die in Thrace after the war. *Polymnestor*, king of Thrace, was married to *Ilione*, eldest daughter of *Priam* and *Hecuba*. *Priam* sent his youngest son, *Polydorus*, with golden treasure, to *Ilione* and *Polymnestor* to encourage the safe keeping of his child —

that “he might be out of danger from the wars.” (*Metamorphosis Bk. XIII 519*, ‘Golding’). *Polymnestor’s* “covetous mind was stirred to treason and deceit” (521) by the treasure; when news of Ilium’s fall reached his ears, he cut *Polydorus’* throat, and threw his body in the sea. It is no coincidence that the elder of Cymbeline’s long lost sons is called GUIDERIUS / ‘Polydore’, as there is some confusion whether it was *Polydorus* who died by the treachery of *Polymnestor*, or whether the murdered youth was the king’s own son *Deiphilus*. (See *Bk III Aeneid I.19*, for comparison of treatment)

In the *Metamorphosis*, *Bk. XIII 640-45*, *Hecuba* and her youngest daughter *Polyxena* were taken by way of Thrace as prizes of war. With storms raging in the Aegean Sea preventing the homeward journey of Greek ships, the ghost of *Achilles* rose from his grave and demanded the sacrifice of *Polyxena* to calm the winds. It was grief stricken *Hecuba*, preparing the body of *Polyxena* for burial, who discovered her young son *Polydorus’* remains washed up on a beach. Directly, without revealing her discovery, she obtained from *Polymnestor* an audience, and there, supported by Trojan women, scratched out his eyes. Thracian guards, rushing to defend their king, hurled spears and stones at the women and, in a fateful metamorphosis, *Hecuba* transformed into a howling **dog**, (*L canis, wp canus*, forevermore to be the goddess Hecate’s ‘Grey’ familiar, and with her, to be the “guardians of [Tu]doors, gates, and portals”.

Conclusion

The Olympian scale of *Hamlet* is a wonder. HAMLET, representing the writer, can truly claim a sorrow that supersedes the tragedy of *Hecuba*. Though HAMLET might have been a second *Aeneas*, his Nation and every vestige of the House of Hamlet dissolve in the final moments of the play; they are swept away in the conspiracy of usurpers to ‘wipe his face’ from the Succession in Denmark (England):

“Why, what an ass am I!” (*Hamlet II.2 521*) ~ **Who? What Aeneas am I?** ~ (*see First Folio*)

There is little reason to doubt, ‘Shakespeare’ believes he is the son of *Venus* and *Mars*. He is *A’Mor*. At the very least he’s the son of a virgin ‘*Diana Triformis*’ (if the Privy Council insists), Diana the Huntress, Luna, and Hecate — and a St Maur father. The anticipated ‘epic’ of *Hamlet* begins with the end of the play. The odyssey of HORATIO has taken *Hamlet* to the farthest reaches of theater, but his endeavor—his **mole**, (*L moles*: ‘great labor’, his ‘**Sea-Mure**’—is only now beginning:

When, in disgrace with fortune and men’s eyes,
I all alone beweep my outcast state ... (*Sonnet 29*)

History has chosen to hide the outcast man we call ‘Shakespeare’ in an empty vessel. While commenters speak of the writer’s feelings of neglect or rejection, his “outcast state” was precisely literal. The Authority controlling his parents lives, *i.e.* Protector Somerset (Edward Seymour) and the Privy Councilors who persuaded Parliament to pass a political judgement of attainder upon Admiral Thomas Seymour, thereby enacted his death, and loss of estate and heritability. They also placed a partial injunction on his mother, who would not be able to claim a successor ... but the greatest stain was to the child himself. Such an “outcast state” meant Proscription: in Oxford’s case, banishment from true identity. He might sit upon his hands while powerful ministers appropriated great wealth from the State Treasury; he might watch helplessly while officials enforced the oppression of religious dissenters.

But Oxford’s identity could not have been hidden from the better-educated classicists. Oxford’s clear rhetorical invention assured his meaning could always be discovered with a little determination. Sympathetic acquiescence, or fear of exclusion from institutional employment, seems to have forced a good number of would-be supporters to allow the stain of attainder to remain, not only on the lives of those involved, but on every student who finds the words of ‘Shakespeare’ often unfathomable.

What is Hecuba to HAMLET? Hecuba represents the protest of a person utterly defeated, but with a proud spirit refusing to be enslaved. She chose to leap from a cliff to her death rather than suffer further injustice. Hecuba’s decision is figured in the character of GLOUCESTER (*King Lear IV.1*) whose wretched life can find no other way to redemption (“I have no way”, *IV.1 16*) and thinks death his only release:

“There is a cliff whose high and bending head
Looks firmly in the confined deep.” (*King Lear IV.1 71-2*)

Elizabeth R might also have found release in “the confinèd **deep**”. All she had to do was leap into the ‘Sea-[Mor]’—admit her girlhood rape (if we understand aright)—to preserve her self, her child, and the Tudor State. But she chose to preserve herself only; and because she did, we have ‘Shakespeare’ and a far more imaginative protest.

It appears the Queens bloodline continued through Oxford’s firstborn child, Henry Wriothesley (*titled 3rd Earl of Southampton*), by Oxford’s lover, Mary (*née Browne*) Wriothesley. Though married to Henry Wriothesley, 2nd Earl of Southampton, the Countess seems to have had an affair with Oxford while her husband was imprisoned in the Tower of London (*Oct. 1571—July 1573*). This son, Henry, is the dedicatee of Shakespeare’s *Venus and Adonis* and *The Rape of Lucrece*. He is likely the young man to whom the *Sonnets* are addressed.

Epithet — Epitheton

Mythic Epithets are a sort of standardized nickname whereby a character, typically a god or goddess, is identified by some trait rather than by their proper name. An Epithet is an attribute, appearing as a noun, adjective, or qualifying phrase, that has become associated with a proper name by customary use. In Classical Myth, epithets for a single character are often diverse; for example, the god Apollo may be indicated by (*Latin*) *Phoebus*, (*Greek*) *Phoibos*: ‘radiant’, or ‘bright’; or he may be simply (*L*) *sol*: ‘the sun’; or he may be called (*L*) *Loxias*: ‘on account of his obscure oracles’, depending on the intended reference — and each significant mythic character, divine or mortal, will have their own discrete set of epithets.

‘Shakespeare’ has modified the device by hiding epithets within ordinary sounding adjectives, which often happen to be timetic elements or syllables of the writer’s proper names. These qualifiers come to our attention in the repetitions of certain words or phrases that have an inviolable association with one of Oxford’s several identities. The purpose of epithets in ‘Shakespeare’ is to secure the historical identity of apparently fictional characters by indirectly naming them, much as the key might identify characters in a roman à clef. This proves to be a positive approach. Again, repeated words signal emphasis and will usually provide the morphemes or associated properties needed to literally spell one of the writer’s names. Otherwise you may find the critical syllables by translating into the Reference Language of the work—Middle French appears to be the reference language of Shakespeare’s *Histories*—such that “worm”, (*Fr*) *ver*, denotes the surname Vere; “to do”, (*Fr*) *faire*, will often represent Tudor; “love”, (*Fr*) *amour*, or “death”, (*Fr*) *mort*, will stand for the More, St. Maur, or Seymour. Let’s take a close look at an enigmatic passage from *2 Henry IV* to see how these qualifiers work, and how understanding them allows the riddle to unfold:

The Second Part, Henry the Fourth II.2 80-89 (Original from “First Folio”)

PRINCE [PRINCE: *historical* Prince Hal, to become Henry V.]
 80 Has not the boy profited? **profited**, (*Fr*) *faire du bien*: ‘to do well’, *wp* Tu-do’r
 BARDOLPHE [BARDOLPHE: (E) Bard + Wulf]
 81 Away, you whoreson upright Rabbit, away! **away**, (*Fr*) *au loin*, *wp* *longe de veau* (loin of veal)
 PAGE [PAGE: (*L*) *puer regius*: ‘child royal’]
 82 Away, you rascally *Althaea*’s dream, away! **dream**, (*Fr*) *rêverie* **rascal**, *A.Id* ‘a group of boys’
 PRINCE
 83 Instruct us, Boy. What dream, Boy? **Boy**, (*MFr*) *jouvent?*, (*L*) *juvencus*: *Al* ‘A young bullock, calf’
 PAGE
 84 Marry, my lord, *Althaea* dreamed she was delivered
 85 of a Firebrand, and therefore I call him her dream. **firebrand**, (*L*) *torris*, *wp* *taurus*
 PRINCE **firebrand**, (*Fr*) *brandon*, *wp* *surname* Brandon.
 86 A Crown’s worth of good Interpretation.
 87 There ’tis, Boy. ~ *T’ Heir, ’tis Bullock.* ~

POINS [POINS: (Fr) *poigne*, (MFr) *poing*: ‘strong’, the (Fr) *fort* in Beaufort?]

88 O, that this good Blossom could be kept from Cankers! **canker**, (Fr) *ver* ‘cankerworm’

89 Well, there is sixpence to preserve thee. **sixpence**, (Sp) *real*: ‘royal’

We find several words repeated. We believe repetition, in various rhetorical forms, is the single most important linguistic sign in ‘Shakespeare’ and counsels the reader to understand the word:

4 repetitions of **boy** — ll.80, 83, 87.

4 repetitions of **away** — ll.81, 82.

4 repetitions of **dream**, (MFr) *reverie*— ll.82, 83, 84, 85.

2 repetitions of **you**, (Fr) *Tu* — ll.81, 82; ‘thee’ occurs in l.89.

2 repetitions of **good**, (MFr) *mercerie*, (Mod.Fr) *marchandise* — ll.86, 88.

Let’s see what the Author is up to.

PRINCE *The Second Part, Henry the Fourth ll.2 80-89*

80 Has not the **boy** profited?

~ **Has not the boy** [(MFr) *jouvent?*, (L) *juvencus*: A2 ‘a young man’, A1 ‘A young bullock, calf’] **profited** [(Fr) *faire du bien*: ‘to do well’, wp Tu-do’r; (Fr) *avantager*: ‘to advantage, to favor’]? ~

~ **Has not the bullock Tu-do’r?** ~

~ *Has not the young Ox something of Tudor [in him]? ~*

BARDOLPHE

81 Away, you whoreson upright Rabbit, away!

~ **Away** [(Fr) *au loin*: wp ‘of the loin’, wp *longe de veau* (loin of veal)], **you** [(Fr) *tu*, wp *timesis* Tu-dor.] **whoreson** [a ‘Properly the son of a whore, a bastard son’] **upright** [(Fr) *droit*: ‘having the right to a claim, title’] **Rabbit** [(Fr) *lapin*, (L) *lepus*: ‘rabbit, hare’ wp *heir*; possible secondary pun (Fr) *rabattre*: ‘to change one’s road’, ‘to come down, to lower one’s pretensions’], **away** [(Fr) *au loin*: wp ‘of the loin’, wp *longe de veau* (loin of veal)]! ~

~ **To the Sire, you whore’s son rightful Heir, to the Sire!** ~

~ *Look to the Father, you whore’s son rightful Heir, to the Father!* ~

➤ “Away”, (Fr) *au loin*, plays on the (E) ‘of the loins’, intending (OED) **loin**: 2b ‘as the seat of strength and generative power .. equivalent for ‘sire’, ‘offspring’; and wordplay on (Fr) *longe de veau*: ‘a loin of veal’ begins to narrow the range context. (Fr) *loin* as (E) loin supports “boy” to intend ‘a young ox’. ~ ‘To the Sire’ ~ appears to appeal to the Seymour father, if the Tudor mother will not acknowledge the boy/calf.

PAGE

82 Away, you rascally *Althaea’s* dream, away!

~ **Away** [(Fr) *au loin*: wp ‘of the loin’, wp *longe de veau* (loin of veal)], **you** [(Fr) *tu*, wp *timesis* Tu-dor.] **rascally** [(MFr) *rasaille*: ‘of the common rabble’; (E) rascal, A.Id ‘a group of boys’] **Althaea’s** [see note attached below.] **dream** [(Fr) *rêverie*, wp re-Vere — re-, prefix: 1 ‘With the general sense of ‘back’ or ‘again’ + surname Vere.], **away** [(Fr) *au loin*: wp ‘of the loin’]! ~

~ **To the Sire, you common Althaea’s re-Vere, to the Sire!** ~

~ *Look to the Father, you public Althaea’s re-Vere-ing, to the Father!* ~

➤ **Althaea**, in Classical Greek Myth, was the royal wife of King Oeneus, and mother of Prince Meleager, of Calydon — part of what is now Aetolia-Acarnania, Greece. At Meleager’s birth, Althaea was attended by the three Moirai (Destinies), who threw ‘brands’ on a fire in the birth-room, and foretold that when the last brand—*i.e.* ‘a piece of burning wood’—was consumed, Meleager would die. To spare the child’s life, Althaea removed the last piece, quenched the fire from it, and hid it (in her room).

Some decades later, King Oeneus made harvest sacrifices to the appropriate gods, but neglected an offering of Frankincense to the goddess Diana. She took offense and sent a monstrous Boar, the

so-called Calydonian Boar, to ravage the crops in the land. Prince Meleager assembled a hunting party to try and kill the scourge; among the party was the beautiful and athletic Atalanta. In the hunt, Atalanta drew first blood from the Boar, and Meleager aimed the fatal Boarspear. The Prince awarded to Atalanta the prize—the head and skin of the beast—but in doing so, angered the other men in the party. Jealous fighting ensued, and Meleager slew two uncles, two of his mother’s brothers. To avenge her brothers’ deaths, Althaea destroyed her son by burning the “deathful brand” on which stood his life.

This proves to be analogous to ‘our’ Edward Tudor-Seymour’s partial, though entirely inadvertent responsibility in the death of Admiral Thomas Seymour and Protector Edward Seymour, Duke of Somerset, ‘Oxford’s’ father and uncle, respectively. (see Althaea, theoi.com)

PRINCE

83 Instruct us, **Boy**. What dream, **Boy**?

~ **Instruct** [(Fr) *enseigner*: ‘to teach, to inform’; wp? (Fr) *en* + *seigneur*: ‘Lord of the manor’, (Fr) *maître*: v. ‘tutor, govern’] **us, Boy** [(MFr) *jouvent?*, (L) *juvencus*: A2 ‘a young man’, A1 ‘A young bullock, calf’, possible reference to French commune Bolbec, Normandy, and Oxford’s title: Lord Bolbec.]. **What dream** [(Fr) *rêverie*: wp re-Vere — re-, prefix: 1 ‘With the general sense of ‘back’ or ‘again’ + surname Vere.], **Boy?** ~

~ **Tutor us, Bullock. What re-Vere, Bullock?** ~

~ *Tudor us, young Ox. What re-Vere-ing, young Ox?* ~

PAGE

84 **Marry**, my lord, *Althaea* dreamed she was delivered

~ **Marry** [1 ‘Interrogative expressing surprise (or indignation)’; also provides (Fr) *marée*: ‘tide, flood’ as an extension of (Fr) *mer*: ‘sea’, 1st syllable of surname ‘Sea-Mor’ .], **my lord** [(Fr) *seigneur, maître*; wp (Fr) *mon seigneur*: (E) ‘my lord’ = my senior, hence the PAGE is a younger PRINCE, truly a (L) *puer regius*: ‘child royal’], **Althaea** [see 1.82, above] **dreamed** [(Fr) *rêverie*: as above, 1.82.] **she was delivered** [(Fr) *délivrer*, wp de le Vere’d; the boy puns on the writer’s name, associating Meleager with Oxford.] ~

~ **Mare, my senior, Althaea re-Vere’d she was de-le Vere’d** ~

~ *Mar-ing, my senior [self], Althaea re-Vere-ed she was de-le’Vere’d* ~

85 of a Firebrand, and therefore I call him her dream.

~ **of a firebrand** [(Fr) *brandon*, wp surname Brandon, sire of the Mary Tudor-Charles Brandon line, which developed into the Grey-Dudley line, challengers to the Crown Tudors; alt. (L) *torris*, wp *Taurus*], **and therefore I call him her dream** [(Fr) *rêverie*; (L) *Oneiros*, or particularly Morph, Morpheye, Morpheus, remarks below 1.85.]. ~

~ **of a Taurus, and therefore I call him her Morph.** ~

~ *of a Brandon, and therefore I call him her Morph.* ~

► The dream of Althaea is **Morpheus**, (**Morph** in the Golding translation of *Metamorphoses*). Morpheus is one of three **Oneroi** (daemones of dreams) mentioned by Ovid; he personifies dreams that appear to kings, and conveys to them messages directly from the gods. Thus, the dream of Althaea is heaven sent. ‘Shakespeare’ (Oxford) wishes to identify himself as Vere, wp (L) *vir*: ‘man’, and Morpheus, within the context of this “Interpretation” (see 1.86 below):

736 He call’d up Morph, the feigner of man’s shape, a crafty lad.

None other could so cunningly express man’s very face,

738 His gesture and his sound of voice, and manner of his pace

(Ovid, *Metamorphoses*, [Transl. Arthur Golding], Book XI. 736-38. ~ 1567)

It is highly unlikely the ‘Golding translator’ intended to identify Morpheus with Oxford/‘Vere’ when producing the translation in about 1566, but it’s quite likely these lines are the basis of the PAGE’s wry lines in this selection from the Second Part of Henry IV.

- A second, and equally valid trope, is the characterization of Althaea's Dream as aligning with the Brandon line—the Suffolk Tudors, later the Grey-Dudley line—and hence, confirmed opponents of the Crown Tudors, especially Elizabeth I. It will not have escaped Oxford's notice that "firebrand" translates to (*Fr*) *brandon*, hence raising the Brandon name.

PRINCE

86 A Crown's worth of good Interpretation.

~ **A Crown's** [*anachronism* English coin worth 5 shillings or 60 pence — the gold crown was first issued in 1526, and replaced with the silver crown in 1551.] **worth** [(*Fr*) *mérite*: 'merit'] **of good** [(*MFr*) *mercerie*: 'good, merchandise'; (E) *mercery*] **Interpretation** [(*Fr*) *interprétation*: 'construction', 'rendering'; *la* 'explaining' 2c 'exposition', 3 'signification']. ~

~ **A Crown's worth of Mercery Signification** — ~

~ **A Crown's Merit of Mercery Signification** — ~

- *Double-entendre*: The PRINCE finds five shillings worth of information in the PAGE's interpretation; but for the reader and for England circa 1600, discovering the heir to Elizabeth's throne would be worth the Crown indeed.

87 There 'tis, Boy.

~ **There** [*wp* T' Heir = 'The Heir'] **i'tis, Boy** [(*MFr*) *jouvent?*, (*L*) *juvencus*: A2 'a young man', A1 'A young bullock, calf'; hence the word "Boy" may also name a young Ox, and is found in *All's Well That Ends Well* as the surname of Roland (Orlando — Two-d'Or Moor) deBoys.]. ~

~ **T' Heir, 'tis Bullock.** ~

POINS

88 O, that this good Blossom could be kept from Cankers!

~ **O** [*acronym* O(xford) — rhetorical *apostrophe*, used consistently in 'Shakespeare' to address himself.], **that this good** [(*MFr*) *mercerie*: 'good, merchandise'; (E) *mercery*] **Blossom** [(*L*) *fleur*: *figurative* 'State of greatest beauty..most flourishing condition or season'] **could be kept** [(*L*) *garder*: 'to protect, to defend'] **from Cankers** [(*Fr*) *ver*; (*L*) *eruca*: 'cankerworm']! ~

~ **O[xford], that this Mercery Beau-ty could be protected from Vere!** ~

~ **O[xford]! that this House of Beaufort-More could be protected from Vere!** ~

89 Well, there is sixpence to preserve thee.

~ **Well** [*wp* (E) spring, (*Fr*) *source*, (*MFr*) *ver*, (*Fr*) *printemps*], **there** [*wp* (E) t'heir] **is sixpence** [(*Fr*) *réale*, (*Sp*) *real*: 'royal', Spanish coin worth one-eighth of a dollar; at the time it was considered roughly equivalent to sixpence.] **to preserve** [(*Fr*) *sauver*: 'to save, to deliver', *wp* (*Fr*) *délivrer*: 'to rescue, set free'] **thee** [(*Fr*) *Tu*]. ~

~ **Vere, t'heir, is Royal to set thee free.** ~

~ **Verily, the Heir is Royal to set thee free.** ~

So we find this passage to be another 'Mouse Trap'—an attempt to "catch the conscience" of the Queen—and keep her unacknowledged son before her.

Once More:

PRINCE *The Second Part, Henry the Fourth* II.2 80-89

80 ~ **Has not the bullock Tu-do'r?**

BARDOLPHE

81 **To the Sire, you whore's son rightful Heir, to the Sire!**

PAGE

82 **To the Sire, you common Althaea's re-Vere, to the Sire!**

PRINCE

83 **Tutor us, Bullock. What re-Vere, Bullock?**

PAGE

84 *Mare, my senior, Althaea re-Vere'd she was de-le Vere'd*
 85 *of a Taurus, and therefore I call him her Morph.*

PRINCE

86 *A Crown's Merit of Mercery Signification —*
 87 *T' Heir, 'tis Bullock.*

POINS

88 *O[xford] — that this Mercery Beau-ty could be protected from Vere!*
 89 *Vere, t'heir, is Royal to set thee free. ~*

Please take note of the remarks made at l.82 concerning allusions to the myth of **Althaea**, and at l.85, the significance of her 'dream' of **Morpheus**. While 'Morph', son of Somnus (Sleep), brings Althaea a special message from the gods, the PAGE in this passage delivers it to the reader.

In the lines that follow, 90 and 91, we understand the PAGE to represent a facet of the writer. He is a youthful student of Ovid's *Metamorphoses* — perhaps as a GULDENSTERN, or 'Golding-Star' translator? Is the PAGE a daemon of the PRINCE HAL and of Oxford/'Shakespeare'? If you hang one of these four characters, will you not hang 'em all:

BARDOLPHE

90 If you do not make him be hang'd among you,
 91 the gallows shall be wrong'd.

Hence, we find PRINCE HAL, BARDOLPHE, POINS, and the PAGE, appear as fictionalized parts of a single historical person. They are all elements of the writer as he thinks, converses, and jests, with himself. This scheme does not differ from that in Classical Myth, in which various aspects of a character are described and anatomized by epithets.

Richard Waugaman (see: oxfreudian.com) has written an interesting paper on the possibility of a young Oxford having a strong hand in the Arthur Golding translation of 1565-67.

Rhetorical Questions and Reasoning

rhetorical question: 'A question asked only to produce an effect or make a statement, rather than to elicit an answer or information' (*OED*); '...any question asked for a purpose other than to obtain the information the question asks'

anacoenosis: 'A figure in rhetoric, by which the speaker applies to his listeners or opponents for their opinion upon the point in debate' (*OED*); 'Asking the opinion or judgement of the judges or audience, usually implying their common interest with the speaker in the matter.' (*Silva Rhetoricae*, Dr. Gideon Burton)

hypophora: *Rhetoric* 'The statement of an opponents probable objection to the speaker's argument' (*OED*)

► In particular, Shakespeare plays with *hypophora* as "a device to stimulate interest, since a reader's curiosity is raised by hearing a question." (*Silva Rhetoricae*, Dr. Gideon Burton, Brigham Young Univ.)

Erotesis: 'A "rhetorical question", one which implies an answer but does not give or lead us to expect one.' (*A Handlist of Rhetorical Terms*, Richard A Lanham, 1991)

Ratiocinatio: 'Calm reasoning; reasoning by asking questions' (*A Handlist of Rhetorical Terms*, R A Lanham)

We posit 'Shakespeare' wrote leaning heavily and obviously on classical rhetoric so his double meaning might be more easily fathomed. A key element in his writings are admonitions by the protagonist to attendant characters—to listen carefully, often to particular aspects or features in the words. In most instances, the writer doesn't 'break the fourth wall' with authorial intrusions, but rather, he speaks with the authoritative voice of protagonist characters to give counsel—by questioning or reasoning. In hearing counsel, the audience too is advised that a problem of understanding exists, but we do not expect an immediate solution:

OTHELLO *Othello, The Moor of Venice* V.2 155

Dost understand the word?

Do you understand the word? OTHELLO questions EMILIA, wife of IAGO, and the audience. Does the reader know the full range of meanings available for each word, particularly older definitions that delve meaning to its root? Here the word in question is ‘husband’, but this rhetorical question is aimed at all words because, as ‘a noble Venetian’ tells us a few moments later:

GRATIANO *Othello* V.2 357

All that’s spoke is marr’d.

To Emilia, the special word ‘husband’ is (*L*) *vir*, because she represents the the wife of an a-boar’d de Vere (*our ‘Oxford’, O/S writer; see I.1 5*); but to Othello, ‘husband’ suggests (*L*) *maritus* — the word *vir* has been “mare’d”. Gratiano answers for the rest of us; without him we wouldn’t know that figuratively each word is ‘Sea-Mor’d’ or “marr’d”. The audience senses Othello’s question is rhetorical, but we must answer honestly: ‘I’m not sure I really understand the question’. This is a form of *hypophora*; the answer lies in a careful examination of the question. Likewise:

HORATIO *Hamlet* V.2 110

Is’t not possible to understand in another tongue? You will to’t, sir, really.

HORATIO appears to openly mock OSRIC, but the audience may understand Horatio is a kind of dialogic partner within HAMLET; he represents Hamlet’s “prophetic soul” personified. The question is purely rhetorical; Horatio knows full well we are to consider the etymons and analogues of Shakespeare’s words in either Latin or French, and therein to find unexpected or confirmed significance.

These specific devices are relatively minor compared to the use of patently unintelligible utterances by fools and madmen. All plays and poems by the great writer lapse into periods of apparent wild (*ferus*) and foolish (*morus*) talk. The tacit counsel to the reader is to look closer and try to understand what is obliquely implied. It was, perhaps, an error in judgement on Shakespeare’s part to assume readers would make this effort, instead asking themselves: ‘what’s in it for me?’ The answer, of course, is a better knowledge of the words we use every day.

SIR TOBY BELCH, the kinsman of OLIVIA in *Twelfth Night*, highlights the rhetorical question:

TOBY *Twelfth Night* II.3 167-8

She’s a beagle true bred, and one that adores me:

What o’that? **Sir Toby Belch**, *wp* Sir, rendering of (*L*) *dominus* + To be, (*L*) *sum* + belch, (*L*) *ructor* (?)

What indeed? Queen Elizabeth kept Pocket Beagles (also ‘Mitten-beagles’) in her homes—“small enough to fit in a pocket or saddlebag” (Jesse, George. *History of the British Dog*. 1866, *Wiki*). Oxford apparently comments on the diminutive dog as an analogue for the “true bred” MARIA (Mare-a, a Sea’s Son) who has also suffered diminution. The shrimpy Harriers were excellent at taking ‘the heir to earth’, if you follow the writer’s indirect drift. Hence, such *hypophora* raise questions that may help understanding.

Instruction from Rhetorical Questions + Non Sequitur — King Lear

(*OED*) **lear**: ‘instruction, learning; in early use, a piece of instruction, a lesson.’

The name of LEAR is Shakespeare’s corruption of Leir. The purpose of this change makes clear the writer’s intent this should be a cautionary tale. Lear’s descent from honored King to death, his tragic misapprehension of Cordelia’s truthfulness—of her refusal to flatter, for lack of love—is a topical allegory on the fall of the House of Tudor. Elizabeth is understood as parallel to Lear in the end of the House of Brutus, the legendary founders of Britain. With Lear’s death, ancient traditions of patronage, morality, and social obligation by a Patrician Nobility are usurped. Shakespeare foretells of opportunistic ministers, Dudley and Cecil, seizing the Monarchy; it suggests *Leicester’s Common-wealth* and the *Regnum Cecilianum* (Burghley’s Kingdom) will succeed the Queen. [Elizabeth] ‘should not have been old till she had been wise’ *Lear* I.5 42 (*paraphrase*).

LEAR

King Lear III.2 59-64

59

I am a man

~ **I am** [(Fr) *suis*] **a man** [(Fr, MFr) *homme*: ‘[human] being’, (Fr) *personne, individu, particulier*] ~

~ **I am an individual** ~

► Again, KING LEAR almost certainly represents Queen Elizabeth I.

60

More sinned against than sinning.

~ **More** [*timesis* More] **sinned** [(Fr) *pécher*: ‘to sin, trespass, transgress’] **against** [(Fr) *contre*] **than sinning** [(Fr) *pécher*]. ~

~ **More trespassed against than trespassing.** ~

KENT

Alack, bare-headed?► *Rhetorical non sequitur*

~ **Alack** [(Fr) *int. hélas!* wp (E) *A lass, (ME) las*: ‘girl’, ‘free from ties’], **bare-headed** [(Fr) *chauve*: ‘hairless’, *pun* heirless]? ~
~ **A lass heirless?** ~

► Apparently a jest aimed at the Queen, who was ‘heir-less’, though not without hair or wig. The rhetorical *non sequitur* of KENT’s question often suggests some action; directors find it useful to create ‘business’ to explain the illogical flow of ideas. To the reader, *non sequitur* is best interpreted as a form of *emphasis*.

61

Gracious my lord, hard by here is a hovel;

~ **Gracious** [(Fr) *gracieux*: wp *grâce*: ‘mercy’ + (Fr) *-ieux*, (E) *-ious*, suffix: ‘characterized by, full of’; likely a comment on the Cy-mer, Seymour character of the Queen.] **my lord** [(Fr) *maître*, wp (E) *mater*: *mère*: ‘mother’], **hard** [(Fr) *dur, dure (fem.)*] **by** [wp (Fr) *bi*: ‘two’] **here** [(OFr) *heir*, wp *heir*] **is a hovel** [(Fr) *masure*: *anagram* Seamur, ‘tumbledown cottage’, ‘the remains of an old house fallen into ruin’ (*Dict. du Moyen Français*), probably referring to the House of Seymour.]; ~

~ **Mer-sea-ful my Mater, Two-Dure heir is a Seamur;** ~

62

Some friendship will it lend you ’gainst the tempest.

~ **Some** [*timesis* Seym, Som-] **friendship** [(Fr) *amitié*: wp ‘kindness’, familiarity.] **will** [(Fr) *Law testament*: ‘Will’] **it lend** [(Fr) *prêter, donner*] **you ’gainst** [*against*, (Fr) *vers*: ‘towards, about’] **the tempest** [(Fr) *Tempête*: wp ‘A violent storm of wind (air / heir)..a downfall of rain (reign)’; (E) *wind*: wp *n.1 Ia* ‘A state of movement in the air (heir)]. ~

~ **Somme familiar testament it gives towards the Ayre and Reign.** ~

63

Repose you there, while I to this hard house

~ **Repose** [(Fr) *reposer*: ‘to place again’] **you there** [wp *t’heir*], **while I to** [wp *Tu*] **this hard** [(Fr) *dur*] **house** [(Welsh) *ty*; (MFr) *maison, famille, domaine*: ‘family, estate’] ~

~ **Place again you t’ heir, while I Tu this Dure family** ~

64

(More harder than the stones wherof ’tis raised ...)

~ (**More** [*surname* More] **harder** [(Fr) *durior*, wp Tudor] **than the stones** [(Fr) *pierre*, wp (E) *pier*, hence (E) *mole*: ‘pier, breakwater, causeway’, seawall Sea-mur (*see Hamlet* I.5 165)] **wherof ’tis** [wp (Welsh) *ty*: ‘house’] **raised** [(Fr) *lever, élever*: ‘to raise, lift up’, (E) *v. lever*: ‘to raise’, wp *le Vere*] ...) ~

~ (**More-Dur than the Sea-Mur whereof the House is le Vered**) ... ~

Reasoning — Counsel by Example (see pg.26)

ratiocinatio: ‘Reasoning..by using syllogisms’. (OED)

The following scene practically demonstrates *ratiocinatio*, but with an illogical twist. Samuel and Gregory reason through their social positions, and at the same time showing how analogous words may define small gradations of meaning, or make absurd leaps by wordplay:

carry coals : colliers : cholera : collar. Wit is more evident than Reason.

The opening line to *Romeo and Juliet* presents a colloquial expression that had a commonly understood extended or transferred meaning:

SAMUEL *Romeo and Juliet* 1.1 1

1 Gregory, on my word, we’ll not carry coals. **word**, (L) *nomen*: ‘good security, a bond’; ‘reputation’

He means: ~ ‘**on my name, we’ll not be servants to servants**’ (L) *servi servorum* ~ He speaks of an associated property of Vere—(L) *verna*—‘a house slave’. A *New Variorum Edition (Romeo and Juliet*, Horace Howard Furness, 1899) suggests this line refers to that thing to which a proud Capulet servant will not stoop: to serve a servant. This is an explosive beginning to the popular tragedy; it’s a declaration of independence by the writer, and clearly meant to catch the conscience of the Queen—‘We [Tudors] will not be abject slaves (L. *verna*) to Dudley/Cecil servant-ministers’.

Let’s take a closer look at an infamous example of double-entendre, and to what the reader might be advised, in the exchange between SAMPSON and GREGORY from the first scene in *Romeo and Juliet*:

SAMPSON

► *Hebrew Samson, Gr. Sampson*: ‘man of the sun’; Sampson, in the guise of Apollo (the Sun), is another-mask for the writer. In Sonnet 76 the writer tells us he is “ever the same”; we suggest Sampson = Same-son.

7 A dog of the house of *Mountague* moves me.

~ **A dog** [(L) *canis*: ‘male dog’, 2 ‘a follower, creature’; *wp* (L) *canus*: ‘whitish-grey’] **of the house** [(L) *gens, genus*: ‘race or clan’] **of Mountague** [*wp?* (L) *summus*: *wp sum*: II. *transf.* ‘summit’, II.A ‘pre-eminence’; B.4c ‘the whole’, *analogue* (L) *totus, mus, muris*, hence Mure, hence Sum-mure + (E) *ague*: ‘shakes, fever’, perhaps then ‘Sum-mure F’ever’, or referring to Malaria: ‘bad air’.] **moves** [(L) *movere, wp mo[w]ere*] **me**. ~

~ *A Grey-heir of the clan of Mountague mo’ers me*. ~

We note the english word **move** is diversely polysemic. The three essential identities with which Oxford playfully underpins his Canon—Vere, Tudor, and [St] More—may be punned in Latin for **move**. (Latin) *versare*, (L) *ferre* (Tudor as (It) *fare*, (Fr) *faire*: ‘to do[r]’), and (L) *movere/commovere* are nearly synonymous, and may be substituted for one another in the banter between GREGORY and SAMPSON.

GREGORY

► *Gregory*: *meaning* ‘watchful, alert’; ? reference to the great educator ‘Gregory the Dialogist’: Saint Gregory I 540-604 CE; the writer likely suggests, by the name Gregory, we are to learn more about the play’s subject through these dialogues.

► In a source for Shakespeare’s *Romeo and Juliet*, the warring families are the Montecchi and Cappelletti. We’ve tried various substitutions for ‘Mountague’ assuming the name is verbally significant, though it may be nothing more than an allusion to the Montagu family as an archetype of Catholic recusants. It might refer to Anthony Browne, 1st Viscount Montagu (1528-1592), father of Mary Browne-Wriothlesley who, probably by Oxford (O/S), is the mother of Henry Wriothlesley, 3rd Earl Southampton. On the other hand, the name may be a red-herring.

► Capulet, again, Cappelletti in Luigi da Porto’s version (1530) likely plays (in the writer’s mind) on (It) *capelli*: ‘hair’, *wp* *heir*. Capulet may be a transitive pun on (L) *capulator*: ‘he that pours out of one vessel into another, a decanter’, referring to Elizabeth being party to the writer’s change of name.

8 To move is to stir, and to be valiant is to stand.

~ **To move** [(L) *movere*: ‘to move (oneself)’; *alt.* (L) *ferre*: ‘to bear, bring, carry’, ‘convey’] **is to stir** [(L) *commovere*: ‘to move from a place, displace’], **and to be** [(L) *sum*] **valiant** [(L) *fortis*: ‘brave, courageous’; *alt.* (L) *strenuus*: ‘active, vigorous’; *alt.* (L) *animosus*: ‘full of breath (soul)’, wind (air), life’; ‘full of courage’] **is to stand** [(L) *mora*: ‘the act of standing’]. ~

~ *To Ferry is to Som-Mo’er, and to be Fort is to be Mora.* ~

► The writer quibbles with the contrary meanings of stand: ‘to defy’ and to be ‘still’. To be brave implies one holds fast—therefore still—and to be ‘still’ is tantamount to cowardice in that one acquiesces without protest.

9 Therefore, if thou art moved, thou runn’st away.

~ **Therefore** [wp?], **if thou** [timesis Tu] **art** [anagram tar, hence Tutar/Tudor] **moved** [wp (L) *ferre*: ‘to be carried away’, (L) *ferreus*: ‘made of iron’, hence (L) *dur*], **thou** [timesis Tu] **runn’st** [(L) *fugere*: ‘to run away’, ‘to be averse from’] **away**. ~

~ *Therefore, if Tu-dur More’d, Tu art a’Ver’s.* ~

‘Shake-speare’ is demonstrating his method. The characters SAMPSON and GREGORY give *counsel* to the reader: we are to examine words for their semantic possibilities. Think of the two as the writer’s dialectical mind at work. These characters demonstrate the free flow of synonymy and homonymy, unfettered by context. Their discussion skitters about, but we sense there’s method in their shifting subject. By referencing the writer’s choice of words with Latin or French analogues, we can determine how words are to be taken.

Romeo is a Montague and represents the historical Edward de Vere. Thus he is ‘the Less’ *alter ego*—to the writer’s [St] More *ego*. It will seem strange, but the *More ego* is represented by Juliet Capulet, a gentle (L. *mollis*) heir (*lt. capello*: ‘hair’) and the union in marriage of *ego* and *alter ego* is the cause of their tragic deaths. So, we continue with two houses at odds:

SAMPSON

10 A dog of that house shall move me to stand.

~ **A dog** [(L) *canis*, here depreciative, wp? (L) *canus*: ‘gray-haired’, refers to Suffolk-Grey line of Tudors; *alt.* (E) *cur*: ‘a low-bred..dog’] **of that house** [(L) *gens, genus*: ‘race or clan’, ‘a family including ancestors and descendants, a lineage’] **shall move** [(L) *impellere*: ‘to move to action’; (L) *fero*] **me to stand** [(L) *mora*: ‘stand still’, (L) *consistere*: ‘to stand fast’, *B.1* ‘to become hard or solid’]. ~

~ *A grey heir of that clan shall bear me to-Dur.* ~

11 I will take the wall of any Man or Maid of Mountague’s.

~ **I will take** [(L) *sumere*: ‘to borrow’, ‘assume’, ‘to take upon oneself’] **the wall** [(E) *mure*, (L) *murus*] **of any man** [(L) *vir*] **or** [(E) *ore*, our: common syllable of Tudor and Seymour] **maid** [(L) *virgo*: ‘a virgin, maiden’] **of Montague’s** [wp Mount, (L) *mons*: ‘a mountain’, ‘a large mass’ + *ague*, (L) *acuta*: ‘fever’; (It) *malaria*: *mala*: ‘bad’ + *aria*: air, wp heir.]. ~

~ *I will as’ Sume the Mure of any Vere Or Virgin o’ Mal-Heir-ia.* ~

► This sort of wordplay is often taken for punning on prurient matters, but there’s multiple meaning intended. Shakespeare’s (O/S) lost identity is of greater importance than sexual wordplay.

GREGORY

12 That shows thee a weak slave; for the weakest

~ **That shows** [(L) *monstrare*: ‘to indicate, show, reveal’, wp (E) *monster*] **thee a weak** [(L) *infirmus*: wp (L) *in*: ‘without’ + *durus*: ‘hard’; *alt.* (L) *invalidus*: ‘powerless’] **slave** [(L) *verna*: ‘a slave born in the master’s house’, hence *Vere* + *ne*: ‘negative particle’]; **for the weakest** [wp (L) *deterrimus*: *de* + *terre (orbis)* + *muris/mus*] ~

~ *That monsters thee [to be] a de’Viles Vere[ne]; for the Tudor-More* ~

13 goes to the wall.

~ **goes** [(L) *meare, meo*: ‘to go, pass’] **to the wall** [(E) *mure*, (L) *murus*]. ~

~ *goes to the mure.* ~

SAMPSON

14 'Tis true; and therefore women, being the
 ~ 'Tis true [(L) *verus*]; and therefore [(L) *ergo, eo*] women [(L) *femina*, (opposite *vir*), *mulier*], being
 [(L) *sum, esse*] the ~

~ 'Tis *Vere; and so females, being the* ~

15 weaker Vessels, are ever thrust to the wall. Therefore
 ~ weaker [(L) *infirmus*] Vessels [(L) *ratis*: 'vessel', *wp* (E) *rat*, (L) *mus, muris*; (L) *vas*: 'surety, a pledge or
 bond, guarantee of good conduct'], are [*wp R(egius, Regina)*] ever [*metonym E. Vere*] thrust [(L) *trudere*] to the
wall [*metonym (L) murus*]. Therefore [(L) *ergo, eo*: Our writer used the letters EQ, Edward Oxenford to sign
 correspondence.] ~

~ *less Dure-Muris, are E.Vere-Tuder-Mure. Therefore* ~

16 I will push Mountague's men from the wall and thrust his
 ~ I will push [*anagram (L) trudere, trudo*] Mountague's [*wp Mount*, (L) *mons*: 'a mountain', 'a large mass',
 (L) *moles*: '+ *ague*, (L) *acuta*: 'fever', *wp* ~ high fever ~] men [*wp (L) vir*: *Vere*] from [(L) *de*: A.2 'Of, from', C.1
 'out of, from'] the wall [(L) *murus*] and thrust [(L) *trudere, trudo*: *anagram Tudor*; *alt. (L) petitio*: 'an attack',
 (*transf.*) 'an attack in words', a legalist attack.] his ~

~ *I will Tudor Seymours-Vere from the Mure and Tudor his* ~

17 Maids to the wall.
 ~ Maids [(L) *virgo*: 'a virgin, maiden'] to [*timesis Tu*; (L) *ad*] the wall [(L) *murus*]. ~
 ~ *Virgins to the Mure.* ~

GREGORY

18 The Quarrel is between our Masters, and us
 ~ The Quarrel [(L) *discordium*: 'disagreement'; (L) *discors*: 'at variance', *wp* *dis-*, *prefix*: 'removal,
 reversal' + (L) *cordatus*: 'wise', hence 'unwise', un-more] is between [(L) *inter*] our [*wp ore*, or: the common
 syllable in Tudor and Seymour] Masters [(L) *dominus*: 'person in authority'; (L) *possessor*: 'possessor, occupier'],
and us [*wp anagram (L) suus*: 'his' (*reflexive*); *sus, suillus*: 'swine'] ~

~ *The Discord is between Ore Possessors, and us* ~

19 their men.
 ~ their [*wp (E) t'heir*] men [(L) *vir*: *wp Vere*].
 ~ *t'heir Vere.* ~

SAMPSON

20 'Tis all one. I will show myself a tyrant. When
 ~ 'Tis all [(L) *totus*: 'the whole, complete, entire', *all*] one [(L) *unus*: 'one alone'; all and one are key
 metonyms *Sonnet 76*, the Monarchy and Monarch— (L) *Allodium* and *unus*: 'one alone', 'one and the same']. I will
 [(L) *voluntas*] show [(L) *monstrare*: 'to show'; *wp (L) monstrum*: 'a wonder', *wp* two-der] myself a tyrant [(L)
tyrannus: 'an absolute ruler, despot'; *wp* *ty-rant*: *ty*, (*Welsh*) *ty*: 'house' + (E) *rant*, (*Dutch*) *ranten*: 'to talk foolishly',
 likely *wp* on (L) *morari*: 'to be foolish']. When [(L) *quando*] ~

~ 'Tis *Two-tus alone. I will Monster myself a More. When* ~

21 I have fought with the men, I will be civil with the
 ~ I have fought [(L) *bellare*: 'to fight'; (L) *bellicosus*: 'warlike, bellicose'; *wp bellus*: 'pretty, handsome',
 probably playing with the beau of Beaufort and Beauchamp in the bloodlines of Tudor and Seymour.] with the men
 [(L) *vir*], I will be civil [(L) *civilis*: *wp* 'polite, courteous'; 'determined by law'; *wp* *Civil*, Ci: See + vil, *pron.* will
 (L) *moris*: 'the will'] with the ~

~ *I have been bellicose with the Vir, I will be See-More with the* ~

22 Maids—I will cut off their heads.

~ **Maids** [(L) *virgo*]—**I will cut off** [(L) *absumere*: ‘to take away’, ‘to reduce, consume’] **their** [wp t’heir] **heads** [(L) ‘*primus, princeps*’].~
~ **Virgins — I will con-Sume t’heir Princes.** ~

Sampson is clever. He would be “civil with the maids”, but he doesn’t mean ‘polite and courteous’. In the “quarrel” of great Houses, where the right of Succession is contested, the civil punishment is death by beheading. ‘Civility’, *i.e.* justice, as determined by law, is treated equally in men and women. This is a wry reminder to Elizabeth of the execution of her mother, Anne Boleyn, having been speciously indicted for impeachment of royal blood. Anne was found guilty, probably unjustly, and beheaded by broadsword. Elizabeth’s life had similarly been ‘on the line’ at an inquiry into the Seymour affair. An irony in the two cases is that, while her mother was probably innocent, the daughter was probably guilty—if a girl of 14 might be considered guilty while under the influence of an advanced political schemer like Thomas Seymour. On the other hand, Elizabeth seems to have engaged in a similar political ‘courtship’ with John Dudley, Earl of Warwick, during 1550; and there were rumors ... (see Starkey, David. *Elizabeth*, 2000. p.101)

GREGORY

23 The heads of the Maids?

~ **The heads** [(L) *princeps*: ‘first, foremost’, ‘leader’, ‘presumptive heir to the imperial throne’; *alt.* (L) *rex*: ‘ruler, king, prince’] **of the maids** [(L) *virgo*: ‘maiden, virgin’]? ~
~ **The presumptive heirs of the Virgins?** ~

SAMPSON

24 Ay, the heads of the Maids, or their Maidenheads.

~ **Ay** [(E) *adv.* ‘Ever, always, continually’; *alt. interjection A.1* ‘Indicating assent to a previous statement’], **the heads** [(L) *princeps*: ‘presumptive heir to the imperial throne’] **of the maids** [(L) *virgo*: ‘maiden, virgin’], **or** [wp (E) *or*: The common syllable of Tudor and Seymour] **their** [wp (E) t’heir] **maidenheads** [*1a* ‘The state or condition of being a virgin. Also the hymen.; mark of a woman’s chastity’, wp (E) *maiden*: ‘A girl; a young (unmarried) woman’ + (E) *head*: (L) *princeps*: ‘a leader’].~
~ **Ever, the princes of the Virgins Ore, t’heir Virgin Prince.** ~

25 Take it in what sense thou wilt.

~ **Take** [wp (L) *sumere*: ‘to take, choose’; ‘to exact a punishment’] **it in what sense** [(L) *vis, significatio*: ‘meaning’] **thou** [(L) *Tu*] **wilt** [(E) will’t, *will it*, (L) *relinquere*: ‘bequeath’].~
~ **Assume what meaning Tu will it.** ~

GREGORY

26 They must take it in sense that feel it.

~ **They must take** [(L) *sumere*: ‘to take’] **it in sense** [(L) *vis, significatio*: ‘meaning’] **that feel** [(L) *sentire*: ‘to experience, to feel the force of’] **it.** ~
~ **They must as-Sume in meaning that feel the force of it.** ~

SAMPSON

27 Me they shall feel while I am able to stand;

~ **Me they shall feel** [(L) *sentire*: ‘to feel the force of’] **while I am** [(L) *sum*] **able** [(L) *ingeniosus*: ‘able, ingenious’, wp (L) *ingenuus*: ‘noble, upright, frank’, ‘one born of a certain or known father; (L) *valere*: ‘to be well’, wp (L) *vel*: ‘or’] **to stand** [(L) *stare*: ‘to stand firmly, keep one’s ground’; *alt.* (L) *stare*: ‘to be upright’; here we return to the first quibble at line 8]; ~
~ **Me they shall sense while I am well to stand firm;** ~

28 And ’tis known I am a pretty piece of flesh.

~ **And 'tis known** ['thought to be'] **I am** [(L) *sum*] **a pretty** [(E) *A.Ia* 'Cunning, crafty', 'clever'; *alt.* (E) *venust*: 'handsome, beautiful', '(L) *venustus*: 'lovely'] **piece** [(L) *pars*: 'share', 'part'; 'head of cattle'] **of flesh** [(L) *caro*: 'contemptuously of a man' 'carrion', *wp* (L) *carus*: 'dear', (ME) *deor*, *wp d'Or*]. ~
 ~ **And 'tis thought I am a venus't share of d'Or.** ~

GREGORY

29 'Tis well thou art not **Fish**; if thou hadst,
 ~ **'Tis** [*timesis* (Welsh) *Ty*: 'house'] **well** [*wp* (L) *vel* (*pron. wel*): 'or'] **thou** [*wp* (L) *Tu*] **art** [*anagram, timesis tar*, hence *Tu'tar*, Tudor] **not Fish** [(L) *Piscis marinus*: 'Sea fish' (Baret's *Alvearie*), 'sea creature', mere creature]; **if thou** [*wp, timesis Tu*] **hadst** [*wp had* + *St.*:], **thou** [*wp, timesis Tu*] ~
 ~ **'Tis Ore Tu-tar, not a Sea creature; if Tu had St.,** ~

30 thou hadst been **poor John**. Draw thy **Tool**! Here comes (two)
 ~ **hadst been poor** [*wp* (L) *ieiunus*: (E) jejune, 'fasting, hungry', with pun on (*Fr*) *jeune*: 'young'] **John** [Refers to John Dory (*Zeus faber*), *wp* (*Fr*) *dorée*; this completes the *timetic* "thou", spoken thrice in the previous line and reinforced in the next sentence with "two", hence GREGORY plays at *Tu-dor(ée)*; regardless of the true etymology of the name John Dory (unknown), the writer shows his method.]. **Draw** [(L) *duco, ducere*: 'to draw along'] **thy** [*wp? timesis, reinforcer* (Welsh) *Ty*: 'house'] **Tool** [*wp forms* (ME) *toyel*, (16th c.) *toell*; to[d']-wel: hence *Too-d'or*; *alt.* (L) *ferramentum*: 'an iron tool'; likely alludes to *Tudur*, as 'hard, strong, enduring']! **Here** [*wp heir*] **comes** [(L) *tutor*] **two** [*timesis Tu*] ~
 ~ **hadst been Jean D'Orée. Duke thy Tudor! Heir Tu-tors** ~
 ~ **hadst been starving D'Orée. Draft thy Tudor! Heir Two-tors** ~

31 of the House of Montagues.
 ~ **of the House** [(L) *gens, genus*: 'race or clan'] **of Montagues** [*wp Mount*, (L) *mons*: 'a mountain', 'a large mass', (E) *mole*: *wp* *Sea-Mure* + *ague*, (L) *acuta*: 'fever', *wp* ~ 'high fever' ~]. ~
 ~ **of the Name of' E.Ver-More.** ~

The student who has read *Hamlet* may remember the king's advisor POLONIUS is called 'a fishmonger' by the 'mad' PRINCE. Though Sampson claims to be a "pretty piece of flesh"—a Venus't share d'Or—Gregory opines William Cecil (a fishmonger) would sell him as so much John d'Oré. As such, Cecil is a seller of soles (or souls).

Once More:

SAMPSON *Romeo and Juliet* 1.1 7-31
 7 ~ **A Grey-heir of the clan of Mountague mo'ers me.**
 GREGORY
 8 **To Ferry is to Som-Mo'er, and to be Fort is to be Mora.**
 9 **Therefore, if Tu-dur More'd, Tu art a'Ver's.**
 SAMPSON
 10 **A grey heir of that clan shall bear me to-Dur.**
 11 **I will as' Sume the Mure of any Vere Or Virgin o' Mal-Heir-ia.**
 GREGORY
 12 **That monsters thee a de'Viles Vere[ne]; for the Tudor-More**
 13 **goes to the Mure.**
 SAMPSON
 14 **'Tis Vere; and so females, being the**
 15 **less Dure-Muris, are E.Vere-Tuder-Mure. Therefore**
 16 **I will Tudor Seymour-Vere from the Mure and Tudor his** ~
 17 **Virgins to the Mure.**
 GREGORY
 18 **The Discord is between Ore Possessors, and us**
 19 **t'heir Vere.**

SAMPSON

20

'Tis Two-tu[h]s alone. I will Monster myself a More. When

21

I have been bellicose with the Vir, I will be See-More with the

22

Virgins — I will con-Sume t'heir Princes.

GREGORY

23

The presumptive heirs of the Virgins?

SAMPSON

24

Ever, the princes of the Virgins Ore, t'heir Virgin Prince.

GREGORY

25

Assume what meaning Tu will it.

SAMPSON

26

They must as-Sume in meaning that feel the force of it.

SAMPSON

27

Me they shall sense while I am Well to stand firm;

28

And 'tis thought I am a venus't share d'Or.

GREGORY

29

'Tis Ore Tu-tar, not a Sea creature; if Tu had St.,

30

Tu had'st been Jean D'Orée. Duke thy Tudor! Heir Tu-tors

31

of the Name of' E.Ver-More. ~

Railing

It has been thought 'Shakespeare' suffered from bouts of depression or anger. Such emotions would be warranted because of his fallen state. The reader and audience may fear for Shakespeare's sanity in the lengthy insults that are common from certain of his characters. For all the love Prince Hal bears for Falstaff in *Henry IV*, he rails against him 'almost' mer-sea-lessly. Here's the secret: Railing lashes out from the writer's own *ego* against his *alter ego*; the abuse is, in fact, self-directed. Far from anger, it's probably evidence of an abiding good nature.

Railing often helps to identify the "occurents, more and less" as they appear throughout the Canon. Prince Hal, by his motto: *Un sans plus* ('One without More'), takes affectionate aim at his 'book-bound' (in Kendal Green) *alter egos* under the single mask of FALSTAFF at *1 Henry IV II.4 217*:

"Why, thou clay-brained guts, thou knotty-pated fool, thou whoreson obscene greasy, tallow-keech—

► Each of these epithets is, in fact, an apt description of the colorful cast of Oxford's *noms de plume*. We recommend you look up these insulting adjectives in your dictionary.

The railing by Hal against Falstaff is as warm and full of comradery as you'll find. What can we say? The writer loves himself ... proper self-respect, and More. To see how beautiful a thing it is, watch *1 & 2 Henry IV (1979)* from Cedric Messina's BBC series starring Anthony Quayle and David Gwillim.

Shakespeare loves to make himself the butt of a jest. It's a rhetorical game, and railing becomes an amusing expression of self-directed bathos. If the writer can see himself elevated—as Princes and Generals—he's equally able to spot the ridiculousness in his position. *Henry V*, at *III.2*, has a brilliant example of the railing and sparring that proceeds from the writer's dual identity. Though the entire scene involves officers of the English Army posted in Southampton, it's the Welsh FLUELLEN (Llewellyn) and the Irish MACKMORRICE (MacMorris) who star.

First note the names: Llewellyn in Welsh means 'lion', or 'lion-like'. We are reminded of the writer's identification with the Tudor 'Lions'—monarchs of the Tudor family. Llewellyn masks as the writer's Tudor self. MacMorris means 'Son of the Sea', or 'Son of More', offshoot or scion of More; hence that name is qualified by GOWER as 'very': "a very valiant gentleman". FLUELLEN, on the other hand, thinks less of him: MacMorris is an Ass ('a dolt, blockhead', a fool), and this quality may be 'verified': "I will verify as much in his beard". We understand Verifiable-MacMorris is the 'Less', or '**Vere Sea's Son**'; he's the *alter ego* of the Verifying-Llewellyn 'More' *ego*—the '**Tudor-Maur Lion**'.

We believe Shakespeare leans heavily on Aristotle's *Rhetoric* (ch.7) in quantifying himself by "occurrents, More and Less", as Hamlet calls them (*Hamlet* V.2 340). Aristotle instructed readers to distinguish among 'two good things': what is contained wholly within something else is 'Less'; what contains the 'Less' and additional good elements is the 'More'. Listen to Fluellen rail against MacMorris:

FLUELLEN *Henry V* III.2 69-72
69 By Cheshu he is an Ass, as in the World, I will

~ **By Cheshu** [swearing an oath: 'By Cheshu'nt', the birthplace of our Edward.] **he is an Ass** [(L) *as*, *assis*: 'unity, a unit', a standard of measure; *wp* (L) *asse*: 'actual', (L) *heres ex asse*: 'sole heir'; (E) *ass*: *1b* 'beast of burden', 2 'An ignorant fellow, a perverse fool'], **as** [(E) 'the same'] **in the World** [*wp*, *anagram* (L) *orbis*: *bis*: 'twice, in two ways' + *or*: *timesis* (L) *aurum*, (Fr) *or*: 'gold', hence Two-(d)Or], **I will** [(L) *moris*: 'the will'; (L) *velle*, *wp vel*: 'or'] ~

~ **By Jesus, he is the One, the same in the Tudors, I will** ~

► **Ass**:: "Asses are made to bear ... *The Taming of the Shrew* II.1 202 ; 'ass' and 'bear' indicate an association with, or derivation from, the House of Dudley. This is reinforced by 'beard' in 1.70, as a synonym for 'face'.

70 verify as much in his Beard: he ha's no more directions

~ **verify** [(L) *verus*: 'true', *timesis* Vere + *suffix* fy: 'to make a specified thing'] **as** [*timesis* (E) 'the same'] **much** [*comparative* (L) *plus*: 'more'] **in his Beard** [(L) *provocare*: 'to defy']: **he ha's** [] **no more** [*surname* More; the state of Maur-lessness.] **directions** [(L) *via*: 'ways, means'; (L) *regio*: 'boundaries'] ~

~ **Vere-ify as More in defiance of him: he has no More ways** ~

► **verify**: the subject has turned to identity—MacMorris is an 'Ass'.

71 in the true disciplines of Wars, look you, of the

~ **in the true** [(L) *verus*; *wp* (L) *sincerus*, *sine*: 'without' + *cervus*: 'a stag, a deer', *deor*, *d'Or*] **disciplines** [(L) *disciplina*: 'training', 'practice, method', 'punishments'] **of Wars** [(L) *Mars*, a metonym given by O/S to his father: "god of War" V&A 98; *alt. wp* Wars / Weres / Veres], **look you** [*emphatic* See! Look!], **of the** ~

~ **in the Vere practices of Mars, you See, of the** ~

► **disciplines of Warres**: *wp* *disciple* + *lines* (lineage) of Mars (Veres?); *disciple*: *1a* 'A person who follows or attends upon another; a follower', hence descendent. Additionally: probably referring to the work of (Roman) Vitruvius 80-15 BCE, who described tunneling or siege-mining in warfare. Oxford's bio-father, Sir Thomas Seymour, spent the period 1538-1543 as an ambassador/spy for Henry VIII on diplomatic missions in Continental Europe; he appears to have been present at the tunneling of Boulogne, Pas-de-Calais, France, during the siege of 1544-6, by which time he was Master of the Ordnance (*beg. 1543*) and Lord Admiral of the Navy (*1544*).

72 Roman disciplines, than is a Puppy-dog.

~ **Roman** [*wp*, *anagram* Mor-an] **disciplines** [(L) *disciplina*: 'punishments'], **than is a Puppy-dog** [*wp* (L) *catulus*: 'cattle' + (L) *canis*: 'dog', *wp* (L) *canus*: Grey-haired (L) *lupus*: 'wolf']. ~

~ **More-man practices, than is a Cattle-Dog.** ~

► **puppy-dog**: a phrase intending 'son of a bitch'. Oxford famously referred to Sir Philip Sidney as a 'puppy' in the tennis court war of 1579, from which ensued brief instruction by Sidney on the error of calling humans the offspring of female dogs. Oxford was punning on Sidney's status as (L) *canus*: 'gray-haired', or Grey Heir.

Once more: *Henry V*, III.2 69-72

~ **By Jesus, he is the One, the same in the Tudors, I will**

70 **Vere-ify as More in defiance of him: he has no More ways**
in the Vere practices of Mars, you See, of the

72 **More-man practices, than is a Cattle-Dog.** ~

wp **Cattle-Dog**: an Ox-Seymour

Readers may wonder at such seemingly peripheral material. We call it 'vere-similitude' because it informs characters with historical links revealing their true identity. Directors are apt to cut such scenes to shorten productions; but I doubt they would do so if they understood their importance — perhaps not to the ostensible story, but certainly to the existential struggle that gives impetus to Shakespeare's art.

Who is MacMorris? Superficially he's of the Irish 'nation' but he's *terrae filius*: 'a child of the earth', a child of (L) *Orbis*: Two-d'or:

MACMORRIS *Henry V III.2 121-23*

121 Of my nation? What ish my nation?

~ **Of my nation** [(MFr) *nacion*, (L) *nation-*, *natio*: 'birth' (see nascence).]? **What ish** [*suffix* (OE and cognate languages) 'Forming adjectives from national names'; also 'is'] **my nation** [(L) *nation*: 'birth'; 'nation']? ~

~ **Of my Nation? What is (the nature of) my birth?** ~

► **Barbarismus**: 'Mispronunciation through ignorance' (*A Handlist of Rhetorical Terms*, R.A. Lanham, 1991) 'Shakespeare' uses *barbarismus* to allow wordplay on the mispronunciation of words.

122 Ish a Villain and a Bastard, and a Knave, and a Rascal.

~ **Ish** [see 1.121] **a Villain** [(L) *scleratus*: 'profaned by guilt'; *wp* (L) *sclera*: 'hard', hence Dure] **and a Bastard** [(L) *nothus*: 'illegitimate', 'not genuine, spurious'], **and a Knave** [(L) *scelestus*: 'accursed'; (L) *homo nequam*: 'worthless'], **and a Rascal** [(L) *furcifer*: 'that carries the *furca* (wooden frame hung about the neck) as a punishment, usually a slave', (L) *verna*]. ~

~ **Is a Dure bearing and a Bastard, and Worthless, and Low.** ~

123 What ish my nation? Who talks of my Nation?

~ **What ish** [*suffix* (OE and cognate languages) 'Forming adjectives from national names'; also 'is'] **my nation** [(L) *nation-*: 'lineage']? **Who talks of my Nation?** ~

~ **What is my lineage? Who talks of my birth?** ~

Once More: *Henry V III.2 121-23*

~ **Of my Nation? What is (the nature of) my birth?**

122 **Is a Dure bearing and a Bastard, and Worthless, and Low.**

What is my lineage? Who talks of my birth? ~

► Repetition is king. When anything is repeated: We hear a call to attention.

Ultimately MacMorris is defined by one question: "What is[h] my birth?" Is he English? Is he Welsh? Is he Scottish? No, he's Éire-ish. *Éire* is the *Early Modern Irish* term for Ireland. It so happens that *Éire* is a beautiful homonym for *heir*. Now, we understand that MacMorris—the son of the Sea or More—is Éire-ish; but it's convenient for Shakespeare (and you and I) to think of him as Heir-ish. Let's not quibble: as a Bastard son, he would be 'Nothing'—a 'child of no one'—and according to inheritance law will inherit nothing. Yet MACMORRIS and FLUELLEN represent the two tributaries of the same exalted blood, and with a little Wit we may solve this linguistic puzzle. The two of them together equal a Tudor-Seymour Heir = a Fluellen-Macmorris (Éire).

FLUELLEN *Henry V III.2 127-30*

... being as good a man

~ ... **being** [(L) *natura*: 'natural qualities'; *often* (L) *esse: sum*] **as** [II.6a 'in the same way'] **good** [(L) *merx, mers*: 'goods, ware'] **a man** [*wp, surname* (L) *vir*] ~

~ ... **being the Same-Mer, a Vere** ~

128 as yourself, both in the disciplines of the War,

~ **as** [II. 8a 'In the manner or way that'] **yourself** [*wp* (L) *tute*: Tudor], **both** [(L) *ambo, uterque*] **in the disciplines** [*wp* disciple + line, hence ~following lineage.] **of the War** [*wp* Vere & Mars, Vere-Were (Latin pron.)], ~

~ **as Tute[r], both succeeding lines, Vere and Mars,** ~

129 and in the derivation of my birth, and in

~ **and in the derivation** [(L) *ducere*: ‘to shape’, ‘to draw out’, ‘to reckon’] **of my birth** [*wp, timesis, anagram (L) ortus: Tu’s Or*], **and in** ~

~ *and in the reckoning of my Tu-d’Or, and in* ~

130 other particularities.

~ **other particularities** [(L) *proprius*: ‘one’s own’, ‘peculiar to a person or thing’; (L) *particula*: ‘a small piece’, *grammar* *particle*: ‘a minor part of speech..including affixes’, referring to *timesis*.]. ~

~ *other peculiar properties.* ~

Once More:

~ ... *being the Same-Mer, a Vere*

128 *as Tute[r], both succeeding lines, Vere and Mars,*

and in the reckoning of my Tu-d’Or, and in

130 *other peculiar properties.*

Did you follow that? Such paradoxes are discovered in Shakespeare’s *ambiloquy* (‘double speak’). It seems a little complex, but the true situation is no more difficult than that of each of us, with two lines of descent and two ways of thinking about ourselves — except he has a false identity thrown in as well.

More Railing

If, as so many English writers believed, Lear was exemplary of Shakespeare, and arguably the best work that writer would produce—well, often the great Elizabethan just didn’t make sense. What was one to make of KENT’s railing against OSWALD, who’s effrontery against the old king only reflects his master’s (GONERIL’s) insolence. OSWALD’s behavior doesn’t warrant the familiar abuse that follows. Though OSWALD doesn’t ‘recognize’ KENT, KENT apparently knows OSWALD only too well, and far better than we can understand. The question of formal recognition and legal recognizance is the theme:

KENT

King Lear II.2 13-22

A knave, a rascal, an eater of broken meats, a base,
14 proud, shallow, beggarly, three-suited, hundred-pound,
filthy worsted-stocking knave; a lily-livered, action-
16 taking knave; a whoreson, glass-gazing, superficial
rogue; one-trunk-inheriting slave; one that wouldst be
18 a bawd in way of good service, and art nothing but the
composition of a knave, beggar, coward, pander, and
20 and the son and heir of a mongrel bitch, whom I will beat
into clamorous whining if thou deny the least syllable
22 of the addition.

“... if thou deny the least syllable of the addition.”

~ ... *if you deny any of these epithets.* ~

This absurd yet focused attack on Oswald makes little sense as fiction. What disguise can have rendered KENT unrecognizable to OSWALD even though OSWALD has evidently revealed the most sensitive and intimate details of his ‘nature’ to him? When I first read these lines I wondered at some madness within the writer; but no, a better predictor of meaning is found in an existential struggle between Edward Tudor-Seymour and Edward de Vere — twinned identities that are manifest in the wars between KENT and OSWALD, or EDGAR and EDMUND. We Ox-Seymour-ans suggest *L. fūror*: ‘counterfeit, personation’, is the true problem, not *L. fūror*: ‘madness, raving, insanity’.

Tolstoy notes the following “words which no commentators can explain”:

KENT

King Lear II.2 30-1

I’ll make a *sop o’ th’ moonshine* of you, you *whoreson, cullionly barbermonger*, ...

By *Ox-Sea* logic, the “sop”, or *sap*, of the *moonshine*—is a reference to Queen Elizabeth as the moon goddess Diana— ~ **the blood of the Queen** ~. To what blood of the Queen might Shakespeare refer? A “whoreson”? An illegitimate son of Diana? *Cullionly* describes OSWALD’s bold behavior; he is ‘ballsy’ ... that is, he has large testicles; how else to explain his *vile* and *rascally* presumptions against LEAR (Elizabeth)? The *OED* suggests his rare use of *barbermonger* means ‘a constant frequenter of the barber’s shop, a fop.’ We suspect otherwise: that a *barbermonger* is one who is a ‘beard-trader’ or, perhaps, a ‘face-trader’—an implacable opponent, a murderous *alter ego*. KENT has been the butt of OSWALD’s effrontery before. KENT has apparently been ‘bearded’ by this namesake of St. Oswald.

The saintly King Oswald of Northumbria was dismembered upon his death in the Battle of Maserfield AD 642, and his right arm was said to have been stolen by a raven. Where the bird dropped the arm, a *spring* began to flow, hence the association with *Ver* (?).

Let’s assume for a long moment that Edward de Vere is the son of a very young Princess Elizabeth Tudor by her ‘foster-father’ Sir Thomas Seymour. Does the description given by KENT (*Il.2 14-22*) give us important and witty information about our writer? Is OSWALD ‘de Vere’? KENT (the writer’s ego, Seymour) says OSWALD (the writer’s *alter ego* — de Vere) is:

— a **knave**, (*French*) *fripon*: ‘rogue, rascal, swindler, cheat’
(*Latin*) *vir*: ‘a man’

- 1 A male child, a boy. Also: a young man. (All definitions *Oxford English Dictionary* unless otherwise noted.)
- 2 A male attendant, page, or other servant; (also more generally) a man of low rank or status; a commoner, a peasant.
- 3 A dishonest unprincipled man; a cunning unscrupulous rogue; a villain; (in early use also) †an unpleasant or disagreeable man. (all English definitions *OED*)

— a **rascal**, (*Fr*) *coquin*: ‘knave, rascal, rogue’; *coque*: ‘shell’
(*L*) *nequam*: ‘worthless’, ‘faulty, defective’; ‘licentious, dissolute’

- 1 ‘worthless’; also (*L*) *mores mali, male moratus, inhonestus, nihili est*, etc., i.e. ‘without more’.
- 2a An unprincipled or dishonest person; a rogue, a scoundrel.
- 3a A person of the lowest social class; a member of the rabble.
- 4a A mischievous or cheeky person, esp. a man or child.

Rascal is also used in senses related to animals:

5b A young, lean, or inferior deer.

► I note 5.b. because *deer* is an important metonym in Shakespeare that restates the golden nature of de Vere’s true identity: *deor*. *Deor* is the Old English spelling of dear, and likely informs the “deer park”, or *deOr* Park (Woodstock?), in *Venus and Adonis*. Another meaning of *deor* is ‘hard’ which, of course, is (*L*) *dur*: ‘hard’, and (*Welsh*) *dur*: ‘steel’, a surname fragment of Tudor.

— an **eater of broken meats**, (*Fr*) *ver*: ‘worm’
(*L*) *vermis*: ‘worm’,

► The writer is referring to the hanging of game fowl to be aged and softened by maggots. The ‘eater’ of broken meats is the worm, (*Fr*) *ver*.

— **base**, (*Fr*) *bâtard*: ‘illegitimate, spurious’
(*L*) *ignobilis, adulterini; nothus*: ‘illegitimate, bastard’

- 1 ‘bastard, illegitimate’.
- 11.6a *Law* (now chiefly *hist.*). In the feudal system: subject to the jurisdiction of a lord or a manorial court; not free.
- 8 Alloyed with less valuable metal; debased, counterfeit.
- 12 Illegitimate; born or occurring out of wedlock, bastard. Now chiefly *hist.*
- 13 Low in a hierarchical classification of the natural world, or in the supposed scale of creation.

— **proud**, (*Fr*) *fier*: ‘proud, haughty, boastful’, *wp* fear, (*L*) *vereri*.

(L) *superbus*: ‘haughty’, ‘arrogant, puffed up’, exalted:

1a To raise or set up on high; to lift up, elevate.

2a To raise in rank, honour, estimation, power, or wealth.

2c To assume superiority.

— **shallow**, (Fr) *gué*: ‘ford’, wp (E) **gue**: ‘rogue’, (Fr) *gueux*: ‘beggar’

(Fr) *peu profond*: ‘not very deep’

(L) *vadum*: ‘shallow, shoal, ford’

1a Not deep, having little extension in a downward direction: said e.g. of water.

➤ *Shallow* is a recurring metonym that denotes ‘not deep’ or ‘not Sea’, playing on (OED) deep:

3a ‘The deep sea, the ocean, the main.’ Ford is a ‘parted name’ or fragment of Oxford; the character of *Shallow* probably is derived from this use.

— **beggarly**, (Fr) *chétif*: ‘mean worthless’, (ME) *chet*, < *achet*: ‘to escheat, confiscate’

(L) *miser*: ‘miserable, wretched, unhappy, pitiable.’

➤ Oswald is labeled a cheater, one who has escheated or confiscated his estate. De Vere’s estate was complex. Protesting his reduced status, he carelessly managed, or mismanaged, properties granted by the Oxford patrimony, minus large tracts that were pilfered by the Earl of Leicester. Unable to make ends meet, Vere wrote frequently to the Cecils and the Queen begging to be granted tin mining franchises to augment his £1000 stipend.

— **three suited**; (Fr) *serviteur, servante*; (Fr) *troi suite*: ‘three colored’, *ver, blanc, rouge*.

(L) *servus*: ‘servant’; (L) *servilis*: ‘servile’, *abiectus*: ‘abject’

➤ According to the Complete Pelican Shakespeare, *three-suited* denotes “male household servants [who] were furnished with three suits per year”. This couples with “slave” at l.17, or *Latin verna*: ‘a slave born in the master’s house’ and, as often, playing on (L) *verno*: ‘to be spring-like, grow green’ which are ever-green metonyms.

1a *Feudal Law* In full, *suit of court*: Attendance by a tenant at the court of his lord.

1d ‘to call the suits’ (Sc.): ‘to call over the names of those who were bound to give suit at a court’

2a ‘suit and service’: ‘attendance at court and personal service due from a tenant to his lord; hence used as a formula in describing certain forms of tenure’

II. Pursuit; ‘prosecution, legal process’

➤ The term ‘three-suited’ may be a reference to feudal obligations or legal processes rather than, or in addition to, low-level service.

— **hundred-pound**; (Fr) *cent livre*: ‘one-hundred books (titles)’

“the minimum annual income for a gentleman.” (Complete Pelican).

➤ There is a transitive pun on (Fr) *livre*: ‘pound’ and ‘book’; hence, this epithet closely matches the quantity and quality of the Ver-y Sir John Falstaff. Oswald is not just a servant; his income would far exceed that of a household servant.

— **filthy worsted-stocking knave**;

filthy, (Fr) *sale*: ‘coarse’, rough; (Fr) *ordure*, wp Two-dur

worsted, (Fr) *Laine peignée*: ‘combed wool’, ‘well-kept fleece’, **fleece**: n.2b ‘booty’

stocking, wp (E) stalking, hunting.

➤ Though worsted is a refined wool, it did not enjoy the status of silk stockings worn by the upper class — and even less so if filthy. Kent here describes Oswald in narrow terms to identify his class precisely, and to label him as a well-maintained ‘sheep’ or follower, or a prize/booty.

— a **lily-livered**; wp Living as John Lyly.

5B.b ‘Pale, pallid, colourless, bloodless; **lily-livered** adj. ‘white-livered, cowardly’

► Shakespeare likes the adjective ‘lily-livered’ and his use of it as invective may be the first. There is a close connection between Edward de Vere and his private secretary, John Lyly, and I suggest writings under Lyly’s name bear the mark of Shakespeare’s peculiar genius. *Brittanica* notes that Lyly is the only master of Shakespeare’s style; I believe it will be seen to be the reverse; the works of John Lyly may be among the early plays written, or co-written by our man. Ben Jonson appears to tell us obliquely that Lyly, Marlowe, and Kid, might be entombed with ‘Shakespeare’ (see *Jonson’s dedicatory poem in the First Folio*, ‘*To the Memory of My Beloved*’). The works of these four might be by the same author (*O/S*).

— **action-taking knave**; (*Fr*) *prendre des mesures*; *porter des mesures* —

► ‘the name of action’ is: **to do**, a pun on the name Tudor (with a non-rhotic R). The hyphenation of seven epithets in Kent’s assessment of Oswald may hint at a hyphenated surname, as in Tudor-Seymour, which may also be punned as Porter-Semure

— a **whoreson**, (*Fr*) *bâtard*: ‘bastard’

(*L*) *filius meretrix*

1a ‘The son of a whore, a bastard son’; but commonly used as a coarse term of reprobation, abuse, dislike, or contempt; sometimes even of jocular familiarity.

► Kent seems to be pretty sure of Oswald’s parentage—as sure of Oswald’s as he is of his own.

— **glass-gazing**, (*Fr*) *verre-fixe*

‘given to contemplating oneself in a mirror.’ *OED*

► Oswald is as intent on his *glass*, or mirror, as is Kent. They are one. He reflects on his own identity.

— **superfinical rogue**; (*Fr*) *super-affété* —

super: ‘Forming adjectives and verbs (and related nouns and adverbs) designating something as possessing the quality expressed by the second element to the highest, a very high, or an excessive degree.’

3a In adverbial relation to the adjective constituting the second element, with the sense ‘exceedingly, extremely, very highly’ or ‘excessively, overly’, and in related nouns.’

finical: ‘Of persons, their actions and attributes: Over-nice or particular, affectedly fastidious, excessively punctilious or precise, in speech, dress, manners, methods of work, etc. Also of things: over-scrupulously finished; excessively or affectedly fine or delicate in workmanship.’

rogue *uncertain etymology*: *1* ‘An idle vagrant, a vagabond; one of a group or class of such people.’

2 ‘A dishonest, unprincipled person; a rascal, a scoundrel.’; or, perhaps

roger: *1* An itinerant beggar pretending to be a poor scholar from Oxford or Cambridge.

► This may poke fun at de Vere’s own reputation as the ‘Italian Earl’ for affecting Italian courtly style. *citation?*

— **one-trunk-inheriting**; (*Fr*) *tronc*: ‘the bole (of a tree)’; ‘stock, parent-stock’

► “owning no more than will fit in a single trunk” *Complete Pelican* .

Appears to make some reference to descent through a single parent; for example, it might be through John de Vere without acknowledgement of Margery Golding (his supposed mother). Edward Oxenford (*O/S*) was delivered (it seems) at full term two days prior to John de Vere’s first meeting Margery. Dudley likely had John de Vere, 16th Earl of Oxford, murdered, and raided his estate for lands suited to his own newly minted Earldom of Leicester.

— **slave**, (*L*) *verna* (*Fr*) *esclave*: ‘slave, bondman’, ‘a slave born in the master’s house’.

— one that would be a **bawd** in way of **good service**;

bawd, (*Fr*) *proxénète*: ‘a person who negotiates a deal’; **bawd**: *etym.* Of uncertain origin: the original sense shows no approach to that of Old French *baud*, *baude*, ‘bold, lively, gay, merry’ ‘a hare’, (see example: Shakespeare *Romeo & Juliet* II.3 121) :

MERCUTIO

A baud, a baud, a baud. So ho.

ROMEO

What hast thou found?

MERCUTIO

No hare sir, unless a hare sir in a lenten pie, ...”

► with extended wordplay on *heir*. It is likely Shakespeare was at least aware of the idea of ‘merry’ in (Fr) *baud*; **good service** distinguishes the sort of ‘bawd’ intended, meaning ‘trade of merchandise or possessions’ (*L. merx*).

► Throughout Shakespeare, the intention of the antagonist is to defeat the protagonist and assume his position. Generally there is some malice toward a superior protagonist, but in *Lear*, Oswald seems without a personal grievance or ambition, and his actions against the old king are merely a reflection of Goneril’s infidelity to her father. Oswald is ‘bad’ in being a good steward to Goneril; and likewise, de Vere is ‘bad’ for his Queen under this false and entailed identity. Under the name of Oxford, he is a servant to Cecil and Dudley. He may serve his Queen and mother more faithfully as Kent / Tudor-Seymour.

— and art **nothing**: (Fr) *rien, néant*

(L) *nihil, nulla res, nihilum*.

This *nothing* refers again to his uncertain ‘estate’ and allegiance because of an uncertain birth.

— but the **composition**:

(OED) 2 The forming (of anything) by combination of various elements, parts, or ingredients; formation, constitution, construction, making up.

— of a **knave**, (Latin) *vir*: 1 A male child, a boy. Also: a young man.

— **beggar**: (Latin) *mendicus*; see beggarly above.

— **coward**, (Latin) *homo ignavus*: ‘inert, inactive’; this is the basis for the key metonym ‘still’, as in “Why write I still all one, ever the same, ...” (*Sonnet 76*); **coward**: *wp* Of some bovine nature.

— **pander**, Fr. *entremetteur*: ‘go between, mediator’, Fr. *entremettre*: ‘to interpose, to interfere’; (Latin) *leno*: ‘a procurer, pander’, *L. lenocinari, lenocinor*: ‘to pursue the trade of a procurer’.

► If we may ‘read between the lines’, de Vere, as Cecil’s puppet, acts as the intermediary for his mother’s (the Queen’s) monetary worth to a Cecil and Dudley ‘Regency’. The difference between identities is that de Vere must act in his master’s interests, while Tudor-Seymour may act as a prince should — in the interests of the state.

— and the **son and heir of a mongrel bitch**; mongrel bitch, (Fr) *chienne métis*

mongrel: A dog having parents of different breeds (in quot. *c 1460* a heraldic representation of such a dog); a dog of no definable breed resulting from various crossings. Also: the offspring of a wolf and a dog.’

► This mongrel bitch—Oswald’s (de Vere’s) mother—is now the source of additional deprecation. The questions of Elizabeth’s legitimacy were generally legal maneuvers to align the succession of Henry VIII’s children according to his varying wishes. However doubtful, the deaths of Sir Henry Norris, George Boleyn, Mark Smeaton, and others, for illicit relations with Anne Boleyn, may have some basis. Our writer is telling us something of his mother’s history, particularly the implications of his grandmother’s impeached fidelity.

— whom I will **beat**, (Fr) *battre*: ‘strike, thrash’

(Latin) *ferire*: ‘to strike’, slay, kill’, esp. as *L. hostem*: ‘an animal slain in sacrifice’;

► *ferit aethera clamor* / beating the ‘upper air’ (heavens) to whimpering *Virgil*; may be the model.

- into **clamorous**, (*Fr*) *bruyant, bruit*: ‘noise’; *wp* (E) *bruit*: ‘report, renown’, *wp* Two-door.
(*Latin*) *clamosus*: ‘a loud shouting, crying’
- **whining**, (*Fr*) *plainte*: ‘complaint’, ‘plaint at law’
(*Latin*) *vagitus*: ‘the crying of young children’
- if thou **deny**, (*Fr*) *nier*: ‘repudiate, disown’ dispute, (*Fr*) *démentir*: ‘to lie’
- the least syllable of the **addition**: (*OED*) ‘To honour or embellish (a person or a person's name) by the addition of another name, title, etc.’. This use of *addition* is attested from 1659.
► Shakespeare may be referring to the famous phrase noted above *see* “whom I will beat”; *L. aethera*: ‘upper air’, is missing, the ‘least syllable’ of which is air, hence heir. Kent threatens Oswald with humiliation if he denies Kent is the elder and takes precedence.

Once More:

OSWALD *King Lear* II.2 12-22

12 *What dost thou know me for?*

KENT

A cheater, a lean De’or, a Vere-y Worm, a bastard,
14 *fear-ful, Ford, confiscating, tri-colored, hundred-account, rough*
prize-stalking servant; a Lyly-livery’d, Tудо[r]-Seamur-ing
16 *man-child; a whore’s son, Verre-fixated, super-affected wanderer;*
single-stock-inheriting slave; one that wouldst be an Heir
18 *in way of Merchant Service, and Art Void but the composition*
of a male-child, beggar, Ox-ward, Procurer,
20 *and the Son and Heir of a Mongrel Bitch, whom I will whip*
into Tudor-ous Complaint if you dispute the Leicest’ syllable
22 *of the addition.*

According to Kent, Oswald is *Viril*, a *Ver*, a *Serviteur*, and a *Bâtard*—a man, a worm, a slave, and a bastard. He is the “son and heir of a mongrel bitch”. Tolstoy finds this episode, and much of the play as well, to be without sense. Above all, he finds it absurd that the Earl of Kent—“whom nobody recognizes” *p.21*—can pass disguised before Lear, the Duke of Cornwall, and Gloucester, even though they know him well. Here’s the thing: Kent, as the ‘true’ Tudor-Seymour identity of the writer, is not *recognized*, meaning particularly by the word recognize: *2d* ‘To accept the validity of (a person's) claim *for* some position or title.’ (*OED*) Definition 1. also applies:

- ‘*Sc. Law.* Of a feudal superior: to resume possession of (land)’.

This is a fine example of how we might be deceived within the rich polysemy of words; moreover, this is how our political dissident may assume a playful voice, and yet unburden himself and reveal his soul: “Supposed as forfeit to a confined doom.” (*Sonnet 105. 1.4*)

The Duke of Cornwall, standing, we suggest, for both John Dudley (1504-53) and Robert Dudley (1533-1588), restrains or contains Kent:

“Bring forth the stocks, ho!” *Lear* II.1 123 and again, “Fetch forth the stocks!” II.1 129

There’s a ‘double meaning’ in *stocks*:

- (*OED*) I.1.a. ‘A tree-trunk deprived of its branches; the lower part of a tree-trunk left standing, a stump.’;
1c ‘As the type of what is lifeless, motionless, or void of sensation.’ Hence, a senseless..person.’; and:
2a ‘The trunk or stem of a (living) tree, as distinguished from the root and branches.’

Cornwall’s repetition of *stocks*, as with any repetition in Shakespeare, marks critical information—and ‘doubleness’. Kent is a man deprived of his ‘roots and branches’ — *i.e.* his origin and progeny. But here it is as plain as day:

3a ‘The source of a line of descent; the progenitor of a family or race. In *Law*, the first purchaser of an estate or inheritance.’

3c ‘A line of descent; the descendants of a common ancestor, a family, kindred.’

Though he is not *recognized*, he is free to dedicate himself solely to his Prince without deferring to public-servant masters. He is not a political client. He is a loyal subject. This is precisely the state of our writer, Edward Tudor-Seymour. As ‘de Vere’ said to his brother-in-law, Robert Cecil: “I am what I am.”

We can negotiate Shakespeare without knowing every subtlety of polysemy by simply following key metonyms. Cornwall, as Dudley, tells us obliquely of Kent’s link to the writer; he is more, and he means More:

CORNWALL

King Lear II.2. 97-100

“These kind of knaves I know, which in this plainness

98 Harbor **more** craft and **more** corrupter ends

Than twenty silly-duckling observants **silly**: (*Fr*) *l’assommer*: ‘bore’ **duckling**, (*MFr*) *wp ane, âne*: ‘ass’

100 That stretch their duties nicely.” **observant**, (*Fr*) *observateur*, *wp ob*: ‘towards’ + *serviteur*: ‘servant’

► The “silly-duckling observants” appears to play between (*MFr*) *ane, anet*: ‘duck’ and (*Fr*) *agnat*: ‘agnate’: ‘related through the male line’; this play extends to (*Fr*) *âne*: ‘ass’, ‘foolish person’. Again, there is a need to consult dictionaries of Middle French when the Modern French doesn’t reveal a jest.

“Stretching their duties” likely refers to over-reach, *i.e.* taking upon themselves more than is within their mandate or office. CORNWALL here speaks as if he has some insight into the motives of Kent, but proves himself to be an inhuman ‘eye’ squeezer — a masher of children, extortionist and blackmailer.

More is a dead give-away; the referent is [St.] **Maur**—Seymour. With further examination, we’ll likely discover the meaning of ‘More’ and its variants to be inviolate within his supra-text. We haven’t found an instance in which the writer uses *More*, *Moor*, *mere*, *mar*, *mur*, etc. to indicate anything other than something (*non nihil*) of his true identity.

Because of this ‘framework metonymy’ we don’t need to have a semanticist’s knowledge of English (and Latin and French) to ‘catch his drift’; however, there are so many good reasons to know language better. Most importantly, it improves the powers of thinking and communication; and I can hardly think of a more satisfying way of studying language than reading great literature.

With ‘more practice’ you’ll start to spot the writer’s innovative puns. Let’s look closer: **Harbor** (*L*) *portus*, playing on door, the second syllable of Tudor, but giving a maritime direction to the line) **more** (*Welsh mor*: ‘sea’, related to *English* mere, moor) **craft** (*E.* vessels, hence moor-craft, *i.e.* sea vessels) **and more** (*Welsh mor*: sea, so) **corrupter** (*L*) *corruptor*: ‘seducer, briber’; from (*L*) *corrumpere*: ‘to mar, make worse’) **ends** (*L*) *extremus*: ‘at the end of speech’, as *consilia*, placing ‘more’ at the end of the word or sentence; also (*L*) *caput*: ‘top or extremity of an object’) ... Hence the ideas of **Sea** and **More** / Seymour. To his intended audience—the Queen—he hints obliquely at [be]heading and seduction; these are brought home to the reader by repetition and association, always referencing his words to Latin or French, and occasionally other languages. Ultimately we find the sentence:

CORNWALL

King Lear II.2. 97-100

98 Harbor **more** craft and **more** corrupter ends

~ **Hold Sea vessels and More marred endings** ~ **harbor**: ‘to contain, hold’ (significance)

The idea of Seymour being the vessel of a variable content or soul comes from vessel: ‘Said of the body, esp. as the receptacle of the soul’ (*OED*). This is what Shakespeare meant by “... every word doth almost (*Fr. wp Tout-plus, Tu[dor-Sey[Mour] tell my name. *Sonnet 76*. The name is not ‘Shakespeare’.*

Contrast Kent’s “bluntness” and “saucy roughness” II.1 92-3 with the flattering guile of his de Vere *alter ego*; here Kent mocks the voice of Oswald:

KENT

King Lear II.2 102-5

102 “Sir, in good sooth, or in sincere **verity**,
Under the allowance of your grand aspect,

104 Whose influence, like the wreath of radiant fire
In flickering Phoebus' front — ”

Verity, verier, veritable, and suchlike terms indicate the Vere side of his twisted being — his Janus' faces framed ('joined'), but ever at odds. We may not understand the writer's full meaning, but at least we have a 'shorthand' for respective roles. When we hear these 'moorish' or 'verish' metonyms, we are immediately alerted to historical identities. Oxford (O/S) produces only characters representing real individuals, or fractions thereof, that are importantly associated with his own life.

Cornwall says Kent is 'blunt', meaning *4a* 'unpolished, unrefined' (OED), and *4b* 'rough', and this reading is confirmed with Cornwall's use of 'saucy roughness' (II.1 93). He tells us that Kent's demeanor is 'flavored' or sauced. This coarseness or *rough-ness*, as with anything 'rough' in Shakespeare's characters, is derived from the writer's creation by the Dudley family. The Dudley arms were of a 'bear and ragged staff', and all bearishness, burdens, and raggedness, comes from them. How can we be sure? As with so much knowledge, we can be quite convinced, though not absolutely certain.

This understanding of Shakespeare's process *works* in the way that mathematical formulas work — by giving a correct and verifiable result. It is important to remember that 'Shakespeare' is different from other prose or poetry. It is a special development from rhetoric, for specific ends, having to do with meaningful existence. Because it is a secret communication, it is not intelligible without the reader first acknowledging that we don't really understand what the writer means. The repeated use of historic metonyms and kennings is the key to persons involved. It is likely a similar metonymy was used in *Leicester's Commonwealth* where raggedness and bearishness were also used to denote Dudley; hence, 'Shakespeare' and that anonymous political diatribe share some metonyms.

From this, it is apparent that there is political meaning in certain passages. Because these specific passages are grammatically coherent with adjoining content, we come to believe the works may constitute a unified and political 'whole'.

CORNWALL *King Lear* II.2 53

"... A tailor make a man?"

tailor, (E) tail: 'limitation of inheritance' + *timesis* or **man**, (L) *vir*

Regency forces limited the inheritance of the Tudor-Seymour writer (O/S) by lowering his status from royal heir to the Earl of Oxford; thus, they created a new bloodline for the de Vere family out of a Tudor-Seymour. Hence a 'Tail-er'—one who entails estates—would be a lawyer empowered to 'tail' a *Vir* (man).

Freedom With Sources — The True Story of Shakespeare

Shakespeare assumes the roles of protagonists and antagonists in his works. Why? To clearly define two mutually incompatible positions presented by his separate identities — one benign and supportive of the Tudor monarch, the other parasitic. To express this simple structure, the artist has chosen tales of opposition, and redeveloped each as an analogue to his own. Further divisions of his identity are found in the characters of his subplots, and the nature of these iterations will usually be understood by their names (see **Names by Wordplay**, p.124). Again we are reminded of Shakespeare's integrity: He never adds nor subtracts from the original material without reason.

The reader may refer to the many studies of Shakespeare's sources to learn of his departures, but our present book explains why he made them. Each play follows the following patterns. As we attempt nothing more than an overview, you'll find here just a few examples of his adaptations.

Because of the secret communication involved in each of Shakespeare's works, the use of pre-existing themes and stories is important. Under the cover of translation, the artist may deny political or memorial content; he merely reworks old tales — and his denial will be more plausible than if he had created entirely new presentations of his biography. Only in *The Tempest* has the writer ventured very close to absolute originality, and this play prefaces the others in the '*First Folio*'; *A Midsummer Night's Dream* collects several unrelated pieces into a distinct conception. The others follow, more or less, popular works in contemporary literature.

Macbeth ➤ ‘Son of Beth’

Shakespeare’s MACBETH doesn’t match the Macbeth of your history books. The historical Macbeth (House of Dunkeld) was king of Scotland (*reigned 1040-57*), and was the grandson of Malcolm II (*r. 1005-34*) of the House of Alpin. Duncan I (*r. 1034-40*)—murdered in his sleep in Shakespeare’s play—was Macbeth’s cousin, only four or five years older than Macbeth, and the first king to rule a united Scotland. Duncan I was actually killed by Macbeth at the battle of Elgin in 1040.

Why did ‘Shakespeare’ change history so dramatically? The impulse was to bend the names of dimly remembered Scottish kings to present an allegory of England’s Tudor Dynasty. Perhaps he contrasted the short-lived reigns, discontinuity, and warfare of the Houses of Alpin and Dunkeld, and the 232 years of Canmore (*Scottish Gaelic ceann Mòr: ‘Leader-Great’*) rule which sustained thirteen successive monarchs. Paramount is the presentation of the writer’s double identity under two anachronistic leaders—MACBETH (*1005-57 CE*), Son of Beth, and of MACDUFF (*Duff, 928-67 CE*), Son of Duff ‘the Black’ (for his black hair). As Son of [Eliza]Beth, he is without ‘surname’ and comes from outside the royal line. To restore natural succession, MACDUFF must kill off the ruthless and amoral MACBETH. *Macbeth* may be seen as an inverted telling of *Othello*; but here the Moor/‘Black’ defeats the usurping Lieutenant/Thane.

Historical note: The historical Macbeth was a regional lord titled **Mormaer of Moray**. He was not the Thane of Glamis—this title did not exist in the 11th century—nor was he ever the Thane of Cawdor. Apparently the ‘Weird’ prophecies that told of Macbeth’s rise to these titles was the fabrication of one Hector Boece who published a history of Scotland in 1526. Raphael Holinshed translated that Latin account in his own *Chronicle (publ. 1577 and 1587)*.

The ‘Thanage’ of Glamis was created in 1372 when Sir John Lyon of Forteviot was granted the Barony of Glamis by King Robert II, (*r.1371-90*) of the House of Stewart. These Glamis Lyons aptly suggest the Tudor and Plantagenet ‘Lions’. Many noble families, meaning to glorify their names, took the Lion as heraldic supporter. It remained for Shakespeare to exploit this coincidence and extend Macbeth’s ‘Lyon’ with the title of Cawdor, derived from (*Scottish Gaelic calder: ‘hard’*); hence, we appreciate the wordplay: ~*Dur-dur*, i.e. ‘hard-hard, or Two-dur / Tudor.

Notes: **mormaer:** Scottish Gaelic *mórmhaor* (also *maor mór*), altered form of *mormhar* (later *morair*; *mor* sea (see *mere n.1*) + *maor* ‘bailiff, steward’, *mayor n.* or its etymon Latin *maior*), through analysis of its first element as *mór* great (see *mere adj.1*). (*OED*)

Moray (or Elginshire) (pronounced “Murray” and spelled *Moireibh* in Gaelic) is one of the registration counties of Scotland, lying to the south of the Moray Firth. Lord Lyon granted his coat of arms to Moray in 1927. (*WIKI*)

Shakespeare’s MACBETH represents the writer’s ‘de Vere’ *alter ego* — he is the ‘lesser’ of two identities. Like the creation of ‘Oxford’ (by the artifice of Wm. Cecil), he may become a plausible successor to the Queen. Such a reign might be brief, soon to be defeated by his true *Ceann Mòr* (St. Maur) self.

Queen Elizabeth had two choices: to accept her son as Tudor-Seymour and thereby admit to a crime severe enough to be called ‘Treason’ in Th. Seymour, or allow accession of her son as the Earl of Oxford. Either way he may be named her successor, but the latter course would end the Crown Tudor bloodline in “gouts of blood”—a ‘drop’ in apparent blood purity—and the loss of authority to Crown ministers.

Raphael Holinshed’s *Chronicles (1587 edition)* is Shakespeare’s source for the history of ‘Makbeth’, which is in Gaelic: *Mac Bethad mac Findlaich* (~ Son of Life, Son of Finley ~). It requires no stretch of the imagination to find “heaven ordinated” (*Hamlet V.2 48*) even in the name *Macbeth: Son of [Eliza]Beth*. ‘Shakespeare’ just won’t let up.

This demonstrates an element of the writers method in choosing subject matter. He forces his existential crisis into history—or what passes for history. Macbeth’s story is a near analogy of the writers situation:

MALCOM (speaking of Macbeth) ... *Macbeth V.4 12-14*
 Both more and less have given him the revolt,
 And none serve with him but constrained things
 Whose hearts are absent too.

Shakespeare did not choose to refer to Macbeth’s *Mormaer* identity. Though the name is a perfect compliment to the writer’s St. *Maur* / More *ego*, Macbeth represents the writer’s aggressive and

ambitious 'de Vere' *alter ego*; hence calling Macbeth *Mormaer of Moray* would have compromised the integrity of his metonymy. Remember, the writer's 'More' is mild and reasonable. So 'Shakespeare' substituted a Scottish king of the House of Alpin, *Dub mac Mail Coluim* (*anglicized* Duff MacMalcolm, 928-967), as the moral *ego* of amoral Macbeth. In the play he is the avenger of King Duncan's murder, and those of his own wife and children. The reason is simple: this king MacDuff was called 'the black', for his black hair; hence he is a perfect stand-in for 'Moor', our St Maur writer. Again, we find, the reason behind Shakespeare's metonymy is usually some linguistic trick, while an authentic history is of little or only secondary importance. "Mac Bethad the renowned", in the *Prophecy of Berchán*, is called "the generous king of Fortriu", and is not a Tyrant. Tyranny lies in names. Ultimately, *The Moor* ('The Black') must defeat the Son of Beth — just as the surname Moor must take its place as the Son of Elizabeth.

Hamlet ➤ (*Danish*) *Amlæth*: 'fool'

Hamlet is among the most overtly autobiographical of Shakespeare's works; the story is directly analogous to the writer's own. The earliest source of *Hamlet* is Saxo Grammaticus' *Historia Danica* (1180-1208), in which *Amlæthus* avenges the murder of his father by his father's brother. The name *Amlæth* in Danish means 'fool', and he plays the fool or feigns madness to 'playfully' accuse the killer, and the killer's opportunistic supporters, without precipitating a crisis of revenge. Clearly, our writer (as HAMLET) plays the role of the truth-telling 'allowed fool'—(*Greek*) *Moria*: 'fool', or *Latin* *Morio*: 'fool'—rather than investing a secondary character with that task. Thus *Amlæth* / *Morio* is a metonym for the writer's true St. Maur identity.

HAMLET the Dane (*wp L. dano, do, dare*: 'to do', to-dare) is in a struggle for succession with his *alter ego* LAERTES. HAMLET speaks of "occurents more and less", referring to himself under the influence of Maur or Leice, St. Maur or Leicester. LAERTES represents the 'contamination' introduced by CLAUDIUS and POLONIUS in the bloodline of Hamlet, and figures Edward de Vere (Oxford) as a spurious contender — an infection in the succession hopes of Edward Tudor-Seymour.

Shakespeare renames some of the characters he received: Horwendil, in Saxo's account, became KING HAMLET; Feng became CLAUDIUS; and he added characters that develop other aspects of his autobiography. The guards of the watch represent the "three great ones of the city" (*Othello* 1.1 8) who died for some political share in our writer: Thomas Seymour, *Baron Sudeley*, Edward Seymour, *Duke of Somerset*, and John Dudley, *Duke of Northumberland*. POLONIUS, representing a duplicitous minister—likely William Cecil, *Lord Burghley*—is called (*L*) *Corambis* (suggesting 'Both / Two -hearted', or 'Twice-present in one's own person') in the 1st Quarto of *Hamlet*. He is renamed POLONIUS in the 2nd Quarto, referring to his hand in engineering a councillor election for the kings of England, much as Kings in Poland were elected. Henry of Valois, Duke of Anjou, had been chosen by Polish Parliamentary nobles to succeed as king of the Polish-Lithuanian Commonwealth upon the death of Sigismund II Augustus (1572). 'Shakespeare' evidently fears a Cecil family fiat ceding the Tudor Crown to Scotland.

The existence of an earlier play called *Hamlet*, recorded in Philip Henslowe's diary for 1594, is likely Oxford's own pre-'Shakespeare' draft, just a sketch really, of the work envisioned by the writer. Craig and Bevington (*Complete Shakespeare*. p.1343, 1973) state of this *Ur-Hamlet*:

"No source study in Shakespeare reveals so clearly the extent of Shakespeare's wholesale borrowing of plot, and the incredible transformation he achieved in reordering his materials."

If we are correct, it shows, rather, the fine effect of our writer's rhetorical scheme upon his earlier draft.

Oxford (O/S) does not give any indication he's willing to die for the Crown, but he's anxious to hold enough power to quell the pernicious control of Dudley and Cecil. They represent a destructive force that will not accommodate the religious consciences of Catholics or non-conformists. These Ministers and their clients certainly sapped the revenues of the Treasury for personal gain, and they needlessly pitted English foreign policy against powerful Continental neighbors.

Historical Note: Edward Tudor-Seymour (O/S) was probably aware that his mother conspired with John Dudley, Earl of Warwick (1504-53), in the year following the execution of his father (1550). Thus, CLAUDIUS may conflate the John and Robert Dudley, indicating ~'Dud-lius', including intrigues that brought Sir Thomas Seymour to the headsman's block, and the lasting overlordship of the monarchy that followed (see Starkey, David. *Elizabeth*. (2000) p.101).

Othello, The Moor of Venice ➤ ~ Two-d'Or, The More of Venus ~

Sourced from G. B. Giraldi Cinthio's story, '*Un Capitano Moro*' (from the *Hecatommithi*, 1565), the germ of *Othello* was available to 'Shakespeare' in the Italian original or French translation. Our writer gives the name OTHELLO to the 'Moor', DESDEMONA to 'Disdemona', IAGO to the Moor's 'Ensign', CASSIO to the 'Captain'. The characters BRABANTIO and EMILIA (the Ensign's wife) are more fully developed by Shakespeare, and RODOREGO (a 'gull'—'Our Two-d'Or', Two-d'or ego) is created.

Most of these characters represent fractions of Oxford's (O/S) two identities. BRABANTIO, as parent of Desdemona clearly refers to Robert Dudley as 'Governor-General of the Netherlands' (under the Treaty of Nonsuch, 8/1585) and controller of Edward Tudor-Seymour as '17th Earl of Oxford'.

The title of *Othello* contains The Moor's full lineage. The name is engaging wordplay with 'thell' (silent 'h'; *Italian pron.*) bounded by an 'O' and an 'O'. 'O' in Italian means 'or'. If we 'tell' or count [(OE) *tel*: 'number'] the two 'O's we find Two-d'Or. OTHELLO represents a Tudor-[St.]Moor.

As a kind of Mars, OTHELLO is a warrior possessed of (*L*) *virtu*: 'virtue, excellence, courage', (*L*) *vis*: 'strength, virility', (*L*) *maiestas*: 'majesty, dignity, greatness'. According to myth, Mars received these qualities through his 'wife' Nerio; she was a spirit personified—in this case, the good 'Daemon of Origin' or (*L*) *de*: *1e* 'formed or derived from'—and it is useful to think of DESDEMONA as Nerio. Alternately, she may be partly derived from the Greek myth of *Iphigenia*, daughter of *Agamemnon*, and princess of Argos. *Agamemnon* had accidentally killed one of *Artemis*' deer, and the goddess demanded the sacrifice of *Iphigenia* to assuage her anger. *Iphigenia* was sacrificed by her father for the good of her nation. Human sacrifice by strangulation or suffocation—that is (*L*) *virgines strangulari*, or *suffoco*—was described in Latin classics in much the same manner as seen in *Othello*. Some crime is assumed, and the executioner of DESDEMONA may be understood to have first taken her virginity that she might then be executed; hence the Latin name. Princess Elizabeth Tudor, deflowered by Thomas Seymour, is probably the historical subject of DESDEMONA; she is then (figuratively) slaughtered as (*L*) *immolatio*—an offering to the gods. (See *The Law Concerning Draped Virginity, An Academical Study*, pp.341-49, Adrian Beverland 1650-1716, translated and edited by Francis D. Byrne, 1905)

OTHELLO's *alter ego* is his 'ancient', or ensign, Santiago Matamoros (St. James, killer of Moors)—IAGO for short. He aspires to be OTHELLO's replacement, or lieutenant. Three "great ones of the City" (*Othello* 1.1 8) have lost their heads ("caps") in attempts to elevate IAGO, so we know this is a mortal business. IAGO is envious that Michael CASSIO (*Italian Quasi-'O'*; *English* 'almost Or'; also 'Opportunity') is to be, "in good Time" (1.1 31) OTHELLO's lieutenant. When IAGO convinces The MOOR to kill DESDEMONA, he convinces OTHELLO to kill a particular virtue within himself.

You may be forgiven if you mistake the playful title of this play for '*Tudor, the More of Venus*'. Venice is a homonym of *Venus*, and *Venus* was an historic metonym for Queen Elizabeth.

(OED) **lieutenant**: *etym.* (Fr) *lieutenant*, *lieu*: 'place' + *tenant*: 'holding'. 'One who takes the place of another; usually, an officer civil or military who acts for a superior; a representative, substitute, vicegerent'

The Merchant of Venice ➤ 'The Psalmer of Venus'

As with *Othello*, 'Shakespeare' used mostly Italian sources for *The Merchant of Venice*; this is important in establishing our writer's fluency in the Italian vernacular, as well as Latin and French. Students have often concerned themselves with the English, and sometimes the French, translations of original Greek, Latin, or Italian, works from which our writer draws; a better resolution of Shakespeare's identity will allow that he read the originals themselves. For this play, the primary source appears to have been *Il Pecorone* (The Dunce) first published in Milan, Italy, in 1558 (see Craig, H. and Bevington, D.; *The Complete Works of Shakespeare*. Sources, p1331, (1973). Scott, Foresman and Co. Glenview, Ill.).

'Venice' is, again, a convenient homonym for 'Venus'—a strong historic metonym for the English Queen—but is 'Merchant' also wordplay? We suggest the morpheme 'chant' is synonymous with 'psalm' and, with 'mer', yields Mer-Psalms, reversed to Psalm-mer, as in Somer[set], and also Summer / Seymour. The writer's claim to *Somerset* is derived from two lineages, Beaufort (*created 1448*) through the Tudors, and Seymour (*created 1547, still extant*), through Beauchamp. Importantly, Henry FitzRoy (1519-36), the natural son of Henry VIII and his mistress Elizabeth Blount, was titled Duke of Richmond and Somerset.

FitzRoy would have been an uncle to our man ‘Shakespeare’ and lends precedent to the acceptance of natural offspring into the Royal Family.

Shylock ‘the antagonist’ is the writer’s devouring (*Hebrew*) **Shalach**: ‘cormorant’, or less likely, either *Sea-loch* or (*Scottish*) *Seumus*: ‘Sea-more’ and James, respectively. He is best understood as ANTONIO’s *alter ego* who would cut a pound of flesh nearest (*L. fere*: ‘nearly, almost’) the Merchant’s heart — a pound’s weight of Antonio’s soul.

chant: 2a *Music*. A short melody or phrase to which the Psalms..are sung in public worship.

chant: 2b A psalm, canticle, or dirge, so chanted. (*OED*)

Shylock is easily distinguished as the Vere *alter ego* of the Psalm-mer Mer-chant. As in each of Shakespeare’s plays, this ‘other self’ desires to have a portion of the ‘mer-sea-ful’ quality lying vulnerable within the *ego*. Shylock finds himself in possession of the means to seize a particular asset—the souls of One-d’Or (the writer) and Two-d’Or (the Queen) ... “well, well, well” (I.3 326-30) says Shylock, but when we hear (*L*) ‘*vel, vel vel*’, we think (E) or, or, or. He hates the Merchant; he says there are “some men (*vir*) who love not the gaping Pig” (IV.1 47). As a ‘Boar’ of the Earldom of Oxford, a foul swinish element “grunts and sweats” within that can only be removed by assuming the Merchants soul.

The reader will want to play with the Latin and Italian significance of the character names, nearly all of which will make sense in light of the Ox-Seymour-an thesis. PORTIA gives away her social position as a variant of (*L*) *porta*: ‘door’; she is a Tu-dor. NERISSA is derived from Nereus: the mythical ‘sea god, son of Oceanus and Tethys; alternately, she may be named *Nera* or ‘Black’ / *Mora*: ‘a Moorish woman’, and destined to be married to GRATIANO: related to (*L*) *gratia*: ‘goodwill’ or (*It*) *grazia*. The Merchant, called ANTONIO, is likely derived from (*Gr*) *ανθος*: ‘flower, blossom’, thus representing the Tudor Rose, who lends something More to BASSANIO, his lesser de Vere *alter ego*. Try them yourself. Most of the names will be found to characterize a fraction of the writer, including all the suitors for PORTIA’s hand: SALARIO, (*L*) *salarius*: ‘of salt’, ‘salt money’, an ‘allowance or salary’ (for something of the Sea); SOLANIO, (*L*) *solanum*: ‘nightshade’ (plant), likely wordplay (*L*) *sol*: ‘sun’ + *annus*: ‘a circuit of the sun’; LORENZO, (*L*) *laurentius, laureus*: ‘laurel crowned’, also *wp* on (*Fr*) *l’or*: ‘the gold’ + *suffix ence, ance*: ‘forming abstract nouns of quality’. JESSICA, (*Hebrew*) *Iscah, Yiskah*: ‘foresight’, from (*H*) *sakhah*: ‘to see’ (*Wikipedia*); TUBAL-CAIN, (*Genesis 4:22*) Son of Lamech and Zillah, the first “artificer in brass and iron” (smith)—Sir Thomas Smith (1513-77)—the very ‘smith’ with whom “my lady, his mother, played false” (I.2 41).

As a general rule, specific detail, such as the name of ANTONIO’s ‘ship’, the *Andrew*, usually indicates autobiographical wordplay is afoot; the “wealthy *Andrew*” makes a transitive pun on (*L*) *dives* + (*Gr*) *ανδρεας*, *Andreas*: ‘manly’, (*L*) *Vir*, hence De Vere. We understand the ship *Andrew* signifies ‘the state or condition of being what is expressed in the noun’ — *dives-divir* / de Vere; and that condition may be likened to a stranding in sand, (*L*) *harena*, *wp* *heir-reign*, or *heir* + *ne*: ‘negative particle’, hence ‘heir-not’ (or some such). With the vessel heeling on her boards (her side), she is:

SOLANIO *The Merchant of Venice* I.1 27-8

Vailing her high top lower than her ribs

To kiss her burial;

high top: top sails **ribs**: ‘frames of ships hull’

kiss, (*L*) *basiare, wp bassiare* (reconstruction): ‘to lower’

SOLANIO describes a topsy-turvy situation in which the “high top” of kingship is so inverted, the top-mast is below the ribs, (*L*) *statumen*, with a pun on (E) statesman: ‘a politician’. Isn’t Shakespeare clever?

Titus Andronicus

‘The Moor’ of Titus Andronicus probably represents a hostile demon or *alter ego* of Edward Seymour (O/S). That demon is associated with Seymour’s false identity, Edward de Vere. Note the curious use of *baby* I.185; this is explained by translating ‘baby’ into Latin, *infans*: ‘speechless, unable to speak’, which reinforces *mute* and *dumb* of the previous line ... indeed, he is not speechless:

AARON *Titus Andronicus* V.3 184-90

184 Ah, why should wrath be mute and fury dumb?

I am no baby, I, that with base prayers

wrath, (*L*) *indignatio*: ‘deep indignation’, dishonor

base: see Notes below

- 186 I should repent the evils I have done;
 Ten thousand worse than ever yet I did
 188 Would I perform if I might have my will. will, (L) moris
 If one good deed in all my life I did,
 190 I do repent it from my very soul.

Here, the Moor describes a 'Vere' spirit that infects with a malevolence he claims (elsewhere) does not exist naturally within himself; now he fully owns it.

base: *6a Law* (now chiefly *hist.*). 'In the feudal system: entirely subject to the jurisdiction of a lord or a manorial court; not free' (*OED*)

'Shakespeare' rebukes his mother for the misstep in altering her child's identity. She may hide the shame of conspiracy and treason against her brother Edward VI, but some More must pay for it. Being forced to silently carry the punishment for her disgrace, he's bent on revenge.

The source material for *Titus Andronicus* appears a scrambled hash of elements spanning the fall of Troy through Imperial Rome. SATURNINUS may be modeled on Turnus (*wp L. versus*), king of the Rutuli, who was under siege at Ardea by Tarquinius Superbus, last king of Rome. This 'Tarquin' was overthrown in 509 BC by Lucius Junius Brutus, figured as TITUS' eldest son LUCIUS. Hence *Titus Andronicus* is imagined to be partly concurrent with *The Rape of Lucrece* and the birth of the Roman Republic. If we follow genealogies from the *Aeneid* and other Roman sources, we find a trajectory towards Aeneas' son Silvius (Postumus), and his two sons Aeneas Silvius, king of Alba Longa, and Brutus, founding king of Britain.

SATURNINUS / Turnus was an early suitor of LAVINIA (daughter of Latinus), who became Aeneas last wife. This would allow TITUS ANDRONICUS as a mask for the historical Latinus. The historical Lavinia is most famous for her flaming-red hair—and a derived LAVINIA is figured in Shakespeare's *Titus Andronicus* as a young Elizabeth Tudor, raped and silenced by Gothic Barbarians.

TAMORA, the merciless Queen of the Goths and consort to emperor SATURNINUS is to be understood as the mature Elizabeth R who has lost her "gentle" nature — Tamora: (*L*) *tam*: 'so' + *mora*, hence So-mor-a—St. Maur[a]; this is yet another hint of a marriage or de facto union between Sir Thomas Seymour and Elizabeth Tudor in late 1547. Hence, TAMORA is a revived and transformed LAVINIA.

Sonnets

The Sonnet structure is a beautiful vehicle to concisely express antithesis (*see Antithesis p.161*), a corner-stone of Shakespeare's rhetoric. Instead of sonnets on romantic love as composed by Petrarch and Dante, Shakespeare Sonnets make confessions of Amor — a' More. Our Sonneteer argues the need to acknowledge a More if the 'Fair House' is to survive Elizabeth's reign; hence, they are poems of continuance and regeneration.

Greatness in writing depends on authenticity, and nowhere is this more perfectly shown than the ingenuity with which our poet reasons his point: lies and deceit may hide a small sin and bring instead a catastrophe for the State.

Shakespeare's Sonnets are best understood as his meditations on life. They are the most personal, autobiographical, as well as Stately, confessions of Edward Tudor-Seymour (*O/S*); but we remind the reader that all his works are similar in concealing private/public matters. We suggest the Sonnets were begun as Henry Wriothesley, 3rd Earl of Southampton, approached maturity and became the object of admiration to his father, our poet, and to a *de facto* Regency. Both the Cecil Circle, represented at the turn of the 17th century by Robert Cecil and Francis Bacon, and the remnant of Dudley, Robert Devereux, 3rd Earl Essex, actively 'courted' the striking young Southampton as a more malleable instrument of ministerial corruption. We believe he was perceived by Dudley-Cecil 'Regents' to be tractable as the 'Embodiment of the State', in a manner his father refused to be. Hence, the unspoken subject of these sonnets—a true successor to the Crown Tudor monarchy—would have been strictly censored by the Scottish Stewart 'inheritors'. This explains the delay in reprinting the towering work until 1640, long after the first publishing of 1609.

The Sonnets, unlike *Venus and Adonis* and *The Rape of Lucrece*, were not formally dedicated by the writer, although the printer hints the Author's promised "Eternity"—an 'eternal remembrance' to be achieved in monumental verse—is directed towards one "Mr. W.H.", "The Only. Begetter." of the Sonnets. "Mr. W. H." may well denote, if we reverse the initials, Mr. Henry Wriothesley, or they may otherwise suggest William Herbert, 3rd Earl of Pembroke, to whom *The First Folio* printing of 'Shakespeare' was dedicated.

The key to understanding the Sonnets is identifying the historical persons figured as the Poets Friend, a Rival Poet, and a Dark Lady. Our Writer's son Southampton, is poetically named a loving friend, from (*L*) *amicus*, for his (*L*) *benvolentia*: 'goodwill' towards his father, and also as (*L*) *amicus potens*: the 'patron, protector' of his father, as Southampton rose higher in political importance. The 'Rival Poet' is, with little doubt, the writer's false 'de Vere' identity; he is the only poet who contends for the honors justly belonging to our Tudor-Seymour poet (*O/S*)— and he can truthfully be accused of bedding the poet's wife. The 'Dark Lady' is the writer's Mother, Queen Elizabeth; and she is 'dark' because she is Moor, or St. Maur, again hinting at a secret or *de facto* marriage between young Elizabeth and Thomas Seymour. Therefore, Oxford's meditations are "all One" (*Sonnet 76.5*): They may be addressed to the Queen for failing to acknowledge her son, and thus failing her State duty to beget an heir; they may rationalize the writer's concern with fathering an heir; and they may urge the Queen's only grandson to beget an heir without delay. This is the 'Great Matter' of the Crown Tudors.

Shakespeare's *Sonnets* are not entirely without precedent: it appears they are a development from 62 Sonnets by B. Griffin, called *Fidessa, More Chaste Than Kind*, probably written in 1581 (published in 1596). We feel it likely 'B. Griffin' is another pseudonym used by Oxford (*O/S*), and the *Fidessa* Sonnets are also concerned with the Queen who is more in love with her reputed chastity than her kinship, or "kind", with our poet.

Allegory—A Study in More

How is the game played? How was the writer's name—**More**—hidden from official censorship? More was ambiguously used as a *metonym-pronoun* rather than as an adjective and determiner. And how did it remain hidden? Shakespeare played his word games too well. His indeterminacy, enigma, and *noema* ("deliberate obscurity", Lanham) contrived to hide autobiographical elements, whereby more general meanings were conceived by an academic community. We can choose to study either, but we would stress the practical-rhetorical usefulness of the biographical, while a more philosophical reading is at least partly anachronistic and a projection of modern ideas. I think, perhaps, Harold Bloom hardly knew how true was his kernel of analysis: "that [Shakespeare] went beyond all precedents..and invented the human as we continue to know it." Yet we would amend Bloom's statement and note Oxford's cryptic use of language suggests a mysterious depth beyond that which truly exists in most of us. At times we reflect: Since Shakespeare's work was published, Man has been racing to catch up with him. We've been trying to formalize in philosophy and psychology, ideas that spring forth in our minds as we try to understand his cryptic language.

As you examine Shakespeare's double context you'll come to a heightened appreciation of both the apparent meaning and the political supra-text.

Now, what if we're wrong, and the whole scheme is our creation and not Shakespeare's? We'll take the compliment. It'll show we're capable of engineering a subtle system that will allow us to express our anger and sorrow if we're ever isolated, or tongue-tied by authority, or threatened with some Damnation of Memory and the loss of a kingdom. In the meantime, we'll have improved our small French, and less Latin; and we'll say of our native English: 'Yes, we do understand the word ... and it's etymons, too'. We'll have been (*Latin wordplay*) *sum-mer-ged* ('submerged') and truly baptized in great Art. How *can* one go wrong? Shakespeare, like Falstaff, will have begotten Wit in us, even to the last place one would have expected it.

HAMLET

Hamlet III.1 146-7

146

I say we will have **no more** marriage.

~ **I say** [*timesis* St., Sey(mour)] **we will** [(L) *moris, mos*: ‘custom, humor, inclination’] **have no more** [*wp*, *amphiboly* ‘no More (marriage)’], **marriage** [(L) *coniugium, matrimonium*]. ~

~ *I Sey we Mor’s have no More matrimony.* ~

147 Those that are married already — **all** but **one** — shall live.

~ **Those that are** [*wp R(egius), Regina*] **married** [(L) *matrimonio*] **already** [(L) *iam*: ‘by this time, just now’] — **all** [(L) *totus*: *wp* To-tus, Tu-da(h)s] **but** [(L) *solum*: ‘alone’, ‘only’] **one** [(L) *unus, unicus*] — **shall live** [(L) *vivere*: ‘to live’]. ~

~ *Those that R[egina] mar-ried now — Tu-dahs but One — shall we Vere.* ~

I trust you can see there are two grammatical readings of line 146. Is it to be read ‘no more marriage’, or ‘no More marriage’? In light of this oblique mention in Hamlet, we may ask whether the writer implies Elizabeth lives on, yet Thomas Seymour died for their mutual sin. There are many such indirect hints of a Tudor-Seymour marriage, common-law or sanctified, in the Canon.

We can only assume ‘Shakespeare’ (O/S) was indeed “tongue-tied by Authority”, as he tells us in *Sonnet 66*, and that the Authority he speaks of included the Cecil Ministers of State. As luck would have it, the Cecils were also his in-laws. The writer tells us his name is to be buried where his body (*L. corpus*) lies; this suggests to us his name is buried within his book. Believe it! Even if he never whispered his name aloud, he fairly shouted it ten-thousand times within the Canon.

The More may be ‘forced to (false) content’ but they can never make him obey (*Venus and Adonis* 61). Here is a stanza from *Venus and Adonis* that confirms the nature of William Cecil’s hold on ‘Ox-Sea’.

Venus and Adonis 67-72

67 Look how a bird lies tangled in a net,

~ **Look** [(L) *intueor*: ‘to look’; *wp* in Tu-d’or] **how a bird** [(L) *avis*; (E) bird: *1b* ‘The young of..animals’; *1c transf.* ‘A young man, child’] **lies** [(L) *iacere*: ‘lay’, situated; (L) *aggerem muros*: ‘built-up walls’; (L) *parturire*: ‘to lie in (of childbirth)’] **tangled** [(L) *nodo*: ‘knotted’, *wp* ‘no Do’, hence inactive; *alt.* (L) *implicatio*: ‘involved, entangled’, implicated.] **in a net** [(L) *everriculum, everro*: ‘a fishing net’, *transf.* ‘to plunder’], ~

~ *See in Tue-d’Or, how a youth lays in E.Vere-O,* ~

68 So fastened in [Venus’] arms Adonis lies;

~ **So** [*timesis* (Welsh) *mor*: ‘so’] **fastened** [(L) *figere, configere*: ‘to fix, make fast’] **in her** (Venus’) **arms** [(E) arms: *n.5a* ‘Heraldic charges or devices depicted on an escutcheon or shield and unique to..a family’] **Adonis** [*metonym* Tudor-Seymour, (O/S)] **lies** [(L) *jaceo*: ‘inactive’, ‘dormant, neglected’; (L) *procumbere*: ‘to fall down, sink down’]; ~

~ *More-affixed in Elizabeth’s device, Ado’nis lies neglected;* ~

69 Pure shame and awed resistance made him fret,

~ **Pure** [(L) *merus*: *transf.* ‘complete, sheer’, ‘unmixed’] **shame** [(L) *verecundia; ignominia*: ‘deprivation of one’s good name’] **and awed** [(L) *reverentia*: ‘reverent’, *wp* re-Vere-nt] **resistance** [(L) *resistere*: ‘to stand again’, *1* ‘opposing, withstanding’] **made** [(*It*) *fare*, (L) *facere*: ‘to cause, compel’] **him fret** [(L) *atterere*: *wp* ‘wear away’, hence to Vere away (pron. V as W)], ~

~ *Mere namelessness and re-Verent opposition made him Vere-away,* ~

70 Which bred more beauty in his angry eyes.

~ **Which bred** [(L) *generare*: ‘beget, produce’] **more** [*surname* More, St. Maur] **beauty** [*metonym* Beaufort and Beauchamp family bloodlines; (Welsh) *ty*: ‘house’, as in Ty-dur.] **in his angry** [(L) *iratus*: *wp* *ir*-prefix: ‘like in, to express negation or privation’ + *rattus*: (L) *mus rattus*: ‘ship rat’ of the family *Muridae*: *wp* (L) *iratus*: loss of surname More] **eyes** [(L) *gemma*: ‘bud’, ‘a thing made of’]. ~

~ *Which begat More Beau-Ty in his un-Mur’ed scions.* ~

71 Rain added to a river that is rank

~ **Rain** [*wp* (E) reign, (L) *regnum*: ‘royal authority’] **added** [(L) *addere*: ‘to add, join’] **to a river** [(E) severer, ‘A person who splits or tears..something’, *wp se-Vere-r*] **that is rank** [(L) *summus*: ‘above all’, (E) all, (L) *totus*, *wp Tudors*] ~

~ *Reign added to a se-Verer that’s above Tu-do[r]s* ~

72 Perforce will force it overflow the bank.

~ **Perforce** [*v.2* ‘of necessity, inevitably’] **will** [(L) *mores*] **force** [(L) *extorquere*: ‘twist out, wrest away’, (E) extort] **it overflow** [(L) *inundare*, *summersio*: ‘submerge, submerge’] **the bank** [(L) *moles*: ‘dike’, ‘massive earthworks’; (L) *mensa publica*: public money-changers table, treasury.]. ~

~ *Inevitably will submerge the Mole.* ~

► See *Aeneid*, 2. 497, and *Illiad*, 5. 87; bank: (L) *moles*: ‘massive structure, a dam, pier, mole’, sea-wall, hence **Sea-Mure**. This is the “mole” found in *Hamlet* 1.5 165 — “Well said, old mole!” Wordplay on bank as a (E) Mole: Sea-Mure

Once More:

~ *In Tue-d’Or, see how a youth lays in E.Vere-O,*

68 *More-affixed in Elizabeth’s device, Ado’nis lies neglected;*

Mere namelessness and re-Verent opposition made him Vere-away,

70 *Which begat More Beau-Ty in his un-Mur’ed scions.*

Reign added to a se-Verer that’s above Tu-do[r]s

72 *Inevitably will submerge the More.* ~

The River, ‘one who tears or divides’, is Wm. Cecil; he was granted, or rather, he extorted, Regency powers not only for the Treasury but also the Crown. **What appears as metaphor—the flooding of a river—is actually wordplay within literal polysemy.**

An extended study will show the passages we present as statements of the writer’s existential problem are not isolated fragments, but integral to each work. Each play is perfectly coherent, and any role that seems a digression—any words that may be trimmed for the sake of shortening performance—still contain relevant matter.

Below are some passages where the word **more** appears in *King Lear*. I present more or less completed puzzles (complete to the limit of my abilities); but you shouldn’t try to read through them as if reading a text book. The pleasure of puzzle solving is not in buying the completed whole, but in piecing it together yourself; you’ll likely note errors in our work, and more clever wordplay than we have Wit to find.

Ex.1 In example 1 KENT suggests LEAR, the subject who ‘affects’ or is well-disposed towards ALBANY, may be identified with ‘More’ as well as having comparatively ‘more’ affection for him. GLOUCESTER, clearly a keen observer, has always felt LEAR did ‘seem to affect So / More’ than either ALBANY or CORNWALL. Here ‘Shakespeare’ (O/S) plays with amphiboly rendering meaning indeterminate.

KENT

King Lear 1.1 1-5

I thought the king had **more** affected the

(Welsh) *mor*: ‘sea’; ‘so’

2 *Duke of Albany, than Cornwall.*

GLOUCESTER

It did always **seem so** to us: but now, in the

so: (Welsh) *mor*

4 division of the kingdom, it appears not which of the dukes he values **most**, ...

► LEAR has three daughters. In discussing the shares to be divided between them, reference is made to ALBANY and CORNWALL, the husbands of LEAR’s married daughters, but no mention of LEAR’s favorite daughter, CORDELIA, who is also due a share. However, **more**, a comparative and adverb (I), is played as a third selection, *pronoun* ‘seem so’ = ‘seem more’, by GLOUCESTER (A metonym for Beaufort,

the matrilineal line of Tudor.). LEAR thus appears to be a mask for Queen Elizabeth of England, whose greater affection for Seymour is manifest in her child—at least, ‘it did always seem so’.

~ *It did always Seym-mor to us:* ~

~ *It did always seem More to us:* ~

That is, GLOUCESTER believed LEAR affected (liked) More, more than either ALBANY (Cecil) or CORNWALL (Dudley) and, presumably, Goneril or Regan.

Ex.2 Example 2 shows the writer’s dexterity in pulling into dialogue diverse ‘More’ words, or words that hint at ‘More’, without obvious repetition. Shakespeare, in the key line of the key sonnet, says “every word doth almost tell my name” (*Sonnet 76.7*) and he often crams his sentences with variations of Sea-More, Tu-d’or, E.Ver, Richmond, Beaufort, etc.

GONERIL *King Lear 1.1 55-6*

55 Sir, I love you more than word can wield the matter;

~ *Sir* [(Fr) *monsieur*: anagram? Saint More, St. Maur?], *I love* [(Fr) *amour*] *you more* [(E) *B. pron. 1.1a* ‘A greater quantity, amount, degree’] *than word* [(Fr) *mot*, *wp* (E) *moe*] *can wield* [(Fr) *manier*: ‘handle’; *wp* (Fr) *manière*, *mœur*] *the matter* [(Fr) *sujet*: ‘matter’, *wp* (E) *mater*: *Mère*: ‘mother’]; ~

~ *Sir, I a’Mour you More than Mot can Mœur the Mère;* ~

56 Dearer than eyesight, space, and liberty ...

~ *Dearer* [(OE) *déore*, (Fr) *de’Or*, *d’Or*] *than eyesight* [(Fr) *vue*, *le mire*; (E) *eyesight*, *eye*: ‘sun’, *son* + *sight*: *III.8a* ‘The faculty or power of seeing’], *space* [(Fr) *espace*: ‘room’; (Fr) *entre-deux*: ‘between two’; (Fr) *étendue*: ‘scope’], *and liberty* [*wp*? (Fr) *liberté*: *1b* ‘Freedom..from slavery, bondage, or imprisonment’] ... ~

~ *More D’Or than sea-Son, Room, and le’Ver-Ty...* ~

► GONERIL equates LEAR with More. If LEAR = Elizabeth, then Elizabeth is being named [St.] More, as if she had been married to Seymour. The writer may equate his own position with that of his mother.

Ex.3 Here Oxford tries *Significatio*, Emphasis or Reinforcement. The transitive wordplay on “be silent”, (Fr) *se muet*, repeats and clarifies CORDELIA’s identity — not just a ‘Mour’, but St. Maur. There are many examples such as this throughout the Canon which suggest Oxford spoke non-rhotic R’s; typically his wordplay is based on the R being barely voiced.

CORDELIA *King Lear 1.1 62*

62 What shall Cordelia speak? Love and be silent.

silent, mute: (Fr) *muet* (pron. muɛ)

~ *What shall Cordelia Say? A’Mour, and se-muet.* ~

► Here, love is the standard metonym for a’mour / More. “Be silent” = ‘one is silent’.

Ex.4 Again, Reinforcement reminds the reader of Oxford’s awkward state. His tongue, figured as the tongue of CORDELIA, is (Fr) *pesant*: ‘heavy, ponderous’ with true *a’Mour*. As he tells us repeatedly in the Sonnets, he is not slow of speech, he is “tongue-tied” by Authority (see *Tongue-tied p.53*). His *amour* for his Monarch is not like that of fawning ‘daughters’ (Dudley and Cecil), but the genuine love for a parent. CORDELIA / Oxford will not make immodest and false shows of Love

CORDELIA (*aside*) *King Lear 1.1 77-9*

77 Then poor Cordelia; poor,

~ *Then poor* [(Fr.) *malheur*: ‘bad fortune, unfortunate’] *Cordelia*
[*metonym* *Cœur de Lion*]; ~

~ *Then unfortunate Cordelia;* ~

78 And yet not so, since I am sure my love’s

yet, (Fr.) *tout de même*: ‘all the same’

~ **And yet** [(Fr) *tout de même*: ‘all the same’, wp Same.] **not so** [(Welsh) *mor*: ‘sea’; ‘so’; a key metonym.], **since I am sure** [(Fr) *sûr*: ‘firm, steady’, hence (Fr) *dur*: ‘hard, firm’, wp root of Tudur.] **my love’s** [(Fr) *amour*] ~

~ **And All the Same not So, since I am Dure, my a’Mour is** ~

79 **More ponderous** than my tongue.

~ **More** [metonym, surname More, St. Maur.] **ponderous** [(Fr) *lourd*, wp *lourer*: ‘to tie’, ~ ‘more tied than my tongue’.] **than my tongue** [(Fr) *langue*: ‘tongue, language’], ~

~ **More tied than my speech.** ~

► **so**: (Welsh) *mor*: ‘sea’; ‘so’; a key metonym. Though the reference language in *Lear* is French, the writer allows a few key words to shine through. Particularly this word *Mor* from the Welsh homeland of the Tudors, meaning both Sea and so, hence Sea-mor (Seymour) and So-mor (Sommer).

Once More:

~ **Then unfortunate Cordelia;**

**And All the Same not So, since I am Dure my a’Mour is
More tied than my speech.** ~

so: (Welsh) *mor*
words: (Fr) *mots*

Ex.5 Here Oxford plays with a phrase that appears as an adjective-comparative—“more opulent”—but which also contains metonyms for two lines of descent: Rich (Richmond / Tudor) and More ... Say (More).

LEAR

King Lear 1.1 85-6

85

... what can you say to draw draught,

~ ... **what can you say** [tmesis, surname Sey[mour]] **to draw** [wp (Fr) *courant d’air*: ‘current heir’] ~

~ ... **what can you Sey to Heir** ~

86 A third more opulent than your sisters? Speak.

~ **A third** [(Fr) *troisième*, *trois*: ‘a third’ + *sième*: wp ‘seam’, division.] **more** [] **opulent** [(Fr) *opulent*: ‘rich’, *riche*, possibly alluding to the Earldom of Richmond, or to his first name Edward: **ead**: (OE) ‘rich’ + **weard**: (OE) ‘worth’] **than your** [] **sisters** [‘Used to designate qualities, conditions, etc., in relation to each other or to some kindred thing.’]? **Speak** [wp Say]. ~

~ **A third More Rich than your sisters? Say.** ~

► **third**, (Fr) *troisième*, wp *trois* + *Sième-more*(?); Uncertain meaning: this wordplay ‘Trois-Sièm-more’ might advertise a noble heritage through Adele of Troyes, France, a direct descendent from Charlemagne, William the Conqueror, Edward I of England. While the Seymour name is illustrious and aristocratic in England, and descending from Edward III, ‘Shakespeare’ (O/S) may have thought it deserved more justification within a royal family. Alternately, Oxford may attempt to link his line to the Trojan (Troian) Prince Aeneas and his son Silvius.

Once More:

~ ... **what can you Sey to Heir** ~

A third More Rich than your sisters? Say. ~

Ex.6

CORDELIA

King Lear 1.1 91-3

91

Unhappy that I am, I cannot heave

~ **Unhappy** [(Fr) *morne*: ‘mournful’] **that I am** [summary: (Fr) *sommaire*], **I cannot heave** [(Fr) *élever*, *lever*] ~

~ **Mournful in Som-maire, I cannot l’e.ver** ~

92

My heart into my mouth. I love your majesty

~ **My heart** [(Fr) *cor*] **into my mouth** [(Fr) *mots*, wp *mo*, *moe* (more); alt. (Fr) *orifice*, or (oral) + (L) *fic*: (L) *facere*: ‘made’; hence wp Or-made, ‘made gold’; alt. figurative words:]. **I love** [(Fr) *amour*] **your majesty** [] ~

~ **My heart into my Moe. I a’Mour your Somme[t]** ~

93 According to my bond, no more or less.

~ **Accord** [(Fr) *suivant, suivante*: ‘following, subsequent’, succeeding.] **to my bond** [(Fr) *lien*: Law ‘A right to retain possession of property until a debt due..is satisfied’], **no more** [*metonym surname* More, St. Maur.] **or less** [*metonym timesis* Leices(ter)]. ~

~ **According to my debt, without More—Or-Leices.** ~

Once More: ~ **Mournful that Somm-aire, I cannot l’e.ver**

92 **My heart into my Moe. I a’Mour your Highness** ?

According to my debt, without More—Or-Leices. ~

Ex.7 Transitive wordplay plays an enormous role in ‘Shakespeare’. An English word carries the story forward, but the French analogue (in the case of *King Lear*) tells something of the writer’s biography. Oxford (O/S), as the unalloyed product of Tud’Or and Seym’Or, is ever conscious of the mystery of gold —“This yellow slave” (see *Timon of Athens* IV.3 34) —that has the power to undermine the nature of Man.

KENT *King Lear* I.1 153-56

153 Thy youngest daughter does not love thee least,

~ **Thy youngest** [(Fr) *le plus jeune*: ‘the most young’; (Fr) *jeune, wp jaune*: ‘yellow’, as the color of gold: (Fr) *Or*;] **daughter** [(Fr) *fille*, ‘Something (personified as female) considered in relation to its origin, source, or cause’, retainer.] **does not love** [(Fr) *amour, wp* the writer’s surname.] **thee least** [*wp Leicest*: pronounced Lest, indicating Robert Dudley, Earl of Leicester, represented as a conflation of Cornwall and Regan in *King Lear*], ~

~ **Thy most golden does not a’mour thee Leicest,** ~

154 Nor are those empty-hearted whose low sounds

~ **Nor are** [*wp* Not Or ‘R’, *wp* Tud’Or] **those empty-hearted** [*pun* Mer-Sea-less] **whose low** [(Fr) *bas*: ‘low’, *basse naissance*: ‘low birth’ (compare *bâtard*)] **sounds** [(Fr) *son*] ~

~ **N’Or ‘R’ those Mer-Sea-less whose bas[tard] Sons** ~

155 Reverb no hollowness.

~ **Reverb** [(E) reverberate, (Fr) *réverbérer*: ‘to send back (sound)’, echo; Oxford / Seymour deprecates ‘de Vere’ emptiness, airiness—re-verb; (Fr) *reverb*: return] **no hollowness** [(Fr) *faussetè*: ‘duplicity, treachery’]. ~

~ **Return no falsity.** ~

LEAR

156 Kent, on thy life, no more!

~ **Kent** [*metonym* Oxford, as son of the Queen.], **on thy life** [(Fr) *vie, wp* Vere], **no more** [*metonym, surname* St. Maur, Seymour]! ~

Once More:

KENT ~ **Thy most golden does not a’Mour thee Leicest;**

154 **N’Or ‘R’ those Mer-Sea-less whose bas[tard] Sons**

Return no falsity. ~

LEAR

156 ~ **Kent, on thy Vi[r], no More!** ~

Ex.8

DUKE OF BURGUNDY *King Lear* I.1 198-200

Most royal majesty,

~ **Most** [(Fr) *le plus*: ‘the more’, ‘the most’] **royal** [(Fr) *royal, wp* All-roy, *anagram Tout-d’Or*] **majesty** [(Fr) *majesté*: ‘The dignity or greatness of a monarch’], ~

~ **Tudor-More Majesty,** ~

I crave no more than hath your highness offered,

~ **I** crave [(Fr) *solliciter*: ‘To urge; to sollicite, to beg’; (Fr) *soleil*: ‘sun’ / son + *licite*: ‘Legal, permitted, having permission’] **no more** [*surname* More, St. Maur.] **than hath your highness** [(Fr) *sommet*, wp Sommer, Seymour.] **offered** [(E) tender, (Fr) *offre*, (Fr) *proposer*], ~

~ **I** Sollicit no More than hath your Highness proposed, ~

Nor will you tender less.

~ **Nor** [wp Not Or, (Fr) *or*: ‘gold’] **will** [wp (Fr) *léguer*: ‘to leave by will, to devise’] **you tender** [(Fr) *soumission*: ‘submission, obedience’; Law ‘An offer of money..in discharge of a debt or liability’] **less** [*metonym* Relating to the agency of Dudley, *Leices*—ter.], ~

~ **N’Or** will you devise a Leices’er submission. ~

Once More:

~ **Tudor-More** Majesty,

I Sollicit no More than hath your Highness proposed,

N’Or will you devise a Leices’er submission. ~

Ex.9 Lear speaks with BURGANDY. As they regard poor CORDELIA (the writer—a ‘*mollis aer/mulier*’, see *Cymbeline* V.5 446-7). Lear tells the Duke he should know: despite a ‘something’ within her ‘little Seyming position’ or reduced circumstances, she has displeased her parent and CORDELIA’s share is to be Nothing More—not so bad when you consider, she could be Mort.

LEAR

King Lear I.1 202-6

202

Sir, there she stands.

~ **Sir, there** [*metonym*, wp t’heir, the Heir] **she stands** [wp (Fr) *demeurer*: ‘To stand, to remain, stay’; *demure*: ‘calm, settled, still’], ~

~ **Sir, t’heir** she de-Mures ~

If ought within that little seeming substance,

~ **If** ought [(Fr) *quelque chose*: ‘some-thing’; (E) thing, (Fr) *créature*: ‘creature’] **within** [(Fr) *dans*] **that little** [(Fr) *peu*] **seeming** [(Fr) *semblant*, *apparent*] **substance** [wp *sub*: ‘secretly, covertly’; ‘beneath, underneath’ + *stance*: *la* ‘station, position’ — (Fr) *fond*: ‘foundation’, *transf.*: ‘center, heart, essence’], ~

~ **If** Some-creature within that little-apparent essence, ~

204

Or all of it, with our displeasure pieced

~ **Or** [*timesis* (Fr) *Or*: ‘gold’; second syllable of Tudor] **all** [*timesis* (Fr) *tout*: ‘all’; first syllable of Tudor.] **of it** [(Fr) *en*], **with our** [wp (Fr) *ours*: ‘bear’] **displeasure** [(Fr) *deplaisir*: ‘annoyance, grief, trouble’; (Fr) *courroux*: ‘rage, wrath, anger’] **pieced** [(Fr) *joindre*: ‘to put together’; riddling on the joining of Royal and wp Rage, (Fr) *régie*: ‘management, administration’, (E) *régie*, borrowed from French.] ~

~ **Tout’dor** of it, with Bear’s régie joined ~

► “Our displeasure”, within the context of Tudor allegory suggests the stern management of Dudley, ‘the Bear’, as the Queen’s and Oxford’s overlord.

And nothing more, may fitly like your grace,

~ **And nothing** [(Fr) *néant*: ‘nothing, naught’; wp *né*: ‘born’ + *ant*: adj. suffix, hence ‘born more’] **more** [*surname* More], **may fitly** [(Fr) *à propos*: ‘to the purpose’] **like** [(Fr) *aimer*, *amour*] **your grace** [‘honorific title given to a duke’; (Fr) *grâce*: mercy, wp Mer-Sea.], ~

~ **And** born More, may to a purpose, a’Mour your honor, ~

~ **And** without More, may to a purpose, aMour your honor, ~

206

She’s there, and she is yours.

~ **She’s there** [wp t’heir], **and she is yours** [wp (E) *y-*, *prefix*: ‘each one’, all + *ours*: wp Ors, hence (Fr) *Tout-Ors*, Tudors]. ~

~ **She’s** t’heir, and she is Tout-d’Ors. ~

Once More:

LEAR *King Lear* I.1 202-6
 ~ *Sir, t'heir she de-Mures*
 LEAR *If Some-creature within that little-apparent essence,*
Tudor of it, with Bear's régie joined
And born More, may to a purpose, a'Mour your honor,
She's t'heir, and she is Tout-d'Ors. ~

Ex.10 LEAR speaks with the BURGANDY. Since BURGANDY insists on the dowry promised him before CORDELIA had fallen from favor, Lear advises him to look elsewhere. We notice LEAR subtly plays with French, directing BURGANDY to a'Vert your a'Mer a'Mour "worthier way"—where there is more merit. Our writer amuses himself with the tender (money) question of material consequences in a'Mour.

LEAR *King Lear* I.1 215-18
 215 Therefore beseech you
 ~ **Therefore** [*wp* t'heir fore, for t'heir] **beseech** [*I.1a* 'To go in search or quest of; to try and find..; (*Fr*) *supplier*: 'To ask (someone) urgently and fervently to do something'] **you** ~
 ~ *For t'heir, search you* ~

216 T'avert your liking a more worthier way
 ~ **T'avert** [*wp* to a'Vert: to Green, to Vere; *alt.* (*Fr*) *détourner*: *wp* de Veer, de Vere; *alt.* (*Fr*) *écarter*: 'To turn aside, swerve (veer); to deviate, err', possible *wp* heir] **your** [*wp* (E) *y-*, *prefix*: 'each one', all + our: *wp* Or, hence (*Fr*) *Tout-Or*, Tudor] **liking** [*(Fr)* *Gré*: 'Will, wish, liking', *wp* Grey (family), hence, aligning the Vere name by force to the Grey-Suffolk Tudors] **a more** [*surname* St. More] **worthier** [*(Fr)* *de mérite*: *wp* on Sea-Mor name, Mer-ited] **way** [*(Fr)* *mœurs*: 'manners, habits, ways'] ~
 ~ *To a'Vere Tout-d'or Grey a More Merited more* ~
 ~ *To a'Vere Tout-d'or Grey a More Merited way* ~
 ► As we understand LODOVICO's general counsel in *Othello* (V.2 357), we find it true everywhere, "All that is spoke is marred" = '*All that is Sey'd is Marred*'.

217 Than on a wretch whom Nature is ashamed
 ~ **Than on a wretch** [*(Fr)* *malheureux*: 'unfortunate', *wp* *mal*: 'bad' + *heure*: 'hour', Our, Or; *alt.* (OE) *wrecca*: A.1 'A banished person, an exile'] **whom Nature** [*I.1a* 'The vital or physical powers of a person'; I.3 'The female genitals, esp. those of a mare', hence (*Fr*) *mère*: 'mother'] **is ashamed** [*(Fr)* *confus*: 'confused, muddled, obscure'] ~
 ~ *Than on an unfortunate whose Mère is confused* ~

218 Almost t' acknowledge hers.
 ~ **Almost** [*(Fr)* *presque*: 'nearly', *wp* *ne-heirly*] **t' acknowledge** [*(Fr)* *confesser*: 'to confess'; *reconnaitre*: 'to recognize'] **hers** ['as her own'; *wp* heirs]. ~
 ~ *Ne-heirly t'confess as her own.* ~

Once More:

LEAR ~ *For t'heir, search you*
 216 *To a'Vere Tout-d'or Grey a More Merited More*
Than on an unfortunate whose Mère is confused
 218 *Ne-heirly t'confess as her own.* ~

Ex. 11 Edmund thinks aloud; he soliloquizes on his baseness, his illegitimacy. The five repetitions of the root base tells us to be at least five times More cautious than usual. The writer appears to accuse the heirs of ‘Suffolk-Tudor’ of spear-heading the enforced bastardy of our writer.

EDMUND

King Lear 1.2 9-12

Why brand they us

~ **Why brand** [(Fr) *brandon*, wp *surname* Brandon, referring to Charles Brandon (Duke of Suffolk)] **they us** [(Fr) *on*: indefinite pronoun ‘One, we, I, you, etc.’; In catching the conscience of the Queen, our writer includes her among the fictions of Bastardy.] ~

~ **Why ‘Brand-on’** ~

► Charles Brandon, is the founder of the Tudor-Brandon (Duke of Suffolk) Grey royal lineage, who’s chief political backer in the early 1550’s was John Dudley, 1st Duke of Northumberland, Lord President of England, and father of Guildford Dudley, husband to Queen Jane (Grey), and of Robert (Leicester), Ambrose (Warwick), and Mary (Sidney).

Historical Note: Here, ‘Shakespeare’ (O/S) names one among the Tudor-Brandon family as the architect of Oxford’s mysterious bastardy-legitimacy. Considering her closeness to Queen Katherine Parr, it seems likely Catherine (Willoughby) Brandon, dowager Duchess of Suffolk, and widow of Charles Brandon, 1st Duke of Suffolk, is the culprit. It is known the Duchess was a close friend of Edward Seymour, Duke of Somerset, and that she took in Mary Seymour, our writer’s half-sister by Sir Thomas Seymour and Katherine Parr, following the deaths of both parents. Mary Seymour disappeared about 1550, and is assumed to have been re-created as Mary de Vere. Mary later married the Duchess’ son, Peregrine Bertie, 13th Baron Willoughby de Eresby. Meanwhile, our subject, Edward Tudor-Seymour was re-created Edward de Vere, 17th Earl of Oxford, and brother to Mary.

10 With base? with baseness? Bastardy base? Base?

~ **With base** [wp (Fr) *bas*, fem. *basse*: ‘low, in a low situation’, referring to one’s parents unwed state; and contrasting this ignominy with (Fr) *base*, *fond*: fig. ‘heart, essence’, and (Fr) *fondement*: ‘foundation, basis’] **with baseness** [(Fr) *bassesse*, *lâcheté*: ‘cowardice’; Edmund is not cowardly but Oxen-ly.!? **Bastardy** [(Fr) *bâtardise*] **base? Base?**

~ **With low? with fundament? Bastardy low? Essence?** ~

11 Who, in the lusty stealth of nature, take

~ **Who, in the lusty** [(Fr) *vigoureux*, *fort*, *robuste*:] **stealth** [(Fr) *vol*: ‘theft, robbery’, (Fr) *à la dérobé*: ‘stolen, hidden, secret’] **of nature** [(Fr) *nature*: ‘essence, disposition’; wp *naître*: ‘birth’], **take** [(Fr) *porter*: ‘to bear, to carry’; wp *kenning* element designating Dudley; (E) *port*: v.2 I ‘To convey, bear’]

~ **Who, in the robust De Robber-y of birth, port** ~

12 More composition and fierce quality ...

~ **More** [*surname* St. More, St. Maur] **composition** [(Fr) *composition*: ‘settlement’, ‘disposition, temperament’] **and fierce** [(Fr) *féroce*, wp *ferreux*: wp (E) *ferrous*: ‘iron’, Dure, ‘hard’.] **quality** [(Fr) *qualité*: ‘property, virtue’] ... ~

~ **More disposition and Dure properties** ... ~

Once More:

EDMUND

Why ‘Brandon’ (they us)

With low? with fundament? Bastardy low? Essence?

Who, in the robust De Robber-y of birth, port

More disposition and Dure Ver-Tu ...

Ex. 12 The Earl of Gloucester discovers his son Edmund reading a conspiratorial letter which, according to Edmund, was written by his brother Edgar. The letter encourages Edmund to join Edgar in the murder of their father.

The subplot of Gloucester and his sons is a development of the main plot. Gloucester is similar to Lear, and both represent Queen Elizabeth; but the sons are not restatements of the 'daughters' of Lear; instead they represent the two essential identities of Oxford/Seymour (the writer). Edmund and Edgar particularize the opposing allegiances of the two identities—Oxford: a client of Cecil, or Tudor-Seymour: answerable only to the Monarch. Their roles suggest a problem for the Queen: which son to support?

GLOUCESTER (*Reads letter*) *King Lear* 1.2 47-55

47 “This policy and reverence of age makes the world bitter

~ “**This policy** [(Fr) *politique*: ‘policy, affairs of State’] **and reverence** [(Fr) *révérence, vénération*: *wp* *révéler*: re-Vere; *wp* *vénérer*: ‘To regard with feelings of respect and reverence’; ‘to look upon as exalted, hallowed, or sacred’; both possibilities are strong: re-Vere-ing (the change to Vere), and venerating (excessive and false elevation of Elizabeth)] **of age** [(Fr) *âge*: *Time*;] **makes** [(Fr) *faire*: *wp* to do, Tu-do(h)] **the world** [(Fr) *orbis*] **bitter** [(Fr) *amer, mordant*, (E) bitter: *n.1 3a* ‘Of a state: intensely grievous; mournful’] ~

~ “**This polity and re-Vere-nce of Y’heirs makes fair Tudor mournful** ~

48 to the best of our times; keeps our fortunes from us

~ **to the** [(Fr) *au, wp* O] **best** [(Fr) *mieux*: *wp* More, Mour] **of our** [*wp* Or, our] **times** [(Fr) *saison*: *wp* ‘Sea’son’; *heure*]; **keeps** [(Fr) *garder*: ‘withhold, retain’] **our** [*wp* (Fr) *or*: ‘gold’, as the second syllable of Tu-d’or.] **fortunes** [(Fr) *sort*: ‘Fate, destiny’; (Fr) *destin*: ‘life, career’; (Fr) *patrimoine*: ‘patrimony’; (Fr) *hérité*: ‘inheritance’] **from us** [plural; again, note the writer has two identities.] ~

~ **to the best of Or Sea’son; withholds Or destiny from us** ~

► Repetitions of our hint at Two-d’our, hence Tudor.

49 till our oldness cannot relish them. I begin to find an

~ **till our** [*wp* (Fr) *or*: ‘gold’, as the second syllable of Tu-d’or.] **oldness** [(Fr) *vieux*: ‘old age’] **cannot relish** [(Fr) *savour*: ‘taste, savor’] **them. I begin to find** [(Fr) *découvrir*: ‘discover’] **an** ~

~ **till Or age cannot savor them. I begin to discover a** ~

50 idle and fond bondage in the oppression of aged tyranny,

~ **idle** [(Fr) *oisif*: ‘dormant’] **and fond** [(Fr) *sot*: ‘foolish’, (E) *moria*] **bondage** [(Fr) *esclavage*: ‘slavery’, (L) *vernilitas*: ‘servility’ (E) *vernility*] **in the oppression** [(Fr) *hors d’haleine*: ‘breathlessness’, ‘crush’; *wp* *hors*: ‘without’ + *haleine*: ‘breath, wind’, hence ‘air’, *heir*.] **of aged** [(Fr) *âgé*: ‘elderly’] **tyranny** [(Fr) *tyrannie*: *wp* (Welsh) *Ty-raenio*: House of Rule, Ruling House], ~

~ **dormant and Mor-ish vernility in the Heir-lessness of the old ruling House,** ~

~ **dormant and Mor-ish vernility in the Or-heir-lessness of the old tyranny,** ~

51 who sways, not as it hath power, but as it is suffered.

~ **who sways** [(Fr) *manier*: ‘to manage, govern, wield’; *wp* *manière*: ‘manners, mores’], **not as it hath power** [(Fr) *force, autorité*:], **but as it is suffered** [(Fr) *endurer*: *wp* en-Dure’d]. ~

~ **who Mores, not the Same as it hath authority, but as it is en-Dure’d.** ~

~ **who governs, not as it hath force, but as it is en-Dure’d.** ~

52 Come to me, that of this I may speak more. If our father

~ **Come to** [(Fr) *venir à*; *alt. accéder*] **me, that of this I may speak** [(E) say] **more** [*surname* More]. **If our** [*wp* (Fr) *or*: ‘gold’, second syllable Tud’or.] **father** [(Fr) *parent*] ~

~ **Accede to me, that of this I may Say-More. If Our parent** ~

53 would sleep till I waked him, you should enjoy half his revenue

~ **would sleep** [(Fr) *dormir, dormir*] **till** [(Fr) *jusqu’à*] **I waked** [(Fr) *réveiller*: (E) *reveal*, *variant reveal*: *wp* re-Veal, in reference to Oxford identity.] **him, you should enjoy** [(Fr) *posséder*: ‘possess’] **half** [(Fr) *moitié*] **his revenue** [(Fr) *revenu, trésor*] ~

~ **would dorm until I re-Veal’d him, you should possess a moiety of his treasure** ~

- 54 forever, and live the beloved of your brother. *Edgar.*”
 ~ **forever** [*wp* for E.Ver], and **live** [(Fr) *demeurer*: ‘to live, reside’] **the beloved** [*wp* (Fr) *se*: ‘to oneself’ + *amour*(‘d)] **of your** [*wp* Or, (Tud’)Or] **brother** [(Fr) *frère*; *wp* *Orfèvre*: ‘goldsmith, silversmith’]. ~
 ~ **for E.Ver and de More, the se-amour of Gold-Smiths.** ~
 ➤ We remind ourselves that EDMUND addresses EDGAR, his half-brother and *alter ego*.

Once More:

- GLOUCESTER (*Reads letter*) *King Lear* 1.2 47-55
 ~ “**This polity and re-Vere-nce of Y’heirs makes fair Tudor mournful**
 48 **in the best of Or Sea’son; withhold Or destiny from us**
till Or age cannot savor them. I begin to discover a
 50 **dormant and Mor-ish vernility in the Heir-lessness of the old ruling House,**
who Mores, not the Same as it hath authority, but as it is en-Dure’d.
 52 **Accede to me, that of this I may Say-More. If Our parent**
would dorm until I re-veal’d him, you should possess the moiety of his treasure
 54 **for E.Ver and de More, the se-amour of Gold-Smiths.** ~

Shakespeare hints at the identity of the Queen in the character of GLOUCESTER (*wp* Beaufort), The 1st Earl of Gloucester, Robert ‘Fitzroy’ de Caen ~1090-1147, was an illegitimate son of Henry I of England, hence the name *fiils du roi*, ‘son of the king’. His mother, according to implied genealogy, was Nesta, daughter of Rhys ap Tewdwr, last king of Deheubarth, Wales. Yes, Rhys ap Tewdwr is an antecedent of Edmund Tudor, father of Henry VII. Shakespeare’s subject is GLOUCESTER’s inheritance, but his more general topic is of Tudor succession. *Lear* is an Elizabethan allegory.

Shakespeare fooled contemporary censors (or so it appears) by many rhetorical devices and other measures; here, obvious analogies are confused by inverting the sexes. Both GLOUCESTER and KING LEAR are to be taken for Elizabeth Tudor. Our man gives us fairly complete information, if you accept his Re-port of More, *i.e.* Two-door [St] More. The gouging of GLOUCESTER’s eyes indicates the removal of eyes: (L) *gemma*: ‘the bud of a plant’; ‘Oculi, Eyes (Botany), the buds of a plant just putting forth’; (Fr) *gemme*: ‘bud, leaf-bud’. Edmund and Edgar are literally GLOUCESTER’s eyes — his offspring.

Ex. 13 Now we get to the good part ... Riddles. This one’s tough. It’s tough because it’s a personal note to the writer’s mother, and concerns the choice she’s made between Leicester and St. Maur — Less and More. If it weren’t for the repetitions of more, less (Fr. *moins*), and thou (Fr. *Tu*), we would be without direction—at least until we reach the magical **score**: (Fr) *entaille*, (wordplay) entail: ‘A limitation of inheritance’, at line 124.

Of special interest is the word mark by the FOOL; this riddle means to place an identifying mark on Lear—or upon “the Lady Brach” (the bitch) who Lear represents. (see 1.4 109).

FOOL *King Lear* 1.4 114-24

- 114 **Mark it, nuncle.**
 Have **more** than **thou** showest,
 116 Speak less than **thou** knowest,
 Lend less than **thou** owest,
 118 Ride more than **thou** goest,
 Learn more than **thou** trowest,
 120 Set less than **thou** throwest;
 Leave thy drink and thy whore,
 122 And keep in-a-door,
 And **thou** shalt have more
 124 Than two tens to a score.

- First, we bold-face important metonyms: **more** (4), **thou**, *Tu* (7), **two** (1), **less** (3), **door** (1), **speak**.

These metonyms give the writer's name—Tu-dor, Sey-more—divided by *Tmesis* into syllables. By the same process we understand less as a metonym for Leices: Less, as in Leicester. Another solution to less is the (*Fr*) *moins* (pron. mwē) being More, or Maure, but missing R, *i.e.* More minus R[egius]/R[oi]. Since this riddle concerns Lear's diminished status, both are suitable.

► Next define other words by the reference language (French):

114 **Mark it, nuncle.**

~ **Mark it** [(*Fr*) *remarquez bien*: 'Note it (well)'], **nuncle** [*wp* (*L*) *nunquam, numquam*: 'never', (*Sp*) *nunca*: 'never'; *metonym* (epithet) for the Queen, expressing an indefinite family relationship (uncle) or quality (never). Possibly joined to knuckle, as the 'root' of the finger: *wp* (*L*) *fingerē*: 'to feign, invent'], ~

~ **Note it — Never.** ~

Have **more** then **thou** showest,

~ **Have** [(*Fr*) *avoir*, (*Fr*) *contenir*: 'contain'] **more** [*surname* More] **then** [*First Folio* then, (*Fr*) *ensuite*: 'then, after, afterwards', but usually modernized as than: *conj.* and *comparative*; otherwise than] **thou** [(*Fr*) *tu*] **showest** [(*Fr*) *faire voir*: 'make seen'; *alt.* (*Fr*) *démontrer*: 'to demonstrate, to prove', *wp* (*MFr*) *monster*: 'claimant, pretender'], ~

~ **Contain More, then Tu-do make seen,** ~

~ **Have More than you assay,** ~

116 **Speak less then thou knowest,**

~ **Speak** [(*MFr*) *parler*: 'discuss', (E) *parle*::; 1 *speak*; 12a 'To declare in words'] **less** [(*Fr*) *moins*; *alt.* *wp* Leices(ter), indicating Robert Dudley] **then** [(*Fr*) *ensuite*] **thou** [(*Fr*) *tu*] **knowest** [(*Fr*) *savoir*; *tu sais*: 'you know'; (*Fr*) *reconnaître*: 'To recognize, to identify, to discover'], ~

~ **Speak Leice(ster), then Tu Sey,** ~

Lend **less** then **thou** owest,

~ **Lend** [(*Fr*) *prêter*: 'lend; to impart'; (*Fr*) *donner*: 'to give, bestow'] **less** [(*Fr*) *moins*] **then** [(*Fr*) *ensuite*] **thou** [(*Fr*) *tu*] **owest** [(*Fr*) *devoir*; *tu devrais*: 'you would owe'; *wp* *de Vere*], ~

~ **Give Leice(ster), then you deVrais,** ~

118 **Ride more then thou goest,**

~ **Ride** [(*Fr*) *monter*: 'to ascend; to increase; to have advancement'; *alt.* *monter*: 'to ride a horse, bicycle', etc.] **more** [*surname* More] **then** [(*Fr*) *ensuite*] **thou** [(*Fr*) *tu*] **goest** [(*Fr*) *aller*: 'to go, go on, to proceed', 'to act', *wp* to do; *alt.* (*Fr*) *se rendre*: 'to return, restore'; (*Fr*) *marche*: 'walk'], ~

~ **Advance More, then Tu-Do-es,** ~

Learn **more** then **thou** trowest,

~ **Learn** [(*Fr*) *apprendre*: 'To learn'; (E) *apprend*: 'To seize, to lay hold of with the mind'] **more** [*surname* More] **then** [(*Fr*) *ensuite*; (E) *then*: *adv. II*. 'Of sequence in time, (as a) consequence'] **thou** [(*Fr*) *tu*] **trowest** [1 'To believe, trust'; 2a 'To have confidence'; 7 'To prove, verify, to ascertain', (*Fr*) *vérifier*; (*Fr*) *croire*: 'to believe, to hold true'], ~

~ **Apprend More, then you Trust,** ~

120 **Set less then thou throwest;**

~ **Set** [(*Fr*) *poser*: 'To put', 'to admit, grant', 'to impose conditions'] **less** [*title* Leices(ter)] **then** [(*Fr*) *ensuite*] **thou** [*tmesis* Tu] **throwest** [(*Fr*) *renverser*: 'To turn upside down, to upset, to overturn, to reverse', 'To subvert, to destroy']; ~

~ **Admit Leice(ster), then Tu subvert;** ~

Leave thy drink and thy whore,

~ **Leave** [v.3 'to bring together, raise'; (Fr) *levée*: 'to raise'] **thy** [your, y'our] **drink** [(Fr) *boisson*: wp bois: 'wood', + son, somehow relates to the writer's mad/wode lineage—; alt. (Fr) *ivresse*: 'drunkenness'] **and thy** [y'our] **whore** [wp *hour*; alt. (Fr) *prostituée*, *putain*], ~

~ **Raise y'our Wood-son and y'our H'ore** ~

► There appears to be some hidden significance in the 'Wood', probably linking the Wood-son with Edward of Woodstock (1330-76), 'The Black Prince'. This is likely on account of the writer (*i.e.* Bois-son) being 'Moor-ish' by name. Woodstock was the site of a royal palace and 'Deer-park' (Deer-Park, D'Ore-Park) and is famous for the legend of Rosamund, mistress of Henry II. Princess Elizabeth endured house arrest at Woodstock Palace from May 1554-April 1555. As *You Like It* seems to refer to this 'Wood' also; the sons of Sir Rowland de Boys (du Bois: 'of the Wood') likely mark a significant episode in the life of Elizabeth, reminding her of her own captivity, or alludes to her lineage.

122 And keep in a d'ore,

~ **And keep** [(Fr) *garder*: 'To preserve, to retain'; (Fr) *maintenir*: 'To uphold, to sustain'] **in a** [(Fr) un: 'one'] **dore** [wp d'ore; "a dore": One-d'ore, Won-d'ore], ~

~ **And preserve in a d'Or**, ~

And thou shalt have more

~ **And thou** [timesis (Fr) *Tu*] **shalt** [wp shall + 't] **have** [(Fr) *aurais*] **more** [surname More] ~

~ **And Tu t'aur[a]s-More** ~

124 Then two tens to a score.

~ **Then** ['than'] **two** [timesis *Tu*] **tens** [(Fr) *dizaine*: 'about ten', 'a strophe of ten verses'; the form of this ode is a strophe of 10 lines, and each point is balanced with its counter-point; alt. (OFr *tens*, (Fr) *temps*: 'time')] **to a score** [(Fr) *entaille*: wp *entail*: Law 'The settlement of the inheritance of property over a number of generations so it remains within a family'; alt. wp (Fr) *compte*, *comte*: 'Count, Earl'], ~

~ **Than than two Times to a tail.** ~

Once More:

114 ~ **Note it — Never.** ~

Have More than you assay,

116 **Speak Leice(ster), then Tu Sey,**

Give Leice(ster), then Tu deVrais,

118 **Advance More, then Tu-Do-es,**

Apprend More, then you Trust,

120 **Admit Leice(ster), then Tu subvert;**

Raise y'our Wood-son and y'our [H]'ore

122 **And preserve in a d'Or,**

And Tu t'aur[a]s-More

124 **Than two Times to a tail.**

Ex.14 The themes of the previous riddle: inheritance, and the antithetical interests and outcomes of 'More and Less', is continued in this example as the fool tells the difference "between a bitter fool and a sweet one". The FOOL—**The More**, (L) *moria*—represents the writer; but another **More**, LEAR, represents Queen Elizabeth. If they aren't one and the same, they are at least of the same name. It is difficult to avoid confusion in two meanings of the word Fool: is it the indirectly wise Jester, or his senile Monarch; and it's difficult to avoid the 'bitter-suite' subject of misplaced estate. The 'Lord' who gives Lear self-serving advice is the Council team of Dudley and Cecil.

Historical Note: Again, the question of marriage between Elizabeth and Sir Thomas arises. Where ambitious noble couples could not get permission to marry from the Privy Council, they might resort to secret marriage. This is notable among Seymours.

FOOL

King Lear I.4 137-44137 That lord that counseled thee

~ **That lord** [(Fr) *seigneur, maître*] **that counseled** [(Fr) *conseil: Law* ‘Barrister consulted in a case, counsel’; (Fr) *conseiller: ‘to advise’; ‘counsellor, advisor’—conseiller juridique: ‘legal advisor, barrister’; Wm. Cecil was Princess Elizabeth’s legal counsel and estate manager. I suggest Cecil is the primary engineer of the lost kingdom.] **thee** [(Fr) *tu*] ~*

~ *That Master that advised thee* ~138 To give away thy land,~ **To give away** [(Fr) *donner*] **thy land** [*wp* (Fr) *lande: ‘moor, heath’*], ~~ *To give away thy Moor,* ~139 Come place him here by me —

~ **Come** [(Fr) *accéder: v.1 1 ‘To come forward’, 4 ‘To come to an office, esp. a throne’*] **place** [(Fr) *lieu: ‘Place’, ‘position, rank’; (E) lieu: 2a ‘something given ‘in lieu’ of another thing’, ‘instead of’*] **him here** [*wp* *heir*] **by** [(Fr) *par: ‘through, out of, from’*] **me** — ~

~ *Accede him lieu heir from me* — ~~ *Accede him instead, heir through me* — ~140 Do thou for him stand.

~ **Do thou** [*wp* *Tu-do(r)*] **for him stand** [(Fr) *soutenir: ‘support, sustain’; alt. (Fr) défendre: ‘to protect, shield, uphold’*]. ~

~ *Tudor for him uphold.* ~141 The sweet and bitter fool

~ **The sweet** [(Fr) *suite: ‘successive, those that follow’*] **and bitter** [(Fr) *amer: ‘grievous’, i.e. ‘burdensome, oppressive’*] **fool** [(Fr) *sot: ‘Fool, ass’; (E) sot*] ~

~ *The successive and a’Mer Sot* ~~ *The successive and Sot a’Mer* ~142 Will presently appear;

~ **Will presently** [(Fr) *tout à l’heure: wp* *Tud’er; bientôt?*] **appear** [(Fr) *se montrer: ‘to make manifest, to demonstrate’, wp* *de monstre: ‘pretend’, (MFr) monstrier: ‘pretender’, lay claim.*]; ~

~ *Will Tudor pretend;* ~143 The one in motley here,

~ **The one** [(Fr) *seul: wp* ‘Alone, unique, sole’] **in motley** [(Fr) *mêlé: ‘Mixed’*] **here** [*wp* *heir*], ~

~ *The Soul in Mixed Heir,* ~144 The other found out there.

~ **The other** [(Fr) *autre: ‘second, another’*] **found out** [(Fr) *rendre: ‘to restore’, ‘to yield up, surrender’, ‘to requite’*] **there** [*wp* *t’heir*]. ~

~ *Another, restored t’ heir.* ~

Once More:

LEAR ~ *That Master that advised thee*138 *To give away thy Moor,*
Accede instead he heir for me —140 *Tudor for him uphold.**The successive and a’Mer Sot*142 *Will Tudor pretend;**The Soul of One in Mixed Heir,*144 *Another, restored t’ heir.*

There are so many words ‘in play’ you will never catch them all, and it’s not necessary to do so. If this sort of game appeals to you, you’ll get better at it; your ease with riddling language will improve.

Pseudonyms — Allonyms

Multiplying Metonymy—Doubling and Redoubling

The ultimate conflation of Ox-Seymour-an writers is in FALSTAFF (**False-Taff**: A false Welshman), a ‘dear’ old lecher, who fends off upwards of fifty competing *noms de plume* at Gad’s Hill *1 Henry IV II.4 150-271*. Prince Hal—representing the Ox-Seymour fountainhead—knows only too well Falstaff’s inflation ... here’s a selection:

- 195 PRINCE
Why, there were but four even now.
- 196 FALSTAFF
In buckram?
- 197 POINS
Ay, four, in buckram suits.
- 198 FALSTAFF
Seven, by these hilts, or I am a villain else.
- 202 FALSTAFF
These nine in buckram that I told thee of —
- 203 PRINCE
So, two more already.
- 210 PRINCE
O monstrous! Eleven buckram men grown out of two!
- 211 FALSTAFF
... three misbegotten knaves in Kendal green came at my back
and let drive at me; for it was so dark, Hal, that thou couldst
not see thy hand.

“**For it was so dark ...**” The story Falstaff tells of robbery takes place in the darkness, but the political supra-text is about England under a ‘Region Cloud’ (see *Sonnet 33.12*). This Cloud is the *de facto* Regency of Dudley and Cecil which has—with ‘wise’ counsel, delicacy, appeals to vanity, and threats—seized the reins of power from the Queen. Shakespeare wrote dissident material; he was revealing crimes against the crown, and yet, “**thou couldst not see thy [the Princes] hand**” in the writing (see *Amphiboly*, p.129). You understand what he’s saying? Falstaff is Hal’s “hand”; his is the hand, or the many hands, that write the alien thoughts of Prince Hal — Oxford-Seymour. We guess our man would have been imprisoned or poisoned if what he’d written against the Regency was properly understood. Still, his person was protected, ‘even as the son’ of the Queen. Oxford was the critical leverage used by Regency malefactors against her to take what they wanted.

The phrases that recur: “in buckram suits” and “in Kendal green” describe the cloth of hardcover books. Kendal green, a light greyish-green woolen, probably here refers to some manipulation of the writer’s name by Katherine Parr’s executors: Katherine, Duchess of Suffolk, and her Cecil and Seymour associates. Kendal, in Westmoreland, UK, was the family seat of the Parr family, before they moved to London during the reign of Henry VIII. This may well point to Queen Katherine as the first author of the scheme to change the identity of Elizabeth’s newborn son from Tudor to Vere—vert—green—hence Kendal green. Katherine would have been the child’s step-mother/step-grand-mother. Kendal Green also links the Grey family with the Ver[t], emphasizing the Grey-Dudley influence on the Veres.

What are the pen names hiding other Oxford-Seymour work? Again, we suspect the playwrights John Lyly and Robert Greene ... perhaps Christopher Marlowe and Thomas Kyd, B. Griffin ... It is evident Oxford (*O/S*) resolved early to survive the attempt by corrupt Ministers to erase his existence from the historical record. As he returned from his European Tour (*1575-6*), we see a literature spring forth that

advances his story. Early efforts relied heavily on unstructured allegory to convey his secret message. *The Golden Aphroditis*, under the allonym John Grange (*publ.* 1577), though marked by “forbiddingly clever prose” (Knapp, Robert S.), was so densely allusive as to nearly defy understanding. His next attempts, as the ‘Euphuist’ John Lyly, again failed to be reliably associated with the life of our writer. Re-doubling his efforts, Oxford-Seymour (*O/S*), as ‘Shakespeare’, finally produced his Canon.

How did Oxford Conceal Himself ?

Most of us consistently make choices among nearly synonymous words in our daily speech. We make distinctions by our choices. Consider the harsh stupidity of the phrase: ‘You’re wrong’, and contrast it with something more thoughtful like: ‘I understand your point, but I disagree on this or that particular ...’, ‘Another way to look at it ...’, etc. We choose the latter phrases because of an earnest desire to discuss a point. We choose the first if we want to offend and end the discussion.

‘Shakespeare’ systematically couched his words in artifice because he wanted to hold your attention and reveal his story. Yet he tells us there existed a code of silence on one particular issue: the matter of his mater. We suggest: if he had openly violated the code, Authority would have found a way to end his life. Thus, he hid his name and the full story of his ‘nature’ within his works — but you can learn to find it. Shakespeare is HAMLET. HAMLET, with all his princely stature, stands for our man:

HAMLET *Hamlet* V.2 327-8

“O God, Horatio, what a wounded name,

Things standing thus unknown, shall I leave behind me!

That wounded name and all that ‘stands unknown’ is told everywhere in Shakespeare. The writer reveals his “accidents by *flood and field* (Sea & Moor), of [heir]breadth ‘scapes i’ th’ imminent *deadly breach*” *Othello* 1.3 135-6 (*Latin* *mortuus*, *Mor-Tu-us*: ‘destruction’), and otherwise, how he escapes notice by occupying a myriad of ‘musits’, lodgings, or identities. At *Venus and Adonis* 1.679-84, he explains:

“And when thou hast on foot the purblind hare,
680 Mark the poor wretch, to overshoot his troubles,
How he outruns the wind, and with what care
682 He cranks and crosses with a thousand doubles.
The many musits through the which he goes
684 Are like a labyrinth to amaze his foes.

Let’s look at the care with which Shakespeare constructed this stanza:

679 “And when thou hast on foot the purblind hare,

~ **And when thou** [*surname frag. timesis Tu / Tudor*] **hast on foot** [‘flying’, fleeing; *alt.*: ‘in motion, astir, on the move’] **the purblind** [(*OED*) 1 ‘Completely blind’; in later use only with reference to Cupid; *Cupid* is often portrayed as the son of the love god *Venus* and the war god *Mars*; see *V&A* 85-114] **hare** [*wordplay* heir, here referring to a ‘tender heir’ to the English throne.], ~

~ **And when Tu hast in flight the Venus’ heir**, ~

680 Mark the poor wretch, to overshoot his troubles,

~ **Mark** [‘to take notice of’] **the poor** [‘moving pity’] **wretch** [OE *wrecca*: ‘stranger, exile’, ‘one driven out of or away from his native country; a banished person’], **to overshoot** [‘to travel beyond, past, or further than an intended destination, point, etc., esp. through traveling too fast or being unable to stop’; to go too far; *alt.* ‘to fly beyond’*] **his troubles** [‘affliction, suffering’], ~

~ **Note the pitiable exile, to travel beyond his troubles**, ~

681 How he outruns the wind, and with what care

~ **How he outruns** ('to leave behind') **the wind** (*wordplay* 'a current of air'; current heir), **and with what care** ('watchful regard', wariness)]

~ *How he leaves behind the current heir, and with what care* ~

682 He cranks and crosses with a thousand doubles.

~ **He cranks** [(L) *versare*: 'spin'; hence 'a dodge' or dog-legged path; [(OED) 'a crooked or deceitful way; a deceit, wile, sleight'] **and crosses** ['a crossing or thwarting'; 'contrary, athwart; with reference to winds in sailing'; alt.: 'passing in different directions, zig-zag'] **with a thousand** ('a great multitude', 'myriad'; alt. the magical figure of de Vere's annuity: £1,000) **doubles** ('Two of the same kind; twins'; alt.: *wordplay* doubloons: gold 2 escudo Spanish coin ~1535-1833, similar to French and Prussian 'pieces d'or').]

~ *He reverses and veers with myriad doubles.* ~

~ *He spins and tacks with a thousand doubloons.* ~

683 The many musits through the which he goes

~ **The many musits** [*wordplay* *musit* / *muset*: 'the lair or form of a hare': (OED) 1688 R. Holme Acad. Armory ii. 134/2 "A Hare [is lodged] in his Forme or Musett", probably indicating a change in 'form' or identity; alt. *musit* / *musette*: referring to the various notes or stops on the chanter of the musette or bagpipe; thus musits suggests multiple voices; alt. "the opening in a fence or thicket through which a hare or other beast is accustomed to pass" Nares; alt. *wordplay* *muset*, *muse*: inspiration or imaginative impulse + *et*: 'suffix forming nouns, often denoting people'] **through the which** [*metonym* *witch*: alterations of being] **he goes** ('to pass away, to vanish')]

~ *The many forms through the Witch he goes* ~

684 Are like a labyrinth to amaze his foes.

~ **Are** [R(egius)] **like a labyrinth** ['maze', *figurative* 'confusing state of affairs'] **to amaze** ['loss of one's wits, mental stupefaction, craze'; 'to put in confusion'] **his foes** [(OE) *gefa*: 'adversary in a blood feud'; alt. *foe*: 'enemy']. ~

~ *Are like a maze to confuse his foes.* ~

Once More, here is a restatement of Shakespeare's deception:

~ *And when Tu hast in flight the Venus heir,
Note the pitiable exile, to travel beyond his troubles,
How he leaves behind the current heir, and with what care
He reverses and veers with myriad doubles.
The many forms through the Witch he goes
Are like a maze to confuse his foes.*

The multiple meanings of words, called polysemy, allows the writer to substitute an alternate subject from that which is at first apparent. In the previous example, line 683 contains the word 'musit'. If we know that the *musit*, or *muset*, is also called a *form*: 21a 'The nest or lair in which a hare (heir) crouches', we can find the subject to be the hidden *forms—noms de plume* and other identities—he uses; and this is how our *cony* (687) and *wat* (697) may be found to be synonymous with *hare* (679) ... with *wordplay* on *Heir*. It's an elaborate, witty, and beautiful scheme, and only too successful.

This poor 'exile', this heir of Venus, this 'Shakespeare', did indeed put his pursuers—Robert Dudley, William Cecil, and their clients—in confusion, but he also confused his readers and most loyal partisans. While the estates of the Crown and of the Earl of Oxford were plundered by these 'Minister-Servants', our writer, 'Edward Oxenford', managed his own holdings carelessly. Rather, we should say: he managed carelessly what was not properly his (see Nelson, Alan H.; *Monstrous Adversary*. p.335.3).

Daemons and Attendant Spirits

Hamlet's HORATIO as Shakespeare

Ox-Seymour-an's posit that 'Shakespeare' writes autobiographical-historical Comedies and Tragedies; hence, characters likely represent significant persons in his life. HAMLET is generally thought as a mouthpiece for our Author, so HORATIO, who's thoughts often complete those of the protagonist, must also be close to the writer; but 'Shakespeare' has given hints about the character allowing the unsurprising conclusion he personifies the writer's words. Specifically, HORATIO represents Oxford's (O/S) authorial connection without regard for chronological consistency—he is informed of the artists history from before his birth, and succeeds him upon death. HORATIO is partly omniscient, and adds explanatory details when a character, notably HAMLET, is logically unable to know them.

In the following passage, HORATIO is said to "tremble and look pale." If we define pale to mean: *n.1 b* 'A staff used for fighting', or *1a* 'A pointed piece of wood intended to be driven into the ground'—we find it's not exactly a spear, but "looks" like one. Thus, he might be subversively named—TREMBLE-PALE—*i.e.* 'Shakespeare'. In addition, the name HORATIO suggests some connection with the Roman writer Horace, Quintus Horatius Flaccus 65-8 BC, who has been called the first autobiographer. The name may also play on (*L*) *oratio*: 'a speech or address', 'words'.

HORATIO *Hamlet 1.1 65-73*

65 Stay! Speak, speak! I charge thee speak!

~ **Stay** [(*L*) *mora*, not known as a verb in English, but used in English *n.1* 'An undue delay in the assertion of a claim']! **Speak** [(*L*) *oro*; the second part of 'Tudor', Twice + Oro.], **speak!** **I charge** [(*L*) *accusare*; 15. 'to bring an accusation against'; the GHOST will not answer and exits (next line). This likely refers to Thomas Seymour's refusal to answer the thirty-three charges brought against him; *alt.* (*L*) *mandare*: 'to order, command, commission'] **thee speak!** ~

~ **Mora! Tudor! I order thee Tu-d'or!** ~

66 (Exit Ghost)

MARCELLUS

67 'Tis gone and will not answer.

~ **'Tis gone** [(*L*) *meare, meo*: 'to go, pass'; *wp* (E) *mere*: 'The Sea'] **and will** [(*L*) *avere, cupere*; either representative of the assumed surname 'Vere', or a pun on the (*L*) *amare*, itself a pun on Sea, or Sey(mour)] **not answer** [(*L*) *succedo*; to succeed, or follow upon]. ~

~ **'Tis Mere and will not succeed.** ~

BERNARDO

68 How now, Horatio? You tremble and look pale.

~ **How now** [*wp* (*L*) *iam*; a central question in 'Shakespeare' — How I am? As with Who's there — Who's t'heir?], **Horatio? You tremble** [*v.1a* 'of persons, or of the body or a limb: to shake involuntarily as with fear or other emotion...'] **and look** [(*L*) *tueor*] **pale** [*n.1b* 'a staff used for fighting'; a spear]. ~

~ **How am I, Horatio? You shake and look spear.** ~

~ **How now, Horatio? You Shakespeare Tudor.** ~

► Here, BERNARDO is clearly describing Horatio as Shakespeare.

69 Is not this something more than fantasy?

~ **Is not this something** [*wp* (*L*) *aliquid: liquor*: 'The Sea'] **more** [*pun* Sey-mour, St. Maur] **than fantasy** [(*L*) *phantasia*: I. 'the mere semblance of a man'; II. 'A phantom, apparition']? ~

~ **Is not this Some Sea — More than mere semblance?** ~

70 What think you on't?

~ **What think** [(*L*) *reor*: 'to believe, think, suppose, imagine', *wp re*: 'twice' + *or*: *tmesis* Tudor; combines the royal 'R' with the second part of 'Tudor'] **you** [(*L*) *tu*; first part of 'Tu(dor)'] **on't?** ~

~ *What Tudor on't?* ~

HORATIO

71 Before my God, I might not this believe

~ **Before** [*n. II 5a* 'In the time preceding that in question, previously to that or this, earlier, sooner'] **my God** [(L) *deus*; *pun (L) duo*: 'two' (Tu)] **I might not this believe** [(L) *reor*: 'to believe'; *alt. (L) credere*: 'pay credence'] ~

~ *Before Tudors, I might not this Twice-Or* ~

72 Without the sensible and true avouch

~ **Without** [*adv1* 'on the outside or outer surface (of a material thing)'] **the sensible** [(L) *prudens*: 'wise', *wp* 'manner, more' *adj1* 'that can be perceived by the mind or intellect, or by the senses'] **and true** [(L) *vere*: 'according to truth', the authors enforced identity.] **avouch** [(L) *advocare*; *etym* 'call upon as defender, guarantor'] ~

~ *Outside the More and Vere guaranty* ~

73 Of my own eyes.

~ **Of my own** [*adj 1a* 'used...to emphasize possession or ownership'] **eyes** [(L) *oculus*: 'Of plants—bud, eyes', *10b(a)* 'A bud', *10b(b)* 'a fruit or seed', *bud*: 4 'in flower, not yet developed'; *alt. n.1 1a* 'the sun (also heaven) as the source of light, conceived as an eye or as possessing eyes']. ~

~ *Of my own buds.* ~

~ *Of my own offshoots.* ~

For HORATIO to be named 'Shakespeare' so early in the play, informs the rest of the work. For example, this 'secret identity' allows for his anachronistic presence at events that occurred many years prior, which would make him much older than HAMLET. Within the plot, HORATIO is a fellow student of HAMLET's. As such, we may assume that they are roughly the same age. However, HORATIO's seemingly firsthand description of King Hamlet's appearance on the battlefield implies otherwise:

MARCELLUS

Hamlet I.1 74-80

74 Is it not like the King?

~ **Is it not like** [(L) *similis*] **the king** [(L) *rex*; *interrex*: 'regent, temporary king']? ~

~ *Is it not like the King?* ~

~ *Is it not interrex?* ~

HORATIO

75 As thou art to thyself.

~ **As thou** [(L) *Tu*] **art** ['archaic or dialect 2nd person singular present of BE'; possible reference to 'art'] **to thyself.** ~

~ *As Tudor to thyself.* ~

76 Such was the very armour he had on

~ **Such was the very** [*pun* on 'Vere'] **armour** [(L) *summe*; *alt. pun R-Mour*; the Regent Mour] **he had on** ~

~ *Such was the Vere Regent Mour he had on* ~

~ *Such was the Summer-Mour he had on* ~

77 When he th' ambitious Norway combated.

~ **When he th' ambitious** [(L) *cupidus*: 'Amor'] **Norway** [possible reference to Scotland?] **Combated** [(L) *duellum*; a reference to the authors 'dual' identities]. ~

~ *When he th' Mor-ish (Norway?) dueled.* ~ (??)

► Horatio's turn of phrase implies that he had first hand experience of this event. (??)

78 So frown'd he once when, in an angry parle,

~ **So frown'd** [(L) *frontem contrahere*: wp 'face against-heir'; (L) *nubis*; pun 'Cloudy(us)] **he once** ['The first in a hierarchy']* , *OED II.3a* 'Only, single, sole, alone', *III.* 'Undivided; forming a whole, united, the same'. Defines the writer as noted in Sonnet 76 "still all one, ever the same"] **when, in an angry** [(L) *sufflatus*] **parle** [*n1* 'a debate or conference'], ~

~ *So Cloudy he Kinged when, in a swollen meeting, ~*

► For Horatio to know the facial expression of the late king on a date 30 years previous, he must have been there to see it, putting him at a much older age than Hamlet.

79 He smote the sledded Polacks on the ice.

~ **He smote** [(L) *oblinere*: 'to smear', *Transf.* 'to stain, defile'; *alt. v.4* 'of God: to afflict with death or destruction'; pun on (L) *mors*] **the sledded** [wp (L) *labor, labi*: 'to slide, fall down'; *alt. n.1b* 'used for dragging condemned person to execution'] **Polack** [(L) *Sclavus*: a 'Slav' *n.1* 'a native or inhabitant of Poland, a Pole'; 'reduced to servile condition', wp (L) *verna*: 'slave';] **on the ice** [(L) *glacies*: *Transf.* 'emblem of hardness', hence Tu-dur?; wp *glaucus*: 'greenish-grey'; *alt. (L) gelu*: 'frost', *transf.* 'death']. ~

~ *He attainted the fallen Vere on the Mors. ~*

80 'Tis strange

~ **'Tis strange** [(L) *alienus*: 'foreign'; *alt. (L) mirus*; pun on 'more'] ~

~ *'Tis alien. ~*

It is strange indeed.

In *Act V, scene 1*, the senior CLOWN/Sexton (Secretary) notes he has been thirty years at labour since King Hamlet's battle with Norway and young HAMLET's birth; that would make HORATIO roughly 45-60 years of age! As strange as it seems for HAMLET to be a thirty year old student, it would be far stranger for HORATIO to be one of fifty years—for he can vividly remember the armor and facial expression of King Hamlet during that battle. Therefore, HORATIO's identity should be questioned. If he is accepted as the manifestation of the written words of 'Shakespeare', then any inconsistency in his narrative can be understood as intentional; he is not simply another character in the play, but apart from them with a special historical knowledge and at least partial omniscience.

Another clue to HORATIO's identity is found in HAMLET's praise of him. What seems to be a declaration of affection, when more closely examined, shows HAMLET/Oxford-Seymour expressing admiration for his own work:

HAMLET *Hamlet III.2 53-54*

53 Horatio, thou art e'en as just a man

~ **Horatio, thou** [pun on 'Tu'] **Art** ['archaic or dialect 2nd person singular present of BE'; possible reference to 'art',] **Just** [(L) *ferre*; a pun on 'fair'; wp (Fr) *faire*: 'to do', Tudos[r]] **art e'en as just** [(L) *mereo, meritus*: 'deserving'] **a man** [(L) *vir*; 'Vere']

~ *Horatio, Tu-tar even as meritory a Vere ~*

54 As e'er my conversation cop'd withal.

~ **As e'er** [pun 'heir'] **my conversation** [(L) *dialogus*; pun on *dia*, 'two' or 'through', and *logos*, 'reason' or 'say'] **cop'd** [*v.3* 'to contend with in a well-matched fight, to contest the field with, to be or prove oneself a match for'; *n1a* 'a long cloak or cape worn as an outer garment, chiefly out of doors'] **withal** [*adv.1a* 'along with the rest'; refers to the other 'tongues' that Oxford has written under.].

~ *As heir my double-speech was cloaked with. ~*

► The word dialogue means 'through words'. Through is defined as the movement from one place to another, in other words, between two places. This can be interpreted as '(between) two words', which is exactly the position the author finds himself — there is the language he can openly use, and there is a second language through which he can tell the truth.

Here, the literal meaning is that HORATIO is the only person HAMLET/Oxford can honestly express himself to/through. HAMLET's comment also confirms there are other pseudonyms under which he has written — Shakespeare being the most accomplished. Additional evidence for this can be found at *Hamlet 1.2.212* when HORATIO, in describing the ghost's resemblance to King Hamlet, states:

“These hands are not more like.” **hand**, *etym.* ‘as the instrument of agency, denoting people, writing, etc.’

This is an ambiguous turn of phrase; it may be understood to mean his two hands appear as duplicates of each other, as did the GHOST and HORATIO's memory of the dead king, or it may suggest there is some mysterious ‘More-ness’ in the GHOST.

By understanding HORATIO as the embodiment of the Shakespeare Canon, this exchange also resolves HORATIO's seeming timelessness. Being the physical manifestation of the authors written word, HORATIO is not constrained by what HAMLET knows. Instead, HORATIO knows what the writer knows, plus the history surrounding those the writer knows of and their motivations. Therefore, when HORATIO remembers how “frown'd (the king) once”, his remembrance is a mark of the historical knowledge the author has received. This also acts as a meta-textual comment on HAMLET's relation to the play. HAMLET the character knew his father, however Oxford did not. As such, HORATIO's knowledge of King Hamlet's GHOST informs the historical reality of the author's position rather than the narrative fiction imposed on the character HAMLET; and this shows itself in other points, most notably in the terms used to describe the appearance of the GHOST, as one who was—“cap-à-pie”—beheaded rather than poisoned.

Another aspect of HORATIO rarely scrutinized is his seeming ‘invisibility’ to most characters. Apart from several auxiliary characters such as the guards, a servant, and a pirate later in the play, HAMLET is the only character that acknowledges HORATIO's presence (with one notable exception from CLAUDIUS). This is most in *Ill.2*, after *The Mousetrap*, HORATIO comes to HAMLET to corroborate his observation of the King's reaction to the play. However, upon the entrance of ROSENCRANTZ and GUILDENSTERN, he does not speak again for the remainder of the scene, despite not making an exit. It could be argued that HORATIO remains silent because of his lower social standing compared to other characters. However, ROSENCRANTZ and GUILDENSTERN can be assumed of similar status to HORATIO, making his silence in front of them odd. Likewise, when HAMLET speaks with OSRIC in the final scene of the play, HORATIO, while making asides to HAMLET, oddly does not address directly the other man in the room.

This passage appears to be counsel about the interpretation of words.

HAMLET *Hamlet V.2 136-139*

136 What call you the Carriages?

~ **What call you the carriages** [(L) *abalienatio*: law ‘conveyance’: ‘The transference of property (esp. real property) from one person to another by any lawful act’; *alt. n18a* ‘something carried; a burden, a load’; *pun* pregnancy]?

~ *What call you the Conveyances?* ~

HORATIO

137 [*aside to Hamlet*] I knew you must be edified

~ **I knew you must** [(L) *debere*: *wp* surname de Vere] **be edified** [(L) *docere*: ‘instruct’; *v2 3b* ‘To inform, instruct’; *alt. v2 1a* ‘To construct, set up, irrespective of the kind of materials’; *wp* the writer's first name Edward.]

[*aside to Hamlet*] ~ **I knew you must be deVere-ly constructed** ~

138 by the margent ere you had done.

~ **by the margent** [(L) *margo*, (E) margin + t (*suffix ant, ent*: forming adj. or nouns from verbs); *alt. n.1b* ‘a commentary, summary, or annotation in the margin of a text’; *wp* (L) *mar*: ‘sea’ + (E) *gent*: *vulgar* gentleman, (L) *gentilis*: ‘belonging to a particular gens: ‘clan’;] **ere** [*pun* ‘heir’] **you had done** [*past part.* ‘to do’]. ~

~ *by the Sea-mur heir ere you had Done.* ~

OSRIC

139 The Carriages, sir, are the hangers.

~ **The carriages** [IV.22 ‘The means of conveyance’, see 1.136], **sir, are the hangers** [n.3 4a ‘A contrivance by which anything is hung’]

~ *The Conveyances, sir, are that which hang.* ~

Here, HORATIO seems to speak within an internal monologue, which is consistent with him as embodiment of the written word. HAMLET and OSRIC converse as if HORATIO is not in the room, though on occasion HORATIO makes quiet, commentarial, asides to the prince, mirroring his thoughts.

However, as mentioned before, CLAUDIUS does notice HORATIO, and even addresses him indirectly in Act IV, Scene 5, and directly, if ambiguously, in Act V, Scene 1:

“I pray thee, good Horatio, wait upon him.”

wait upon him: ‘attend upon him’

This indicates that the King (at least) is aware of HORATIO, if only to notice a deluge of words ‘attend’ on HAMLET’s actions. So we ask: Are the previously mentioned instances of HORATIO being ignored merely signs of his lesser importance, or of some hidden intent on the author’s part? We argue it shows that CLAUDIUS / Dudley, by being aware of HORATIO, is likewise aware of HAMLET’s knowledge of CLAUDIUS’ wrongs. As CLAUDIUS becomes more concerned about HAMLET’s madness, he becomes more aware of HORATIO, HAMLET’s suppressed voice; and though HAMLET’s voice may seem mad, HORATIO’s is lucid — *i.e.* there is an underlying logic in the words. A similar anomaly is to be found in the apparent presence of Gertrude during meetings of conspirators against her son, Prince Hamlet.

To be sure the true role of HORATIO was not missed, ‘Shakespeare’ uses the mask of HAMLET to give a precise character to his own omniscient words:

HAMLET *Hamlet* III.2 275-79 (addressing HORATIO)

A whole one I, **A whole one**, *wp (L) as, assis:* ‘a unit’; ‘in inheritances, sole, whole’ — “an Ass”.
 276 For thou dost know: Oh **Damon deer**, **Damon**, (E) *daemon: etym.* ‘an attendant spirit’ **dear**, *wp* *dear*
 This Realm dismantled was of Jove himself, **Jove**, (L) *deus:* ‘god’; *wp* *dew, do, hence (It) fare*
 278 And now reigns here,
 A very, very Pajocke. **very**, *wp* *Vere-y* **Pajocke**, intended corruption Paddock: ‘Toad’: *anagram* Toda[h].

► Pajocke (279) appears to be a corruption of paddock: ‘toad’, and the anagram Toda[h] occurs elsewhere in ‘Shakespeare’ for Tudor. Jocke: name Jacob, refers to a second born son (As in the Biblical story of Jacob and Esau) supplanting or usurping his elder brother’s patrimony.

This thumbnail description of the fall of the House of Hamlet (Tudor)—a self-destruction by Elizabeth I — “dismantled of Jove (*L. deus*) herself”. The Toda[h] that reigns thereafter is supported by a ‘very’ false Vere. Most important is HAMLET’s address to “Damon dear”, Daemon De’Or, naming HORATIO as the ‘attendant spirit’ of Tudor. Such a Daemon would bind the spirit of Elizabeth R and Oxford, in which she warrants personal knowledge of the appearance and history of Thomas Seymour, Lord Sudeley, the Ghost of ‘Shakespeare’.

A final note concerns HORATIO’s role at the end of the play. With the cast of primary characters dead, and only HORATIO left to greet FORTINBRAS and the ENGLISH AMBASSADOR, he orders the bodies of the deceased to be placed upon a “stage”. This is a strange choice of words. A stage generally implies the place from which something is performed, rather than a place for the dead to be displayed. In addition to the bodies being presented there, HORATIO will tell the story of HAMLET from the stage. Oxford (*O/S*) gives us first a stage, all the players, then himself in the words. The play we have just seen is the ‘play’ HORATIO will put on for FORTINBRAS. The whole of *Hamlet* has been a play within a play as told by HORATIO. Evidence of this is present even as early as *Act I, Scene 1*, when HORATIO acts as a chorus, a narrator and commentator, to the rest of the play:

HORATIO *Hamlet* I.1 112-125

112 A mote it is to trouble the mind’s eye.

~ **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).

113 In the most high and palmy state of Rome,

~ **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,* ~

114 A little ere the mightiest Julius fell,

~ **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*: 'to be injured' ("off-capped", beheaded?),]

~ *A little ere the potent Ceas-R off-capped,* ~

115 The graves stood tenantless, and the sheeted dead

~ **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* ~

116 Did squeak and gibber in the Roman streets;

~ **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.

117 As stars with trains of fire, and dews of blood,

~ **As stars** [(L) *astrum, anagram sta.Mur*] **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,* ~

118 Disasters in the sun; and the moist star

~ **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' notes the loss of the Sun/Son; note repetitions in ll.117-18.

119 Upon whose influence Neptune's empire stands

~ **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* ~

120 Was sick almost to doomsday with eclipse.

~ **Was sick** [(L) *nauseo*: ‘sea-sick’] **almost** [(L) *ferre, 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.* ~

121 And even the like precurse of fierce events,

~ **And even** [(L) *etiam*: ‘for the sake of intensity’; ‘and also, furthermore, likewise’] **the like** [‘same’] **precurse** [from ‘precursor’, *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,* ~

122 As harbingers preceding still the fates

~ **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* ~

123 And prologue to the omen coming on,

~ **And prologue** [*n.1b* ‘an introductory or preliminary act, event, etc.’] **to the omen** [(L) *monstrum*; *portentum*: ‘a prodigy, portent’; (MFr) wp *monstre, monstret*: ‘monstret 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,* ~

124 Have heaven and earth together demonstrated

~ **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* ~

125 Unto our climature and countrymen.

~ **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.* ~

HORATIO *Hamlet 1.1 112-125*

112 ~ *A motion it is to vex the soul.*

In the highest Sommer and victorious state of More,

114 *A little ere the potent Ceas-R off-capped,*

While CLAUDIUS is the most important character, after PRINCE HAMLET, to take notice of HORATIO, it's significant that secondary characters briefly acknowledge him. Most notable of these are the three guards of *Act I, Scene 1*: FRANCISCO, MARCELLUS, and BERNARDO. It is even more significant that they witness the ghost before HAMLET, and inform him. As is later found, the ghost is not visible to everyone. In *Act III, Scene 4*, the ghost appears before HAMLET and GERTRUDE, but is visible only to HAMLET. This implies the ghost may indeed be a facet of HAMLET's imagination, or even a metaphor for the author's piecing together the cloudy fragments of his corrupted history. Hence, it is no contradiction that HORATIO can see the GHOST, as HORATIO is an element of HAMLET's psyche.

Why is it, then, that the ghost first makes his appearance to the guards? We argue that it is because they themselves are 'ghosts', visible only to HAMLET (and by extension, HORATIO). They transcend time and truthfully inform HORATIO-HAMLET of King Hamlet's murder. The question remains: ghosts of whom? ... representing what? The answer can be found in the names. These guards most likely represent the "three great ones" (*Othello* 1.1 8) who died in our writer's (O/S) youth, all of them seeking to hold or assume the 'King-makers' power and the estates of the House of Oxford — and to be in possession of Elizabeth's child: the Body of the State. The guard FRANCISCO, who leaves before the appearance of the ghost, is most likely representative of John de Vere, the 16th Earl of Oxford, and the writer's adoptive father. The name 'Francisco', meaning 'French' or 'Frankish', correlates to the de Vere name:

frank: (*OED*) etymology (*L*) *francus*: 'free'; 'originally identical with the ethnic name **Francus**', i.e. of Frankish Gaul.

3a 'Not practicing concealment; ingenuous, open, sincere. Of feelings: undisguised'; honest, (*L*) *verus*'

1a 'Free in condition; not in serfdom or slavery'

Hence, John de Vere is frank/'honest', just as his name, de Vere, tells us. It is not recorded how much or little time young Edward Oxenford spent with John de Vere; we suspect very little. He does memorialize his supposed father's heroic nature in *A Winter's Tale* in the character of ANTIGONUS, and in *Macbeth* as the supposed traitor, THANE OF CAWDOR, who's attainder happens offstage.

Historical Note: The famous direction: "Exit, pursued by a bear" (*A Winter's Tale* III.3) refers to Earl John's presumed murder by Robert Dudley, Earl of Leicester, in 1562. The arms armorial showing 'the bear and ragged staff', assumed by John Dudley in 1547 when he was created Earl of Warwick, are those belonging to the pursuing Bear. The Dudley family had a score to settle with John de Vere for having been instrumental in bringing Mary Tudor to the throne in 1553; because of de Vere's military support, Mary acceded, and was able to prosecute Robert Dudley's father John, Duke of Northumberland, Robert's brother, Guildford, and Guildford's wife, Queen Jane Grey, for treason. All three were beheaded.

Leicester had made himself the executor of the 16th Earl's estate, and entailed much of the hereditary lands to himself. The small role given him in *Hamlet* 1.1 9 reveals that he is "sick at heart", and there is "Not a mouse stirring" (*ibid.* 1.1 12) alluding to the first legalist assault on the Earldom of Oxford by Lord Protector Edward Seymour (*L. muris*: 'mouse') in 1548.

Herein lies an explanation for Gertrude not being able to see King Hamlet's Ghost: is it because historically, as Princess Elizabeth Tudor, she denied complicity in the treasonable crime of which she's accused—of having borne a child of the royal line without official sanction from the Privy Council—leaving Thomas Seymour to take the fall: to be "offended" *Hamlet* 1.1 50 (*wp* 'off-ended': beheaded), and "stalk" away (1.1 51) ?

BERNARDO, the second guard, whose name means 'hard bear' almost certainly alludes to John Dudley, Earl of Northumberland, and father of Robert Dudley, Earl of Leicester. Finally, MARCELLUS likely represents Edward Seymour, the writer's (and Edward VI's) uncle, and generally held responsible for deciding the fate of his brother, Thomas Seymour. The name MARCELLUS, is the diminutive of Marcus, and is likewise derived from Mars, Roman god of War. This would give Edward Seymour a lesser stature than Sir Thomas which agrees with contemporary estimation: though Edward was older, he did not have the physical attractiveness, nor the popularity of Thomas.

Enigma

enigma: *n.1* A short composition in prose or verse, in which something is described by intentionally obscure metaphors, in order to afford an exercise for the ingenuity of the reader or hearer in guessing what is meant; a riddle.

A key ingredient to the most enduring literature is the difficult concept of enigma. Like the Bible, Shakespeare has a thousand points of emotional, moral, and intellectual sense that are hard to define precisely. Teasing those points from the works seems a subjective proposition; but once we understand his choice of rhetorical devices and words, the subject may be understood more objectively.

Riddles

riddle: *1* A question or statement intentionally phrased to require ingenuity in ascertaining its answer or meaning, freq. used as a game or pastime; an enigma; a conundrum. (*OED*)

noema: ‘Deliberately obscure speech.’ (Richard A. Lanham)

There is a long history of riddles from the ancient Middle East (beginning in Babylonia). They became particularly popular in ancient Greece and Rome, and were a strong element of Anglo-Saxon/Early English poetry. Because there is a layer of veiled content in ‘Shakespeare’, some of his many **Riddles** may be difficult to identify and separate from his wholly enigmatic Canon. In *Pericles* (1.1 65-72), king Antiochus gives Pericles a riddle that, if solved, will win the king’s beautiful daughter for a wife; if he fails he will be executed. Pericles’ response is also in riddle form (*Pericles* 1.1 93-109).

Many of the great ‘set-pieces’ in Shakespeare are riddles. They yield the true subject matter if correctly solved. In *Macbeth*, three Weird Sisters, like the Fates of classical myth, recall the past, observe the present, and predict the future:

► The reference language here is French, probably owing to the close relationship between France and Scotland in the 16th century. Mary, Queen of Scots (1542-87), had been married to the Dauphin (Crown Prince of France) in 1558, and so became Queen Consort to Francis II the following year. Shortly after his death in late 1560 she returned to Scotland (*August, 1561*).

FIRST WITCH *Macbeth* 1.1 1-5

1 When shall we three meet again?

~ **When shall we three** [*Moirai, Mærae, Nornae*, or Fates] **meet again?** ~

~ **When shall we Mærs meet again?** ~

► The writer’s clear intention is to unite the three *Moirai* or *Mæres*—Elizabeth R, her son ‘Oxford’, and grandson ‘Southampton’—in determining their own Destiny.
 ► Charlotte Carmichael (1841-1929), as noted in the *New Variorum Macbeth* (Horace Furnace, 6th Ed. 1915), thought the Weird Sisters to be based on the *Norns* of Scandinavian myth—*Urda* (past), *Verdandi* (present), and *Skulda* (future). As usual, ‘Shakespeare’ takes liberties with his sources; T.A. Spalding, responding to Miss Carmichael in 1879, finds only a loose correspondence between the three witches and the *Norns*.

2 In thunder, lightning, or in rain?

~ **In thunder** [(*Fr*) *foudre*: *fig.* ‘a blow’; hence, a coup; *wp foudre*: ‘to do’, *vulgar*, to have sexual relations; (*Fr*) *orage*] (*L*) *sonitus, sono*: ‘thunder’, ‘a sound’], **lightning** [(*Fr*) *éclair*: ‘flash of lightning’; *wp éclair*: ‘enlightenment’], **or** [(*Fr*) *or*: ‘gold’, the common element of Tudor and Seymour.] **in rain** [(*Fr*) *règne*: ‘reign’]? ~

~ **In coup, enlightenment, Or in reign?** ~

~ **In To-do[r], More sight, Or in reign?** ~

► The apparent wordplay in “thunder”—*foudre* and *foudre*—may comprehensively record the full nature of conspiracy by Thomas Seymour and Princess Elizabeth; that is, to become candidates for the Crown should a vacancy occur.

SECOND WITCH

3 When the hurly-burly’s done,

~ **When the hurly-burly's** ['boisterous activity', *wordplay* The throwing out of Lord Burleigh (see *Shakespeare's Beehive*); **hurling**: *Al* 'Driven with violence or impetuosity'] **done** [*past participle do*], ~

~ **When the hurl of Burghley's done**, ~

4 When the battle's lost and won.

~ **When the battle** [(*Fr*) *bataille*, *wp* (*Fr*) *bas*: 'low' + (*Fr*) *taille*: 'limitation of inheritance'] **'s lost** [(*Fr*) *soustraire*: 'remove, to take away, convey'; *wp* (*L*) *sus*: 'swine' + (*Fr*) *traire*: 'strip, take away'; *alt.*? (*Fr*) *perdu*: *wp* (*Fr*) *par*: 'for, for the sake of' + (*Fr*) *dû*: 'due, what is owed'] **and won** [*wp* One: 'the first in an hierarchy']:

~ **When the low tail's lost, and One**, ~

~ **When the low tail is removed, and One** ~

► The tail, or entailment, of the writer's true estate includes his being reduced from All to Part—being lowered from Lion to Pig—and most certainly, being forbidden to speak of it to anyone.

THIRD WITCH

5 That will be ere the set of sun.

~ **That will** [*metonym* (*L*) *mos, moris*: 'will, inclination'] **be** [*metonym* (*L*) *sum*: 'to be'; hence "will be", by *timesis*, give the elements of Sum-mor, ~ Seymour ~] **ere** [*wp* *ere* = *heir*] **the set** [(*Fr*) *asseoir*: 'to put on a seat, to set, to place'] **of sun** [*wp* *sun* = *son*]. ~

~ **That will be heir: the set of Son.** ~

~ **That Sommer heir: the set of Son.** ~

Once More, Transposed:

FIRST WITCH

1 ~ **When shall we Mærs meet again?**

2 **In coup, enlightenment, Or reign?** ~

SECOND WITCH

3 ~ **When the hurl of Burghley's done,**

4 **When the low tail's lost, and One** ~

battle, wp (*Fr*) *bas taillé*

THIRD WITCH

5 ~ **That Sommer Heir: the set of Son.** ~

► These five lines neatly tell the biography of 'Shakespeare'. To overthrow Burghley's de facto Regency the Queen's son must be recognized, and his false identity—his "*bas taillé*", or *substituer*—put aside.

The Taming of the Shrew III.1 71-80

HORTENTIO, a suitor to the fair BIANCA, composed a riddle to help her understand the *soffeggio*, or scale of musical notes. The reader detects a message within: **'Find Mer-Sea or I Die.'**

Solution to Puzzle:

HORTENTIO ► Name **Hortentio**: *wp* (*It*) *Oro*, gold, as the common syllable of Tudor and Seymour + *tentio*, (*It*) *tentare*: 'to attempt or try something', 'to assay', (*L*) *tento*, *temptum*: 'to prove, try, test'; silent 'H' in Italian leaves Oro-tentio, and something like 'Gold-assayed'.

Editors have corrupted Hortentio to Hortensio and lost the wordplay intended by the writer. For this reason it is often important to refer to the *First Folio* when trying to really read Shakespeare. We want to get the name 'right'; we want to understand the specific etymology, spelling, and allusive qualities in a name. All play a role in marking a character's purpose.

The reference language used here seems to be mixed Italian and Latin, probably because Italian is the language of music, while Latin is used extensively for wordplay set in Italy.

71 Yet read the gamut of Hortentio.
~ *Nevertheless, read the elements of Or-tentio.* ~

BIANCA

72 Gamut I am, the ground of all accord:
~ *Tu-Do' I am, the basis of all fair:* ~

73 A re, to plead Hortentio's passion:
~ *A king, to claim Or-tentio's suit:* ~

74 B mi, Bianca, take him for thy Lord
~ *Be me Fair, take me as thy ruler* ~

75 C fa ut, that loves with all affection:
~ *Sey-more Tu-dor: that a'Mores with All a'dors* ~

76 D sol re, one clef, two notes have I,
~ *Some 'Son King', one solution, two characters have I;* ~

77 E la mi, show pity or I die."
~ *And I, show Mer-Sea or Morior.* ~

Let's collect the definitions needed to 'get' Shakespeare's wordplay:

71 Yet read the gamut of Hortensio. (First Folio Yet read the gamouth of Hortentio.)
~ **Yet** [(L) *tamen*: 'nevertheless'; (It) *tuttavia*, wp *tutta* = Tuda[h] + (L) *via*, *pervium*: 'a passage through', hence wp 'door'] **read** [(L) *legere*; (It) *leggere*] **the gamut** [*music* 'The scale of notes', 'measure'] **of Hortentio.** ~
~ *Nevertheless, read the elements of Or-tentio.* ~
~ *Nevertheless, read the measure of Or-proven.* ~
► *gamut*, or *ut*, is the first note of the scale. We sing it as 'do' or 'doh'. *Gamut* has come to mean the elements of something. *Ut* is an anagram of *Tu*.

BIANCA [Reads instructions written by Hortentio]

► Name **Bianca**: Italian 'white'. Here are some alternate definitions of Bianca as (E) **blank**: 2a 'left white or fair, not written upon'; **blank**: 4b 'amounting to or producing nothing'; **blank**: 5 'of persons: (Looking) as if deprived of speech or action'; **blank**: 7a 'absolute, pure'; **blank**: 7b 'Mere, bare'.

► Those familiar with 'Shakespeare' will recognize the underlined definitions above as very significant ideas in the Canon.

72 "**Gamut** I am, the ground of all accord, (First Folio Gamouth I am, the ground of all accord:)
~ "**Gamut** ['The lowest note on the medieval sequence of hexachords..']; (It) *gamma*: 'scale', *music* 'range'; *alt.* (L) *gamma*, *gamma ut*: wp Ut-do, Tu-dor] **I am** [(L) *sum*], **the ground** [(It) *suolo*, (L) *solum*: 'soil, earth, land', wp *solum*, *solus*: 'sole'] **of all** [(It) *tutto*, (L) *totus*: wp Tudo(h)] **accord** [(It) *accordo*, *concorde*(L) *concordare*, 'substitution of prefix ac': 'agreement'; Law accord: 'an agreement to accept something in exchange for giving up the right of action.'], ~

~ *Tu-Do' I am, the Sole basis of all fair,* ~

~ *'Tu-Do' I am, the foundation of All Agreement,* ~

► **Fair**: L. *ferre*, Fr. *faire*: 'to do', fairness, is the basis of a chord, and 'base of all accord'.

► We see the writer has a design: the *solfeggio* is referenced in such a manner the second note of the scale corresponds to the first letter of the alphabet. What follows each note is a qualification that directs our understanding as in a crossword puzzle.

73 **A re**, to plead Hortentio's passion; (FF *Are*, to plead Hortentio's passion:)

~ **A re** [*wp* (*It*) *re*: ‘king’], **to plead** [(E) *orate*, (*It*) *perorare*, (*L*) *orare*: ‘to speak’, ‘to beg, entreat, beseech’] **Hortentio’s passion** [(*It*) *furore*: ‘passion’(*L*) *cupiditas*: ‘passionate desire’, ‘uncontrolled emotion’, referring to Venus’ son Cupid, or Amor, as the agency of passion.]; ~

~ **A king, to orate Or-tentio’s A’Mor:** ~

➤ **A re**, or **Are** is especially noteworthy: “In the collective gamut, A-re..was A of the first hexachord, the lowest but one of Guido d’Arezzo’s whole scale.” d’Arezzo (991-1033) was the inventor of modern staff notation. In Shakespeare’s scheme, this note pleads Hortentio’s passion; ‘Are’ places him second to ‘Ut’ (*wp* Tu) on the Tu-[d]are scale. See a similar treatment of **are** at *Romeo and Juliet* IV.4 145.

➤ An anagram of ‘A re’ is *Latin rea*, **reus**: ‘a party in a lawsuit’, hence claimant, appellant, defendant.

➤ The reference languages used here are Latin with English, and the relatively uncommon addition of a little Italian.

74 **B mi**, Bianca, take him for thy lord (FF *Beeme*, Bianca take him for thy Lord)

~ **Be me** [(*It*) *sono*; (*L*) *sum*], **Bianca** [(*It*) *bianca*: ‘blank’; (E) blank, **fair**: 2a ‘left white or *fair*, not written upon’; *alt.* (*L*) *vacuus*: ‘empty, void, exempt’], **take** [(*It*) *accettare*: ‘accept, receive’, (*It*) *prendere*: ‘consider; (*L*) *sumere*: ‘to take, choose, obtain’] **him** [(*L*) *is*: ‘he, she, it’] **for** [= (E) as, (*L*) *pro*: ‘as good as, like’] **thy** [(*It*) *tuo*; (*L*) *tuus*: ‘your’] **lord** [(*It*) *signore*: *wp* Seymour; (*L*) *dominus*: ‘ruler’, ‘head of household’, ‘husband, lover’] ~

~ **Be me Fair, take Sum’mer for thy ruler** ~

~ *Be me Fair, Summer is as good as thy ruler* ~

75 **C fa ut**, that loves with all affection; (FF *Cfaut*, that loves with all affection:)

~ **C** [*wp* (*L*) *si*: ‘if’] **fa** [(*It*) *fa*: present 3rd-sing. *fare*: ‘to do’] **ut** [*doh* in the musical scale; *alt.* *timesis*, anagram Tu, first syllable, Tu-dor], **that loves** [*wp* (*L*) *amor*] **with all** [(*L*) *totus*, *allodium*: *wp* on Tudors and things royal; (E) *allod* ‘title to land without feudal obligation’] **affection** [(*It*) *affetto*, *amore*: ‘object of love’; (*L*) *caritas*: ‘deariness’, *wp* (ME) *deor-ness*, with *timesis*, *wp* (Tu)d’Or]; ~

~ **If Tu-dor: that a’Mores wih a’D’ors** ~

~ *Sey Tu-do, that a’mores with a’dores* ~

76 **D sol re**, one clef, two notes have I; (FF *D sol re*, one clifte, two notes have I.)

~ **D** [(*It*) *di*: ‘some, some quantity’; *wp* *sum*] **sol** [(*It*) *sol*: ‘sun’/*wp* son; *wp* (*L*) *solo*: ‘only, sole’] **re** [(*It*) *re*: ‘king’], **one clef** [*wp* (E) *cleft*: ‘To part or divide by a cutting blow; to hew asunder’(see First Folio original above); *alt.* ‘musical key’ and ‘means of understanding something unknown’], **two** [*timesis* Tu; *alt.* (*It*) *due*: with *wp* Tudo] **notes** [(*It*) *nota*, *stiles*: ‘style’, ‘titles’, 2 ‘To name or address with honorific titles’, (E) mark, ‘distinguishing mark’] **have I;** ~

~ **I am ‘Sole King’, one solution: two titles have I;** ~

~ *Di sol re, one key, two names have I;* ~

77 **E la mi**, show pity or I die.” (FF *Ela mi*, show pitty or I die.)

~ **E** [(*It*) *e*: ‘and’] **la** [(*It*) *la*: ‘as for’] **mi** [(*It*) *mi*: ‘me, myself’], **show** [(*It*) *dimostra*] **pity** [(*It*) *pietà*: ‘mercy’] **or** [(*It*) *o*] **I die** [(*It*) *morirò*].”

~ **And as for me, show Mer-Sea or Mori-or.** ~ *Latin Morior: Mor + or = Mor + two d’or*

~ **And me, show Mercy or I Mort.** ~

➤ The format of this word game is similar to that used in crossword puzzles. Though crosswords were invented no earlier than about 1900, we can see in ‘Shakespeare’, elements of the method were very much alive by about 1590.

More Riddles “Without Mustard”

A riddle that extends from ‘Shakespeare’ to Ben Jonson concerns something curious said by:

TOUCHSTONE *As You Like It 1.2 57-65*

Mistress, you must come away to your father.

CELIA

58 Were you made the messenger?

messenger, (Fr) *messenger*: fig. forerunner, harbinger

TOUCHSTONE

No, by mine honor, but I was bid to come for you.

by mine honor: ‘by my good (Mers) name’

ROSALIND

60 Where learned you that oath, fool?

TOUCHSTONE

Of a certain Knight that swore by his Honor

62 they were good Pan-cakes, and swore by his Honor the Mustard was naught: Now I’ll stand to it, the Pancakes

pancake, (L) *placenta*; (Fr) *v. se plaquer*

mustard, (Fr) *moutarde*

64 were naught, and the Mustard was good, and yet was not the Knight forsworn?

Keywords in this riddle play on then recent medical descriptions (*De Humano Foetu*, 1564) of the *placenta* and *uterus* by Italian Giulio Cesare Aranzio (1530-89). The word (L) *placenta* is the same as a Roman ‘pancake’/*placenta*. Mustard revels in the homonyms (Fr) *moutarde*: ‘mustard’, and (Fr) *moutard*: ‘brat, urchin’. According to TOUCHSTONE, the Knight swore “by his ‘good name’ (L. *fama*) the *placenta* was good, but the child was ‘Nothing’; and (once more), this is how the riddle may be solved:

TOUCHSTONE

~ *Of a certain Knight that swore by his Name*

62 they were good Placentae, and swore by his name the Infant was ‘nothing’: Now I’ll stand to it, the Placentae

nothing, (L) *filius nullius*; ‘no right to inherit’

64 were ‘nothing’, and the Infant was good, and yet was not the Knight perjured? ~

were, homonym Vere (Latin V pron. W)

‘Shakespeare’ plays on the displacement of infants, and the loss of true inheritance that attends such a change in status. The Tudor-Seymour (O/S) child is that ‘changeling’. I wonder if there is not particular significance in the disagreement between the plural pancakes/placentas and the single child/*moutard*.

Ben Jonson appears to have remembered this set-piece when composing *Everyman Out of His Humour* (1599). The fool characterized as SOGLIARDO has obtained a coat-of-arms. Jonson’s reiterates Oxford’s wry jest, though we don’t venture to say the use of a reference language was a rhetorical feature in Jonson’s works:

PUNTARVOLO

Everyman Out of his Humour III.1 ~168

Let the word be, ‘Not Without Mustard’.

mustard, (Fr) *moutarde*

~ **Let the word** [(E) motto; *alt. wp (Fr) mot*, wp (E) moe, more] **be**, ‘**Not Without** [(Fr) *sans*, wp *sons*]

Mustard [(Fr) *moutarde*, wp *moutard*: ‘brat’]. ~

~ **Let the Moe** be, ‘**Not Without** [the] brat’.

brat, urchin, child, (Fr) *moutard*

This theme is treated at length and with variations in *The Taming of the Shrew Act IV, sc. 3 17-32*. The active student will enjoy spending some time there.

Music

(L) *musa*: ‘muse’; (L) *mus, muris*: ‘mouse, rat, marten, sable, ermine’; (L) *musca*: ‘fly’

The *OpenSourceShakespeare* Concordance may be used to discover that music and music instruction are domains of HAMLET; and we, as students of ‘Shakespeare’ (O/S), come to understand HAMLET stands for the writer. Therefore, music may be an associated property (*see p.172*) of our Edward Tudor-St. Maur because the Latin roots Mus, Mur are associated with his name.

OPHELIA

*Hamlet III.2 351-4*And I, of ladies most deject and wretched,That suckéd the honey of his music vows, music, etym. ‘relating to the Muses’; hence *Mus*, *Muris*.

HAMLET censures ROSENCRANTZ and GUILDENSTERN, by noting they take him for a fool—‘an unworthy thing’—and think him easier to ‘play upon’ than a recorder:

HAMLET

Hamlet III.2 358-60... Govern these ventages

With your fingers and thumb, give it breath with your

mouth, and it will discourse most eloquent music.

Look you, these are the stops.

► **ventage**: *11a* ‘An opening, aperture..one by which air (*wp* heir), etc., enters or is admitted.’

However, the curious mention of music to Reynaldo, with reference to LAERTES, works a marvel of wordplay:

POLONIUS

*Hamlet II.1 72*And let him ply his music.

This seeming after-thought refers to ply as a pleating or plaiting of musical notes—**ply**: *music* ‘A note of division of the same sound (*L. sonus*). Notation of the ply, or **plica**, was described: ‘Usually two parallel strokes of unequal length were added to the note-head’. POLONIUS humorously quips that LAERTES is but a doubling of notes to be played. Coincidentally, this musical device was described by Johannes de Muris in the 13th century. Further wordplay is likely on the disease called (*L*) **plica polonica**: ‘Matting of the hair’—think ‘matting of the hair’—“originating in Poland in 1285.”

Historical Note: In the dedication to his book of English Madrigals (1599), Composer John Farmer wrote of our ‘Shakespeare’:
“... those that know your lordship know this, that using this science [of Music] as a recreation, your Lordship have overgone most of them that make it a profession.”

It must be assumed Farmer was among the young students who received patronage, in the manner given by TIMON OF ATHENS, from “our very good Lord and Master, Edward DeVere, Earl of Oxenford,” etc.:

“I have presumed to tender these Madrigals only as remembrances of my service and witnesses of your Lordship’s liberal hand, by which I have so long lived”.

Once more, we wonder at the eagerness of many Academics to dismiss the primary evidence for Oxford’s generous support of the Arts, and similar testaments to an abiding generosity of spirit, yet to accept each libel by his political enemies.

Songs

Let ‘Sigh No More’ from *Much Ado About Nothing* (II.3 60) be the pattern for Shakespeare’s songs, where a jewel-like concentration of wordplay is brought to perfection. But first, read BENEDICK’s soliloquy—the one that precedes the song—and you’ll find the theme of the scene is the transforming power of a’mor. Is this Claudio’s metamorphosis?:

BENEDICK

Much Ado About Nothing II.3 17-24

[Claudio] was wont to speak plain and to the purpose,

18 like an honest man and a soldier, and now is he turned orthography;
his words are a very fantastical banquet—just so many strange dishes.

...

22 I will not be sworn but love may transform me to an oyster;
but I’ll take my oath on it, till he have made an oyster of me

24 he shall never make me such a fool.

Mark how ‘a sleight of spelling’ in Latin transitive wordplay takes possession of the word oyster. It’s spoken twice about *III.3 23*, and this repetition gives a clue to its importance in our reading. The writer is referring to the oyster as (*Latin*) *ostrea* and links it with (*L*) *ostium*: ‘door’. He revels in the *Ostrea* that has two-doors, (*L*) *valva*, meaning a ‘folding door’ or ‘double door’. The name will be appropriated to English as bi-valve—the *Ostreidae* (class *Bivalvia*), or true oysters, though there is some redundancy in the idea of two double doors. We hesitate to say the obvious, but this ‘bi-valve-Benedick’ (*wp L. benedico*: ‘well-praised’, *vel*-adored; (*L*) *bene dicere*: ‘to speak well’, with wordplay on the *merx*, *mers* quality of that which Benedick ‘says’.) is unacknowledged ‘Two-door’ / ‘Say-Mers’. And so, by substitution of Amor for “Love”, and Tudor for Oyster, Benedick (*I.23*), tells us: ‘Until a Mor has made a Tudor of him, he shall never make Benedick such a Morio (an errant fool, an ass)’. Benedick admires ‘plain speaking’, yet is himself dubious in transitive wordplay.

Likewise, *amphiboly* or grammatical ambiguity plays a role in rendering Benedick’s meaning indeterminate. Is it ‘orthography’ or Claudio himself that is ‘turned’ (*L. versare*)? This lengthy jest carries from *II.3 1-82*, with excellent Wit, and the passage also serves as Counsel. It neatly demonstrates Shakespeare’s method in a practical manner, his only course of action, since he is not permitted to tell in a direct and literal manner of his ‘double-tongue’.

The writer then plays on a dependency between Tudor and Seymour in the nature of his and his mother’s being (*L. sum*). One can’t be used without the other. Remember what Shakespeare tells us:

‘Every word doth almost tell my name’ (*Sonnet 76*)

At the same time, it suggests ‘Woman-One’ may be fair (*Fr. faire*: ‘to do[r]’) and wise (*L. mos, moris*):

BENEDICK *Much Ado About Nothing II.3 25-27*

25 One woman is fair, yet I am well; another is wise, yet I am well; **well**, *wp (L) vel*: ‘or’
 ~ **One** [(*L*) *primoris, princeps*: ‘foremost’, ‘leader’, ‘Prince’] **woman** [“One woman” = *Princeps, Regina*]
 is **fair** [*wp (It) fare*: ‘to do’, *Tudo(r)*], **yet** [(*L*) *nihilominus*: ‘nevertheless’] **I am** [(*L*) *sum*: ‘I am’] **well** [*wp (L) vel*:
 ‘or’]; **another** [(*L*) *alius*] is **wise** [(*L*) *mores*], **yet** [(*L*) *nihilominus*: ‘nevertheless’] **I am** [(*L*) *sum*] **well** [*wp (L) vel*:
 ‘or’]; ~

~ *The Queen is TUDO(r), nevertheless Som-or; else Mores, nevertheless Sum-or; ~*

26 another virtuous, yet I am well. But till all graces be in one woman,
 ~ **another** [(*L*) *aliter*: ‘otherwise’] **virtuous** [(*L*) *moralis*: ‘moral’; *wp All-More*], **yet** [(*L*) *nihilominus*:
 ‘nevertheless’] **I am** [(*L*) *sum*] **well** [(*L*) *vel*: ‘or’]. **But till all** [(*L*) *totus*: *wp To-du(h)s*] **graces** [*wp (It) grazie*: (*Fr*)
mercy: *Mer-Sea*, *Sea-Mer*, *Seymour*; *alt. (L) venustas*: ‘gracefulness’] **be in one woman** [“One woman” = *Princeps*,
Regina], ~

~ *else More-All, nevertheless Sum-or. But until Tudor Mer-Sea be in the Queen, ~*

27 one woman shall not come in my grace.

~ **one woman** [“One woman” = *Princeps, Regina*] **shall not come** [(*L*) *accedere*: ‘accede’, ‘to give way’,
 4 ‘To come into an office or dignity, esp. a throne’] **in my grace** [(*L*) *gratia*: ‘favor’]. ~

~ *the Queen shall not accede in my Favor. ~*

The woman who is One, is *Princeps*—the Queen. Elizabeth is the (*Gr, L*) *Mono*: ‘One’ + *archon*: ‘chief magistrate’; hence: *monarchia*, or single ruler. One Woman—or ‘Woman-One’—is Fair, playing on (*It*) *fare*: to do[r]. Did you catch that? “One woman” is Tudor. She is also wise: ‘in such a manner’, meaning (*L*) *more*—how are we to understand she is ‘More’? We suggest Princess Elizabeth acquired the name **More** by some means.

Now, this ‘One Woman’ is virtuous, (*L*) *wordplay vir + tu*’s, or *Virs-Tu*: ‘virtue’, ‘chaste’; that is, the Queen’s chastity is upheld by the substitution of Ver as a surname for a particular male child; but if Tu is given to that child, then the Queen is no Virgin. Once again: if the Queen is ‘Fair’ (Tudor) and has no children, then she may be virtuous; but if she is “wise” (*L. More*) and has had a child (the writer), she has not been exactly forthcoming — either about a marriage, or about her virtue.

The key is in the response made by Benedick: “yet I am well”. We suggest this is to be considered in two ways: that it refers to “One woman” who is both Queen and Sum-or; *and* that her

Benedico [*wp* (L) *bene*: ‘well’, *pun* (L) *vel*: ‘or’ + (L) *dico*: ‘to say’; hence Say-Or] plays on (L) *sum*: ‘I am’ + *well* + (L) *vel*: (pronounced ‘well’) ‘or’; hence: Two-dore-Sumor ... a Tudor-St. Maur.

Next Shakespeare plays on varying uses of the word *grace*. The first, at *l.27*, indicates *grace*: ‘mercy (Mer-Sea), clemency, pardon’; the second, at *l.28*, is *grace*: ‘The condition of being favored’, or ‘in good favor’.

Once More, this riddle transposes something like:

26 ~ *The Queen is Tудо(r), nevertheless Som-or; alius Mores, nevertheless Sum-or; else More-All, nevertheless Sum-or. But until Tudor Mer-Sea be in the Queen, the Queen shall not accede in my Favor. ~*

‘The Queen is Tudor, yet I am St. More’. It’s a clever rhetorical question. Benedick is asking in the writer’s stead: ‘Has there been some mistake? A little mix-up? A change at birth?’

This material is so politically charged it might warrant a death sentence in a lesser man—if it were properly understood—and so it’s served as “just so many strange dishes” (*ll.3 20*); the words are now couched in ‘Or-T[h]o-graphy: Tod’Or-graphy. As in many cases within the Canon, the writer seems to hint at a ‘Moorish’ quality in the Queen as well as in himself. Such a quality would come from a marriage with Thomas [St] More / Seymour. Make no mistake: Shakespeare is again revealing information critical to understanding his own nature, and the secret state of England’s Elizabeth I. There is much more that leads to ‘Sigh No More’, but it will mean more to you if you discover it yourself; Shakespeare’s art is truly “slow-endeavoring” / ~ slow en-de Vere-ing ~, as John Milton says. Let’s look at the song and see if we can figure why he’d say so:

BALTHASAR *Much Ado About Nothing ll.3 60-73*

► **Balthasar** means ~ Lord Protects the King ~ and is yet another mask for the writer.

60	<i>Sigh no more Ladies, sigh no more, Men were deceivers ever,</i>	<i>Say no More-Ladies, Sey not Mour, Vir men beguilers E.Ver,</i>
62	<i>One foot in Sea, and one on shore, To one thing constant never.</i>	<i>One, I am, in Sea, and one on Moor, Tu Monarch steadfast, Not E.Ver.</i>
64	<i>Then sigh not so, but let them go, And be you blithe and bonny,</i>	<i>Then Say not Moe, but let them go, And Sum you Mer-ry and Beau-</i>
66	<i>Converting all your sounds of woe, Into hey nony nony.</i>	<i>Con-Vere-ting All your Sons of Woe Into Ai! Nemo.</i>
68	<i>Sing no more ditties, sing no moe, Of dumps so dull and heavy,</i>	<i>Psalm no more charges, Sum no More Of reveries so blunt and severe,</i>
70	<i>The fraud of men were ever so, Since summer first was leavy.</i>	<i>The fraud of Vir Vere E.Ver-Mor, Since St. More first was levied.</i>
72	<i>The sigh not so, &c.</i>	<i>Then sigh not so, &c.</i>

This is an assurance of the name More, and repudiation of Vere. As always, it isn’t possible to assert a perfect translation of Shakespeare’s word games; but you’d be dull indeed if you didn’t see his more general direction.

60 *Sigh no more Ladies, sigh no more,*
~ **Sigh** [*wp timesis* Sey, Say, St.: the first syllable of St. More] **no more** [‘without More’] **Ladies** [(L) *matrona*: ‘a married woman’, ‘a noble lady’; *alt. (L) hera, era; domina*: ‘a woman who rules over subjects, a queen’], **sigh no more** [‘Sigh without More’], ~
~ *Say no More-Ladies, Sey not Mour,* ~

- 61 Men were deceivers ever,
 ~ **Men** [(L) *vir*: ‘male’] **were** [*Writer’s false surname: Vere, pronounced in Latin: Wair: the writer’s identity that deceives, for he is not that he is not.*] **deceivers** [(L) *decipere*: ‘to cheat’, ‘to beguile, charm’] **ever** [*metonym E. Ver, Ed. Vere*], ~
 ~ *Vir Vere beguilers E.Ver, ~*
- 62 One foot in Sea, and one on shore,
 ~ **One** [‘one of two or more’] **foot** [(L) *iambus* ‘a metrical foot, iamb’] **in Sea** [(E) *mere: wp Seymour, Sea-More*], **and one on shore** [(L) *ora, (Fr) lande*: ‘moor’], ~
 ~ *One, I am, in Sea, and one on Moor, ~*
 ▶ St. Maur, Seymour, Sommer, Summer, etc. rely on the *Welsh* meaning of *mor*, meaning both ‘sea’ and ‘so’; hence sea-mor, so-mor are roughly equivalent values in wordplay; likewise *mor* and moor are equal to Sea and Shore.
- 63 To one thing constant never.
 ~ **To** [*prep. A.III.8* ‘expressing the relation of purpose’] **one thing** [*wp* ‘the first (L) *res* (‘thing’), *race*, (L) *genus*: ‘family, stock, people’; hence ‘the First Family’, Royal Family] **constant** [(L) *constans, firmus*; *wp dur*, hence Tu-dur.] **never** [‘not ever’, *wp* ‘not E. Ver’]. ~
 ~ *Tu Monarch steadfast, Not E.Ver. ~*
- 64 Then sigh not so, but let them go,
 ~ **Then sigh** [*wp timesis Sey, Say, St.*: the first syllable of St. More] **not so** [(Welsh) *mor*], **but let them go** [(L) *meare, wp (E) mere*: ‘sea’; (L) *eo*: ‘to go’; *wp E.O.*], ~
 ~ *Then Say not Mor, but let them Sea ~*
- 65 And be you blithe and bonny,
 ~ **And be** [(L) *sum*] **you** [(L) *tu*] **blithe** [(L) *laetus*: ‘fertile’; ‘joyful’, ‘merry’] **and bonny** [(L) *bellus*, ‘pleasing to the sight, beautiful’; evoking the writer’s lineage—*Beaufort* (Tudor) and *Beauchamp* (Seymour).], ~
 ~ *And Sum you Mer-ry and Beau- ~*
- 66 Converting all your sounds of woe,
 ~ **Converting** [(L) *commutare*: ‘to change, alter entirely’] **all** [(L) *totus*: *wp To-du(h)s*; *alt. metonym (L) allodium*: ‘Crown ownership of all land in a feudal society’] **your** [*wp (E) y-our*] **sounds** [(L) *sonus, wp sons*] **of woe** [(L) *dolor*: ‘grief, regret’; *alt. (E) woe, anagram Moe, More*], ~
 ~ *Con-Vere-ting All your Sons of Moe ~*
- 67 Into hey nony nony.
 ~ **Into** [In + to: *wp Tu*] **hey** [(L) *eia!*: ‘expressing joy or surprise, oh! Well!’] **nony nony** [(L) *nonnemo, nemo, nihil*: ‘no one, nothing’; *alt. (L) nonnē*: ‘Asks a question to which an affirmative answer is expected: “do you not perceive?” (‘do you understand?’); *alt. (L) monacha*: *wp* monarchy; (L) *nonna*: ‘nun’]. ~
 ~ *Into Ai! Nemo. ~*
- 68 Sing no more ditties, sing no moe,
 ~ **Sing** [(L) *cantare*: ‘to reiterate’, continually mention’] **no more** [‘without More’] **ditties** [(E) *ditty: 2b* ‘A composition in verse’, *wp* in Veres.; (L) *dictare*: ‘to say habitually or repeatedly’], **sing** [(L) *cantare*: ‘to reiterate’] **no moe** [reinforcement 1.66, (E) *moe*: ‘to a greater degree’, more.], ~
 ~ *Psalm no more Veres, Sum no More ~*
- 69 Of dumps so dull and heavy,

~ **Of dumps** [‘A mournful or plaintive melody’; (*MDutch*) *domp*: ‘exhalation’, ‘sigh’, ‘mentally depressed’; *alt.* sighs: *wp* *assize*, *size*: ‘An ordinance fixing the amount of payment or tax’; *alt.* (E) *dump*: ‘A fit of abstraction, a reverie: ‘A moment..of being lost..in one’s thoughts’] **so** [*metonym, timesis* (*Welsh*) *mor*: ‘so, sea’; our part-Welsh Tudor, the postulated Tudor-Seymour child, is identified within this figure of *mor/sea/so.*] **dull** [(*L*) *obscurus*: ‘unknown, secret’] **and heavy** [(*L*) *hebes*: ‘blunt, dull’], ~

~ *Of reveries so secret and severe*, ~

70 **The fraud of men were ever so**,

~ **The fraud** [(*L*) *dolus*: ‘fraud, deceit, guile’, ‘artifice’] **of men** [(*L*) *vir*] **were** [*reinforcement wp* *pronunciation of* (*L*) *vir*] **ever** [*wp* *E.Ver*] **so** [(E) ‘The same’, *4a* Representing a word or phrase already employed’; 20a ‘In the same manner’, *wp* same-more.], ~

~ *The fraud of Vir Vere E.Ver-More*, ~

71 **Since summer first was leavy**.

~ **Since** [(E) ‘From that time till now’] **summer** [*wp* *Sommer*, *St. Maur*, *Seymour*] **first** [(*L*) *princeps*: ‘Prince’, ‘foremost’] **was leavy** [*wp* (E) *levy*: (*L*) *conscribere*: *B.* ‘A person who is forced to enlist in the armed services, a recruit obtained by conscription’], ~

~ *Since St. More first was levied*. ~

Hendiadys

(*OED*) hendiadys: ‘A figure of speech in which a single complex idea is expressed by two words connected by a conjunction.’ The name Hendiadys is derived from a Greek phrase that means ‘one by means of two’. George Puttenham, in *The Art of English Poesie*, 1589, called hendiadys: ‘The figure of twins’.

With this device, two nouns (‘substantives’) are joined by ‘and’, and the figure may be found replacing simpler conjunctions of adjectives or an adjective and a noun. *Hendiadys* is common in Shakespeare; he uses it more frequently and inventively than virtually any other writer. It’s important to note how the two conjoined nouns are usually separate or disjunct ideas that modify a coded metonym; ‘the Time’, meaning William Cecil, is the metonym in the first example below; ‘the fair state’, meaning ‘the To-do’r State’ is the metonym of the second. These are not formulaic or idiomatic phrases. The effect is to indicate a compound or double nature within a single entity. George T. Wright describes *hendiadys* as “a disturbing and foreign device”; it is meant to be disruptive—to ‘stand proud’ ... to catch your attention. This emphasis will send you to your dictionary for each substantive, just to make sure you really understand the words. (see: *Hendiadys and Hamlet*, George T. Wright, *PMLA* Vol. 96, no. 2 1981, p.170)

Ex. 1 *Hamlet* II.2 462-4

HAMLET ...

462 Good my lord, will you see the Players well bestowed?

~ **Good my lord, will** [*timesis* (*L*) *mos, moris*:] **you see** [*timesis* *Sey*] **the Players** [(*L*) *histrion*: ‘player, actor’; *wp* *history*] **well** [(*L*) *vel* (pron. *wel*): ‘or’] **bestowed** [(*L*) *deversor*: ‘to quarter, to lodge’]? ~

~ *Good my lord, you See the More History Or-deVered?* ~

463 Do you hear? Let them be well used, for they

~ **Do** [*timesis* *do(r)*] **you** [*timesis* (*L*) *Tu*] **hear** [*wp* *heir*]? **Let** [(*L*) *eamus*] **them be** [(*L*) *sum*] **well** [*wp* (*L*) *vel*: ‘or’] **used** [(*L*) *usura*: ‘to pay’, ‘interest paid for money borrowed’], **for they** ~

~ *Tu-do[r] heir? Let them be Ore usure’d, for they* ~

464 are the Abstracts and brief Chronicles of the time.

~ **are the Abstracts** [(*L*) *epitome*: ‘a brief statement of the chief points in a literary work; an abridgment’] **and brief** [(*L*) *brevis*: ‘small, narrow’, opposite large—*ne longus*, (*L*) *amplus*: ‘great, large, wide’, (*L*) *amplius*: ‘more’] **Chronicles** [(*L*) *annales*: ‘a detailed and continuous register of events in order of time; a historical record, esp. one in which the facts are narrated without philosophical treatment’] **of the time** [*metonym* The precise hour, (*L*)

hora, signifying benign (*L*) *ocassio*, or the malignant agency of William Cecil, Lord Burghley (1520-98), as (*L*) *chronos*: ‘devouring time’]. ~

~ *are the abridgments and abbreviated years of The Cecils.* ~

465 After your death you were better have a bad Epitaph than

~ **After your** [*wp* y’Our, Ore, Or] **death** [*timesis* (*L*) *mors*] **you were** [*wp* Vere] **better** [(*L*) *melior*, *wp* *mellilla*: ‘diminutive of mel, ‘little honey’, little sweet; hence (*Fr*) *suite*: ‘what follows’] **have a bad** [(*L*) *perversus*: ‘crooked, distorted’, twisted.] **Epitaph** [(*L*) *titulus*: ‘title’] **than** ~

~ *After y’ Ore-More you were suite’r having a Vere title than* ~

466 their ill report while you live.

~ **their** [*wp* t’heir] **ill** [*wp* (*L*) *male*] **report** [*timesis*, *wp*, *prefix* (*E*) *re*: ‘sometimes denoting the action itself is performed a second time’ + (*E*) *port*, (*L*) *porta*: ‘gate, gateway’; door, hence report a pun on Two-door (Tudor).] **while** [(*L*) *mora*] **you live** [(*L*) *vivere*: ‘to live, be alive’]. ~

~ *t’heir male Tu-dor-More while you’-[we] Vere.* ~

Once More: *Hamlet* II.2 462-4

462 ~ *Good my lord, you See the More History Or-deVered?*

Tu-do[r] heir? Let them be Ore usure’d, for they

464 *are the abridgments and abbreviated years of The Cecils.*

After y’ Ore-More you were suite’r having a Vere title than

466 *t’heir male Tu-dor-More while you’-[we] Vere.*

HAMLET (the writer) admonishes POLONIUS (Burghley) for his crimes circumspectly. Burghley has abridged the office of the Crown and shortened Tudor-Seymour’s years, making him a younger Oxford.

Ex. 2 *Hamlet* III.1 150-2

OPHELIA

150 O, what a noble mind is here o’erthrown!

The courtier’s, soldier’s, scholar’s, eye, tongue, sword,

152 **Th’ expectancy and rose** of the fair state ...

~ **Th’ expectancy** [4 ‘A person who..is a focus for expectation’; *i.e.* ~ the hope.] **and rose** [6a ‘An emblem of the Houses of Plantagenet’; 6b ‘The emblem of England’] **of the fair** [*metonym* (*Fr*) *faire*: ‘to do’, Tудо[r]] **state** [(*L*) *regnum*: ‘kingdom’] ... ~

152 ~ *The hope and emblem of the Tudor kingdom...* ~

Ex. 3 *Hamlet* I.2 196-8

HORATIO

196 Two nights together had these gentlemen,

197 Marcellus and Barnardo, on their watch

198 **In the dead waste and middle of the night**

~ **In the dead** [*metonym* (*L*) *mors*: denoting [St.] Maur (the writer’s true identity), either still or inactive.] **waste** [(*L*) *sumptus*: ‘cost, expense’, wasteful expenditure.] **and middle** [(*L*) *medium*: ‘center’] **of the night** [(*L*) *tenebrae*: ‘darkness’; *metonym* The darkness that reigns in England with a de facto Regency governed by Leicester and Burghley.] ~

198 ~ *In the mors-Sum-Tus and heart of the darkness* ~

199 Been thus encountered.

~ **been thus** [*wp* (*L*) *Tus*] **encountered** [(*L*) *obire*, *aspectare*: ‘to face’, ‘a seeing’]. ~

~ *been Tu’s-faced.* ~

► *A short-hand of antithesis; antithesis as developed in the Lyly days, and abbreviated to Hendiadys as he matured.??*

Letter substitution

Wordplay is often based on the pronunciation of letters in Latin or other Romance languages. The consonants **V** and **B** for example, are sometimes interchangeable, as are **U** and **V**—an identity problem that has existed with these letters since the first millennium BCE. ‘Shakespeare’ uses this confusion to increase the scope of his puns. For example, we encounter marvel being played with marble; and marble, (L) *marmor* = *mar* + *mor*, is a metonym for Sea + Mor:

QUEEN *Cymbeline* III.1 11-12

And to kill the mervaile, (MFr) *mervaile*: marvel, wp Mer + vail: (L) *valere*: ‘value’
12 Shall be so ever. so, sea: (Welsh) *mor* ever: metonym E.Vere

► Not only does *mervaile* (as spelled in the *First Folio*) play as marvel, (L) *miraculum*, *portentum*, but also as *mer/mare*: ‘sea’ + *vaile* (MFr. *valoir*): ‘worth, merit’, hence, ‘of Sea Worth’.

This entire scene is an excellent candidate for deconstruction. The ostensible subject is tribute due to Rome (*anagram More*) about the time of Christ. Coincidentally (well, not really), the “Yearly three thousand pounds” (III.1 9) is the value of the Oxford or Seymour titles *circa 1560* — had they not been lost by attainder, extortion, or mismanagement. Oxford teases the Queen about the ‘meager’ £1000 annuity he receives.

Another example of marvel appears in *Hamlet*:

HORATIO *Hamlet* I.2 192-95

192 Season your admiration for a while season: wp Son of Sea
With an attent ear; till I may deliver attent: adj. ‘Intent, attentive, full of attention’ ear: wp heir
194 Upon the witness of these Gentlemen,
This marvell to you.

The marvel/marble is the Sea’s Son, Prince Hamlet. His father is here identified as the Sea-mor. Marvel is part of a group of words that identify characters as the Sea’s Son (by way of Tudor): **marvel**, **astonishment**, **admiration**, **wonder** (One-d’or), **mire** (ant), **maur** (ant), **antic**, ... You’ll notice if you listen with an “attent ear”.

The letter **J** is produced as **lu**, such that (English) justice, (Latin) *iustitia*, sounds more like yū stī tī a.

Silent letters

“... *h* is but a note of aspiration only and no letter, which therefore is by the Greeks omitted.”
(*The Art of English Poesy*, attributed to George Puttenham, 1589, Critical Edition, 2007, *Book 2*. 197)

The letter **H**, when following **T**, (Th), is often silent in certain words in ‘Shakespeare’; though voiced in Latin, it is often silent in French and certain English dialects. He uses this to render the first syllable of his mother’s name **Tu**[dor] as **thou**. **Thou** is typically preceded or followed by **or/our**, sometimes missing the **D** (which functions as the preposition **of**, as in French). (Welsh) *Tudor* / *Tydur* is Tu-d’or = House [of] Gold, otherwise *Tydur* = House of Steel, or ‘Hard House’, as we see in *King Lear* III.2 61-4. In this practice, we find ‘Shakespeare’ following Puttenham, as he does in so many rhetorical figures, and who tells us he has been informed her Majesty, the Queen:

“took pleasure sometimes in deciphering of names” [in anagrams]. (*The Art of English Poesy*, p. 197)

Likewise, the following pun relies on a silent **H**:

Venus and Adonis I.309

Being proud, as females are, to see him woo her,
~ **Being** [(L) *sum*] **proud** [wp (L) *insolens*: ‘arrogant’, *in-*, *prefix3*: ‘to express negation’ + *sol*: ‘sun’, wp son + *-en*, *suffix1*: ‘used to form diminutives’], **as females** [(L) *femina*] **are** [wp *R(egina)*], **to see him woo her** [wp *See-(h)im-woo-(h)er*, hence: *See’im-w’oer*], ~

~ **Being Sonless, as females R, to See’m’our**, ~

► The **R** in I.309 is the abbreviation for Regina, that the Queen affixed to her signature: Elizabeth **R**.

There are many examples of dropped letters, often in the form of contractions, that may effect puns:

HAMLET

Hamlet II.2 183-5

Conception is a blessing,
but as your daughter may conceive, friend, look too't.

► Here, the writer has contracted the apparent “too it”, allowing a pun on Tu + (plus) an aspirated t(h), hence Tu't(h), or Tudor.

Alliteration

(OED) **alliteration**: *n.* ‘The commencement of adjacent or closely connected words with the same sound or letter.’

Alliteration is an obvious device in Oxenford's (*O/S*) early poetry—at least in the few surviving pieces:

3 “My life, through lingering long, is lodged in lair of loathsome ways,

4 My death delayed to keep from life the harm of hapless days.”

‘The Loss of My Good Name’, Edward Oxenford, before 1576

If the Ox-Seymour-an Thesis is correct, and some or much of John Lyly's art properly belongs to Oxford, the Artist (*O/S*) had substantially reduced his use of alliteration by the early 1590's. An interesting study would be to mark its decline in frequency, and its increasing subtlety in the later period. Alliteration often seems unpolished. Nonetheless, as a device of emphasis, it finds its way into the master's work:

The Rape of Lucrece II.117-19, William Shakespeare, 1594

118 Till sable night, mother of dread and fear,
Upon the world dim darkness doth display
And in her vaulty prison stows the day.

Sexual Punning and Wordplay

Wordplay is often difficult to ascertain. Modern readers may attribute a great deal of sexual punning to Shake-speare (*O/S*). It's true, he's very good at bawdy jests; but beware, much of this is purposed deception. What appears at second glance to be ribald humor is really, at a third glance, political commentary; ‘high’ literal meaning is perceived in a ‘low’ figurative sense. Apparent sexual wordplay—harmless amusement—is used to hide from censors *forbidden political truths* that are the core of ‘Shakespeare’. To be sure, the writer deliberately placed the double-entendre to catch your prurient senses off guard.

Shakespeare covers an enormous range of subjects, but a political reading may always be discovered: the subject will ever be Succession and the writer's place within the scheme of Succession. We can be certain that the political supra-text is not a misperception because he consistently falls back to this subject. Let's take a close look at a passage in *Romeo and Juliet* in which the NURSE recalls JULIET as a young child:

NURSE

Romeo and Juliet I.3 38-45

38 : for even the day before she broke her brow, *L.for*: Eng. ‘to speak, say’ *even*: ‘mere, alone’

~ : **for** [(L) *for*: ‘to say, speak’] **even** [(L) *aequus*: ‘equal to something else’; 8 ‘Of actions, movements..continuous states: Free from variation’] **the day** [*wp* (L) *de*: ‘origin’] **before** [], **she broke** [(L) *fractus, frangere*: ‘to break’, *Transf.* ‘to master, tame, subdue; (L) *domare*: ‘to tame’] **her brow** [(L) *supercilium*: ‘above the eyelid’; (L) *frons*: ‘forehead’; *brow*: 5b ‘As the seat of the facial expressions of joy, sorrow, shame, etc.’, ‘], ~

~ : **for just the day before she fractured her face**, ~

39 and then my Husband (God be with his soul,

~ **And then my Husband** [(L) *maritus*: ‘husband’; (L) *vir*: ‘husband’, ‘man’] (**God** [(L) *deus*] **be** [(L) *sum*] **with his soul** [(L) *caput*: ‘head’]! ~

~ **and then my Mare-Tus (God be with his soul**, ~

~ **and then my Mare-Tu's Deus Sum with his Son**, ~

- 40 a was a merry man) took up the Child.
 ~ **A** [(ME) a: pron. ‘he’] **was a merry man** [‘A companion-in-arms of an..outlaw chief’; *wp* (Fr) *mer*, (L) *mare*: ‘the sea’ + -y, *suffix*: ‘having the qualities of’] **took up** [(L) *sumere*: ‘to get hold of a person or thing’, ‘to take upon oneself’] **the child** [(L) *infans*: ‘unable to speak’, ‘a little child’]. ~
 ~ **he was a Mer-ry Man) summoned the infant.** ~
 ► “Merry man” likely refers to the companions of Robin Hood, and compares Sir Thomas Seymour [(Fr) *Mer*: ‘sea’ + (Welsh) *mor*: ‘sea’, hence Sea-Sea—a ‘sea-ish’ or ‘mer-ry’ man.] to the type of the benign bandit.
- 41 “Yea,” quoth he, “dost thou fall upon thy face?
 ~ “**yea**,” quoth he, “**dost thou fall** [(L) *emoriōr*: ‘to fall, die off, perish’] **upon** [(L) *super*] **thy face** [*wp* (L) *facies*: ‘form, figure’, ‘shape as seen, outward appearance’; *alt.* (L) *procidere*, *wp* (E) *proceeder*: ‘A person who proceeds’, hence ‘succeeds’]? ~
 ~ “**Yea**,” quoth he, “**Tu-do[r]’s die off upon your face?** ~
- 42 thou wilt fall backward when thou has more wit;
 ~ **Thou** [(L) *Tu*] **wilt** [(L) *desiccare*: ‘to dry..to deprive completely of moisture: (L) *humor*: ‘bodily fluids that determine the state of health and disposition of temperament’, *wp* (L) *desacchare*: away from sweet/suite, *i.e.* succession; *wp* will’t: will it, implying something heritable; *alt.* pun on volition, indicating] **fall backward** [(L) *orior*: ‘to rise in the morning’, ‘to arise, proceed from’,] **when thou** [*wp* (L) *Tu*, *timesis Tu*(dor)] **has** [(L) *utor*] **more** [*surname of writer*: (St) More; (L) *morus*: ‘foolish’] **wit** [(L) *musa*, *wp muris*]; ~
 ~ **Tu-d’or when T’utor M’ore Wit**; ~
 ~ **Tu-d’or when Tu’utor More Mur**; ~
- 43 wilt thou not, Jule?” And, by my holy-dam,
 ~ **Wilt** [*wp* (L) *desacchare*: away from sweet/suite, *i.e.* succession, *see l. 42*; *alt.*] **thou** [*timesis Tu*] **not** [(L) *haud*: anagram *dauh*, *d’auh*], **Jule** [*first name Juliet*, noting ‘her’ birth in July as the true heir of Tudor; (E) *jewel*, (L) *gemma*: ‘a bud or eye of a plant’, perhaps alluding to a scion of Plantagenet, *Transf.* ‘a jewel, gem, precious stone’]?” **and, by my holy-dam** [(*First Folio*) holy-dam: names Saint Mary, the Blessed Virgin; probably a reminder of Catholicism, and the veneration of Mary’s virginity in Italy. Martin Luther was uncertain “about Mary’s immaculate conception.”], ~
 ~ **will’t Tu-d’auh, Jewel?” and, by Saint Mary**, ~
 ► The contraction of Juliet to Jule probably puns on jewel, here indicating *Lapis lazuli* as a form of stone. Alchemists classed *Lapis lazuli* as a calcinable stone, like marble, that can be burned or roasted “in the fire to a calx or friable (powdery) substance”. *Lapis lazuli* is a metamorphic form of lazurite, a blue mineral usually mixed with gold flecks of pyrite. This would be the *Lapis* part of the writer’s code name *Apis Lapis*. We suggest OLIVIA in *Twelfth Night* is analogous to JULIET (*Romeo and Juliet*); *see Twelfth Night III.4 203*.
- 44 the pretty wretch left crying and said “I.”
 ~ **The pretty** [(L) *sollers*: ‘clever, skilful’, *wp* sole-heirs; (E) *pretty*: ‘cunning, crafty’, ‘clever, skillful, able’] **wretch** [(L) *exsul*: ‘an exile, banished person’; *wretch*: *A.I* ‘One driven out or away from his native country; an exile’] **left** [(L) *digredere*: ‘to separate, depart’, *wp* *degrade*] **crying** [(L) *clamor*: ‘a loud cry’; *wp* (L) *clam*: ‘secretly, to remain unknown’ + Mor, writer’s surname.] **and said “I”** [(FF) *I*: first person singular pronoun often not used in Latin, but for special emphasis, (L) *ego*: ‘that I am’; *wp* (Gr) *Ai*, ‘expressing grief at loss’] ~
 ~ **the sole heir exile departed, unknown More, and said ‘I am that Sum!’** ~
- 45 to see now how a jest shall come about!
 ~ **to** [*timesis Tu*(dor)] **see** [*timesis Sey*(mor)] **now** [(L) *iam*: ‘now, already’] **how a jest** [(L) *ridiculum*: ‘joke, something to laugh at’, ‘something absurd, ridiculous’] **shall come** [(L) *coma*: ‘the hair of the head’, *wp* the heir of the chief; *alt. wp commear*: ‘to go up and down’] **about** [(L) *verso*; *adv. A.II* ‘In rotation or revolution; round in a circular course’] (L) *circum*: ‘round about’; about, *L. fere*, *wp faire*: ‘to do’]! ~

~ *Tu Sea I am, how an absurdity shall heir round about!* ~

~ *Tu-See I am, how an absurdity shall heir Fair!* ~

46 I warrant, an I should live a thousand years,
~ **I warrant** [(L) *confirmare*: ‘to confirm an assertion’], **an** [*transitive pun, timesis (L) an*: ‘or, whether’;
(E) ‘if’] **I should live** [(L) *vivo, pervivo*: ‘survive’] **a thousand** [(L) *mille*] **years** [(L) *annus*], ~

~ *I assert, Ore I should survive a thousand years,* ~

47 I **never** should forget it. “**Wilt** thou not, **Jule**?” quoth he,
~ **I never** [‘not ever’; ‘on no occasion’] **should forget** [(L) *oblivisci*] **it**. “**Wilt** [*wp (L) desacchare*: away from sweet/suite, *i.e.* succession, *see l. 42,43*] **thou** [*timesis Tu(dor)*] **not** [(L) *haud*: anagram dauh, d’auh = d’or], **Jule** [(L) *gemma*: ‘a bud or eye of a plant’, Transf. ‘a jewel, gem, precious stone’]?” **quoth he,** ~

~ *I not E.Ver should forget it. “Unsuite Tu-dauh, Jewel?” quoth he,* ~

48 and, **pretty fool**, it **stinted** and said “**Ay**”.

~ **And, pretty** [(L) *sollers*: ‘clever, skilful’, *wp* sole-heirs; (E) *pretty*: ‘cunning, crafty’, ‘clever, skillful, able’] **fool** [(L) *morio, morus*], **it stinted** [(L) *desistere*: ‘to leave off, cease’] **and said** [*timesis Sey’d, Seymour*] “**Ay**” [(FF) I: *first person singular pronoun often not used in Latin, but for special emphasis, (L) ego*: ‘that I am’; *wp (Gr) Ai*, ‘expressing grief at loss’]. ~

Once More: *Romeo and Juliet l.3 38-45*

38 ~ : *because just the day before she fractured her face,*
And then my Mare-Tus (God be with his soul,
40 *He was a Mer-ry Man) summoned the infant.*
“Yea,” quoth he, “Tu-do[r]’s die off upon your face?”
42 *Tu-d’or when T’utor M’ore Wit;*
Will’t Tu-d’auh, Jewel?” and, by Saint Mary,
44 *The sole heir exile departed, unknown More, and said ‘I am that Sum!’*
Tu Sea I am, how an absurdity shall heir round about!
46 *I assert, Ore I should survive a thousand years,*
I not E.Vere should forget it. “Unsuite Tu-dauh, Jewel?” quoth he,
48 *and, sole-heir More, it Cece’d and said “Sum.”*

This bit is so important Shakespeare repeated much of it at *Romeo & Juliet l.3 50-7*. He also added material hinting at the alterations made to his birthdate as a ward of William Cecil, thus extending the lucrative period of managing the Oxford estates by the Court of Wards:

42 Thou will fall backward when thou comest to age;

These lines are thought to make a jest of the young ‘Jule’ assenting—“I” or “Ay”—to an ‘adult’ observation. The Nurse’s *Merry* husband wryly notes the child’s *fall* on her face will mature to a *fall* on her back. As we are to assume she will someday assume a sexually receptive position and, perhaps, to sin. It’s such a quaint pun on *fall* it is promptly repeated by the Nurse, as is the child’s innocent agreement. Good stuff, right? If you’re content with such a reading—enjoy it; but we think there’s **more**. **More** *l.42* is a metonym inviolate. When you find the word *more*, you have found a marker—an aid to navigation and to better fathom meaning. It’s only used by Shakespeare to denote his true St. *Maur* or *Seymour* ego, or the truest quality of the writer. This witty set-piece reminds someone (‘in the know’) of a ‘fall’ in the writer’s early childhood that will effect her-his entire life.

Line 17 of this set-piece establishes the birth date of the ‘More’ Juliet; it is Lammas Eve, July 31st (at the earliest), and this date is confirmed by the heroine’s name ‘Little July’. The notion of falling forward and falling back refers to the shifting of the writer’s birth date from July 31, 1548, to April 12, 1550. The earlier is the elder [St.] *Maur*; the latter: the younger *de Vere*. Juliet is the ‘soft breath’ or ‘soft soul’—(*Latin mollis aer*: ‘soft air/heir’ (puns with *Latin mulier*: ‘woman’ *see Cymbeline V.5 446-7*)—which may be manipulated with the stroke of a pen.

Historical Note: William Cecil recorded the birth date of Oxford. He could not be mistaken, therefore he intentionally delayed the date by almost two years. We calculate Cecil, as Master of the Court of Wards and Liveries (*from 1561*) benefited in this misstatement to the tune of several thousand pounds (millions of pounds in today's currency) by extending Oxford's minority, and the period of Cecil's and Dudley's management of the young nobleman's estate. By the power of the Court of Wards, Cecil was able to exploit Oxford's affection for his daughter Anne to place the Cecil family within a line of succession to the Crown.

To accommodate a plausible alternate identity for Elizabeth Tudor's child, the young 'Shakespeare' (*O/S*) was made to "come about" *l.45* which is a nautical term used for a change or 'tack':

► **come about:** 'of the wind..to veer round'. (*OED*)

It refers to the changing of a ship's direction to take advantage of shifting wind (air), or sailing 'close to the wind' to avoid deviating too much from the intended course at sea. There's a transitive pun in the idea of veering, if you can find it.

The import of all this wordplay is to inform. You have two readings: the fictional is clever and lusty, the factual is full of even 'More Witty' wordplay. Does toddler Juliet say "I"—"Ay" in agreement—or does she say "Aj", "crying" in grief, as did *Apollo* at the death of *Hyacinth*? The latter is more tragic. Does 'Shake-speare' (*O/S*) use this set-piece to tell of a little fall when Juliet was a child, or something greater that befalls the writer and his country? He is speaking of nothing less than the death of his soul, and the loss of liberality to religious tyranny. Look to the last line:

and, pretty fool, it stinted and said "I".

~ *And, sole-heir More, it Cece'd and said "Sum."* ~

Which of the two readings may be 'warranted', as the merry nurse says, for "a thousand years"? The second, of course. How prophetic was Mr. Shakespeare? William Cecil's family benefited, from the Princess' modest sin from 1558 to the present, in the long-lived Baronies, Earldoms, and Marquesses, of Salisbury and Exeter—a near perfect convergence of Commodity and Opportunity as noted in *Lucrece*.

Philosophy & Ideas

There has been a great deal of analysis written on the subject of Shakespeare's (*O/S*) philosophy. Much of it is excellent, especially that which accurately notes his knowledge of 16th century commentary on Law, Government, Science, Religion, etc. His opinions are still highly regarded. The Idea most distinctively Shakespearian is Existence: of Being and Not Being, and of Authenticity (see **Existentialism**, pg.48).

As with all subjects presented in this book, we present only the briefest commentary of each. 'Shakespeare', again, is vast and complex. We attempt only an overview of many facets of his self-identifying scheme.

'Tolstoy on Shakespeare', by Leo Tolstoy (1906)

Because 'Shakespeare' is the pinnacle of literary fame, he is the obvious heavy-weight champion to every contender. While acknowledging his superior linguistic and rhetorical skills, some have accused him of philosophic superficiality, or worse(!), of being out of place in the current artistic or political climate. Leo Tolstoy and George B. Shaw both wrote disapprovingly of the Canon, little suspecting it was a plea for survival, and a dynastic-political advertisement from feudal times. They didn't respect the counsel given by Jonson, Digges, or Milton — or perhaps they didn't bother to read it. Tolstoy and Shaw treated their subject anachronistically. We believe our present essay can help amend Tolstoy's complaints in what Shaw called "the great Shakespearian heresy".

Critics who seek to diminish the reputation of Shakespeare's accomplishments do so, we suspect, in order to elevate their own. If that is how we judge literary works three-hundred years old, heaven help us when we take down Classical Myth or the Bible. There is ample room to allow for greatness in different genres. Within the record of rhetorical Wit and monumental literature, nothing to our knowledge approaches 'Shakespeare'. If there is much that can't be understood without effort, well, try truly understanding the word, you'll probably like it; but if you're merely looking for modern aesthetic opinion to bolster your own, then listen to Tolstoy or Shaw (or a thousand others) instead; they're full of it.

Tolstoy belabors the inanity of Shakespeare's storylines. As he relates the construction of *King Lear*, the play does indeed sound strange, but Tolstoy has done his best to make it appear so. When considered against the backdrop of Spenser or Rabelais, the stories seem timeless and they have proven to be so. Do they not play well on the stage? — they play magnificently, thank-you. Problem Comedies are no problem if done with spirit. The Canon is Grand. Nonetheless the Russian aristocrat complains of Shakespeare's characters:

[48] "...their strife does not flow from the natural course of events, nor from their own characters, but is quite arbitrarily established by the Author.

'Shakespeare' is allegory. It's a kind of history. What seems natural to Tolstoy, who regards himself a revolutionary Geolist and Realist, may be at odds with another who says of himself: "I am more an antique Roman than a Dane" ... let me pause to explain Oxford's (O/S) self-appraisal through HORATIO (*Hamlet* V. 2 324). As always, he plays with words; the special word here is **Dane** and played upon (*Latin*) **dano**, an old form of (*L*) *do, dare*: 'to give', 'to give as due', 'to grant, bestow', 'to allow', 'to hand over', 'to tell, communicate'; and he plays on the second syllable of *Tudor* — "the name of Action" (English 'to do'). HAMLET reinforces HORATIO's meaning in the use of *Dane* as *dano*:

HAMLET *Hamlet* V.2 325-6, 331-2

As th' art a man,	~ <i>As the Art (a Man)</i> ~
<u>Give</u> me the <u>cup</u> . <u>Let go</u> . By heaven I'll ha't!	give , (<i>L</i>) <i>do, dare, dano</i> let go , (<i>L</i>) <i>do, dare, dano</i>
	cup , (<i>L</i>) <i>calyx</i> : 'bud, cup, or calyx of a flower'
And in this harsh <u>world</u> draw thy <u>breath</u> in <u>pain</u> ,	world , (<i>L</i>) <i>orbis</i> breath , (<i>L</i>) <i>spiritus</i> pain (<i>L</i>) <i>dolor</i>
<u>To tell</u> my <u>Story</u> .	To tell , (<i>L</i>) <i>dano</i> story , (<i>L</i>) <i>res</i> : 'matter, affair'; (<i>L</i>) <i>narratio</i> : 'narrative'

Oxford even emphasizes the archaic form in (*L*) *dano*, for HORATIO notes he is an "antique Roman". Does this change meaning at its quick or superficial level? No? But, for the Supra-text, the level hidden within double-entendre running through all 'Shakespeare', we understand the writer, 'Sum Moor', is more 'St. Maur' than a [Tu]d'Or. The writer asserts his identity. Tolstoy might have softened his rebuke had he understood Oxford and Oxford's game. Tolstoy devoted himself to asceticism under compunction — he chose his own course without authoritarian pressure, and might have been more sympathetic knowing of the robber barons who forced Oxford's annihilation. Would he have eased his criticism knowing 'Shakespeare' was under some sentence of Oblivion? We think so.

Here are a few more quotes from his criticism of Shakespeare:

[53] "All his characters speak, not their own, but always one and the same 'Shakesperian', pretentious, and unnatural language, in which not only they could not speak, but in which no living man ever has spoken or does speak."

[54] "... all alike [his characters] speak much and unexpectedly about subjects utterly inappropriate to the occasion, being evidently guided rather by consonances and play of words than by thoughts."

We can't say Tolstoy is not perceptive; in fact, his objections are precisely those one would note if they were unaware of Oxford's unique **Invention**. Thus, having first misunderstood the playfulness in our 'Shakespeare', he begins to build an argument for the limiting of artistic scope. As the Russian proceeds to detail his own vision of great and moral Art, by design he excludes any possibility that another artist, moved by an entirely different experience and circumstances, will rise to a specific, pure and modest, threshold:

[64] *Shakespeare receives characters from* "antecedent works" and "not only fails to render them more truthful and vivid..but, on the contrary, always weakens them and often completely destroys them." — *This will surprise those who find his characters fascinating.*

[70] *Of Falstaff*: "...that same Shakesperian language, full of mirthless jokes and unamusing puns..."

[71] *Of Hamlet*: "On this subject he writes his own drama, introducing quite inappropriately

(as indeed he always does) into the mouth of the principal person all those thoughts of his own which appeared to him worthy of attention.” (!)

Hence, the reason for our book. If a man of Tolstoy’s learning and artistic ability is frustrated by Oxford, maybe we all need to look a little deeper. We can love ‘Shakespeare’ on the stage because the efforts of so many artists have contributed to the illumination of the text. Those reading the plays without guidance will find him just as Tolstoy left him.

[80] “Without the sense of measure, there never was nor can be an artist, as without the feeling of rhythm there can not be a musician. Shakespeare might have been whatever you like, but he was not an artist.” — *Similarly, Tolstoy rejected Impressionism as unrealistic. Admittedly, he was in the midst of that artistic movement. With more time, more perspective, he probably would have come to some appreciation of the Impressionist’s ability to suggest motion that is rarely captured in Realism.*

[82] “...the works of Shakespeare—borrowed as they are..—have nothing whatever in common with art and poetry.” — *(Yawn) Again, Tolstoy weeds-out forms of expression not conforming to his own prejudices.*

[92] “... add to this a Chauvinist English patriotism, expressed in all the historical dramas, a patriotism according to which the English throne is something sacred...” — *Now this is on firmer ground. ‘Shakespeare’ is fond of that Crown to which he makes a special claim. I’ve rarely encountered people who are not immoderately patriotic. It doesn’t matter how abject one’s Nation, one is inclined to love it.*

Tolstoy notes three things on which the merit of every poetic work depends [93] :

(1) **A deep subject important to the life of Man.** — No one in Elizabethan England stood a better chance of becoming a benign and tolerant successor to Elizabeth *R[egina]* than Oxford (*O/S*):

“For he was likely, had he been put on,
To have proved most royally: ...” (*Hamlet* v.2 380-1)

If all our writer says is true, he might have ended the burden upon the English of religious oppression, and rid the people of Machiavellian connivance, spy-mastering, and greedy appropriations by public servants.

(2) **“The external beauty achieved by technical methods...”** — Shakespeare’s Invention, a rhetoric so unique and beautiful it towers above much of the rest, qualifies as Art if nothing else does.

(3) **“The third and most important condition, Sincerity, is completely absent in all Shakespeare’s works ... he is not in earnest, but that he is playing with words.”** — If after reading this essay, you can say ‘Shakespeare’ was not pouring his heart out in the sincerest way he could, we either have failed, or your position is fixed and incorrigible.

Here are more criticisms that support our thesis, but which also show Tolstoy’s arrogance:

[96] “Open Shakespeare...you will never find ten consecutive lines which are comprehensible, unartificial, natural to the character who says them, and which produce an artistic impression.

[105] “...allegories, owing to the very fact of their being works of art of a lower order...”

[111] “... German aesthetic critics, for the most part utterly devoid of aesthetic feeling, without that simple, direct artistic sensibility which, for people with feeling for art...” — *blah, blah.*

Tolstoy was probably right to admonish excessive tributes paid to Shakespeare as an original moralist; rather, his place is among accomplished poets with unparalleled technical proficiency. He is an educator and student with a superb sense of word wit, of rhetoric, and language. Further, Shakespeare expresses his deep desire for the common good, hoping to free those whose conscientious faith is forbidden by the State. If *he* is not a high example for the student of language arts, then who ...?

[117] “His reputation is not the consequence of common sense, but of suggestion.”

[118] “... an empty and immoral amusement ... the depravation of men by presenting to them false models for imitation.”

[119] “The drama, in order to deserve the importance attributed to it, should serve the development of religious consciousness.”

Immoral (?)

Shakespeare's—Oxford's—family were among the architects of the Protestant Christian Liturgy in England. It is incorrect to describe Oxford as as immoral or amoral; rather, he tends to contrast scenes of Puritan (Calvinist) and Catholic customs. Puritan values are ridiculed, as by the character of MALVOLIO (*Twelfth Night*); or we find varying conventions of mourning discussed between CLAUDIUS, GERTRUDE, and HAMLET at *Hamlet* 1.2 68-112. It is true: Shakespeare refers to Classical notions of Fate as determining the course of life, and he doesn't commit to any particular religious denomination. How foreign for him to find life showing obvious signs of divine beneficence. At best, his art gives circumstantial evidence for the *absence* of God's hand:

LEAR *King Lear* V.3 312-14

And my poor fool is hanged: no, no no life? **hang**, (L) *suspendere*: wp (L) *sus*: 'pig' + *pendere*: 'hang'
 Why should a dog, a horse, a rat, have life, **dog**, (L) *canis*, *lupus* **horse**, (ME) *ors* **rat**, (L) *muris*
 And thou no breath at all? **breath**, (L) *spiritus*: *transf.* 'breath of life', (L) *anima*

And there is historical evidence Oxford 'wandered' in matters of faith, just as he presents in the character of HORATIO (*Hamlet* 1.2 169-73) — HORATIO notes he brings “a truant disposition” from his studies in Wittenberg (the seat of the Reformation); and there were acrimonious accusations of atheism against him in the Howard-Arundel Libels of 1579-81.

Oxford (*O/S*) is more concerned with hypocrisy and the false “trappings” of faith, or indeed, false shows of any kind. The theme of antithetical actions by opposing forces is central to his works. These opposites are usually held within his two identities, and are figured as protagonist and antagonist. If he presents faithless or injurious behaviors, expect to find them inhabiting an identity attached to himself, not to another person. Oxford might be characterized as a Solipsist, not that he has no regard for others, but that he only has confidence in a personal knowledge of himself. Hence, any discussion of morality in 'Shakespeare' should note he is a great believer in goodness, without presenting himself as an Authority for a particular faith in others.

Lost Identity

Central to wordplay in 'Shakespeare' is the idea that without true autonomous identity, a person is subsumed under the identity of a master. This has far-reaching implications. For our writer, the individual asserts the self by living up to one's free birth — we must prove Man's nobility through accomplishment. As a victim of attainder, Tudor-Seymour (*O/S*) devotes his existence to belying the legalist notion that sins or crimes of parents should be punished in the child, or that making a 'nothing' of an innocent child represents anything but cruelty.

Particularly apt is the relationship of CORIOLANUS to TULLIUS AUFIDIUS in *Coriolanus*. CORIOLANUS is his mother's noble stooge in a position like the writer's own. The self-contained AUFIDIUS finally defeats his rival precisely because he is free of family burdens.

Similarly, HAMLET is saddled with a mother who appears indifferent to her sons superior nature; or perhaps, the QUEEN simply can't distinguish between the merits of her son and those of his rival LAERTES. Who's there? Who's t 'heir'? It is he who steps into the void when the independent *ego* and a slavish client *alter ego* annihilate one-another, taking the monarchy and competing political factions along with them.

Sexuality

Sexuality is often discussed in Shakespeare studies. The Sonnets, in particular, have given rise to the opinion 'Shakespeare' (*O/S*) might have been homosexual or bisexual. He may have been; but the idea, as it arises from reading his work, is of mistaken origin, and the writer's sexuality does not figure in our

understanding ‘Shakespeare’. Male or female characters may represent historical figures of the opposite sex. This, we believe, is because his allegories hit so precisely the factors of Elizabethan politics that identities may best be disguised by inverting the sexes. *King Lear* is a prime example: Lear masks for Queen Elizabeth, Goneril masks for William Cecil, Regan for Robert Dudley, Cordelia for Edward Tudor-Seymour (O/S).

Another reason—and a very strong reason it is—for identifying certain historical male figures as female is because they are thus rendered ‘less heritable’. This legal situation may be exaggerated by making characters illegitimate, disinherited, or children of legal Attainder. As such they are like women in societies arranged within agnatic primogeniture, wherein inheritance is passed through the male line in order of first born.

This theme is developed obliquely in the Comedies and Pastoral Romances. The Tudor-Seymour (or ‘More’) identity is a feminine element within our writer and is characterized as a ‘gentle’, or ‘soft heir’, incapable of inheriting certain properties. In *Cymbeline*, IMOGEN is the ‘soft heir’ who marries the protagonist POSTHUMOUS LEONATUS. Imogen—a (*L*) *mollis ayre*, *wp* (*L*) *mole’s heir*—is the Moor-ish element that will allow she and her noble husband to succeed and govern in co-regency within an agnatic line where a woman, (*L*) *mulier*, alone cannot.

Oxford is not shy to feminize males, masking them as women seeking the privileged status of marriage, nor to present women as strong, independent, thinkers and actors. Taken at a surface level, our man is as liberal as any child would wish a parent. It’s only in the political supra-text that legal or masking reasons may reverse the natural history from which the story is derived.

Feminism

It appears ‘Shakespeare’ does not strongly differentiate the sexes. Plays and poems are divided fairly equally between powerful and assertive women and men. VENUS dominates *Venus and Adonis*, LUCRECE tragically takes possession of her person after being raped by PRINCE TARQUIN in *The Rape of Lucrece*, JULIET is a voice of reason to ROMEO’s impulsive nature (*Romeo and Juliet*), VOLUMNIA holds extraordinary sway over her mighty son CAIUS MARTIUS (*Coriolanus*) — and many others: CORDELIA (*King Lear*), LADY MACBETH (*Macbeth*), LAVINIA and TAMORA (*Titus Andronicus*), CLEOPATRA (*Anthony and Cleopatra*), PRINCESS OF FRANCE (*Love’s Labor’s Lost*), IMOGEN (*Cymbeline*), PORTIA (*The Merchant of Venice*), MISTRESS FORD and MISTRESS PAGE (*The Merry Wives of Windsor*), BEATRICE (*Much Ado About Nothing*), ROSALIND and CELIA (*As You Like It*), OLIVIA and VIOLA (*Twelfth Night*), COUNTESS OF ROSSILLION and HELENA (*All’s Well That Ends Well*), ISABELLA (*Measure For Measure*), QUEEN MARGARET (*2 & 3 Henry VI*), CONSTANCE (*King John*), QUEEN KATHERINE (Henry VIII). The list is far from complete. It is interesting that roles for women are more prominent when our writer is freed from the constraints of history.

Classism

Class distinctions are treated lovingly in Shakespeare. If he appears to poke fun at the uneducated, the servant, the poor, it is as an element of himself. He may be a house born slave (*L. verna*) speaking, at times, a humble *verna*-cular, but his thoughts are as complex and proper as a duke whose inner nobility is manifested only in a higher self-estimation. The attendant resents the yoke of servitude only if the yoke is unjustly burdensome. The divided identity of the writer ranges from his unacknowledged birth—‘a child of no one’, a ‘nothing’—to a nobleman and pretender to the Crown.

Racism

We cannot wish away the sin of prejudice. Any time people gather, there is an unprofitable compulsion to make judgements about one another; we usually place ourselves above the rest. If we were to reject all human endeavor showing signs of bias—overt, latent, or even imaginable—there might be nothing left to appreciate. Man is insecure, and thus chauvinistic.

Othello

Antisemitism and anti-black racism are complaints often leveled against Shakespeare. The treatment of SHYLOCK, a Jewish moneylender of Venice, and of OTHELLO, the Moor of Venice, perhaps

'enlightened' by sixteenth century standards, will offend if you want them to. In Shakespeare's defense, this hate of Man (*Vir*) is not ordinary prejudice but a highly stylized literary conceit, and expresses the deep resentment and envy of the writer's Vere *alter ego* for qualities inherent in his More *ego*. It can't be denied, the writer slavishly adopts bigotries to make comparisons, yet it is to depict the writer at odds with himself—the natural identity against an alien identity. Our writer never addresses racial properties except as they may be analogized within himself. His is a 'wordplay Jewishness': it is Tu-ishness; and his Moorish quality comes from his stained (*L. tinctus*) St. Maur attainder. Such phenomena account for the Lion's-share of 'strangeness' in Shakespeare.

The Moor in *Othello* is figured as a north African. It's probably not important whether he's to be understood as a particular shade of skin color, but that his appearance is different from what is typical of Venice — he is not 'marked' for a sin in his birth and blood until Iago conspires to exploit OTHELLO's difference for personal gain. He's an outsider, his difference is noted, yet he's not discriminated against. Today we often associate OTHELLO's doubt with minority insecurity in a population, but that theme isn't readily apparent from his elevated station. Envious IAGO, however, moves behind the scene to achieve this evil purpose in both the protagonist and in other Venetians.

Shylock

The writer wants us to be sympathetic with SHYLOCK, but not too sympathetic. Some have wondered whether he isn't the protagonist of the tale, and ANTONIO the original offender. SHYLOCK's refusal to show mercy towards the Merchant is because ANTONIO has abused him in the past — yet we know, SHYLOCK has been using the good 'credit' of Merchants to enrich himself. SHYLOCK profits by the 'good name' ANTONIO has built. He has not lent money without bond and without careful assurance ANTONIO and others will repay ... if they can:

SHYLOCK (to ANTONIO) *The Merchant of Venice* 1.3 135-39

134 Why look you how you storm,

~ **Why** [(L) *cur*] **look** [(L) *intueor*, *wp* in-tud'or] **you** [(L) *tu*], **how** [(L) *ut*: anagram, timesis Tu] **you** [(L) *tu*]
storm [(L) *furere*: 'to rage, rave'; *wp furor*: 'to counterfeit, personate'], ~

~ **Why you Tudor, how you furor**, ~

~ *Cur in Tudor Too, too Tu furor*, ~

► The second transposition reveals how the writer's words are carefully chosen to 'tell his name'.

135 I would be friends with you and have your love,

love: (L) *amor*

~ **I would be friends** [(L) *comes*: 'companion'; 'tutor', hence *wp* Tudor; (L) *amicus*] **with you and have your love** [(L) *amor*], ~

~ **I would be Tudor with you and have your a'More**, ~

136 Forget the shames that you have stain'd me with,

shame: (L) *verecundia*

~ **Forget** [(L) *obliscor*: 'to forget, lose sight of'] **the shames** [(L) *verecundia*, *wp* Vere-cundia: 'shame-faced', 'modest', 'knowing one's place'] **that you have stain'd** [(L) *maculare*: 'to stain', to give 'a moral blemish, fault'] **me with**, ~

~ **Forget the Vere that you have attained me with**, ~

► Again, the shame of attainder does not die with a 'traitor' (often a politically motivated accusation) but continues to haunt the family he leaves behind.

137 Supply your present wants, and take not doit

~ **Supply** [(L) *ministrare*: 'to serve, supply, provide'; suggests Shylock's role as a mask for the Vere *alter ego* who serves the Queen's Ministers rather than the Queen herself.] **your** [*wp?* th'our] **present** [(L) *praesens*] **wants** [(L) *desiderium*: 'desire', 'longing or grief for the absence or loss of a person or thing'], **and take** [(L) *sumere*] **not doit** [*Ia* 'A small Dutch coin'; 2 *transf.* 'A very small piece or part of anything'; *wp* Ti-do(r)] ~

~ **Minister your present de-Sires, and take not a shaving** ~

► The (L) *desiderium*: 'desire': de-Sire, the loss of Antonio's (the writer's) father and his good name can be restored with a borrowing that charges no doit: 'a small piece' or 'shaving'. This 'shaving' recalls

one of the 33 charges brought against Sir Thomas Seymour in 1549 — that he conspired to ‘shave’ gold coins at the Bristol Mint in order to fund a private militia to overthrow the Lord Protector (his brother). These 33 charges also explain the 33 wounds recorded in Shakespeare’s *Julius Caesar*, rather than 23 as mentioned by Plutarch ... hence, we posit Caesar represents the writer’s father, Th. Seymour.

138 Of usance for my moneys, and you’ll not hear me,

~ **Of usance** [(L) *mos, moris*: 1a ‘The usual or customary practice or behavior of a community’;

wp (E) *usance*: (L) *commodare*: 5a ‘The practice..of lending or borrowing money at interest’; “Commodity” makes a strong entrance in *King John*] **for** [(L) *for*: ‘to say’, *wp, timesis* Sey] **my moneys** [(L) *aes, aeris*: ‘copper, brass’, ‘money’, *wp aer, aeris*: ‘air’, hence *heir*], **and you’ll** [*wp* Tu’ll, Tu will] **not here** [*wp* *heir*] **me**, ~

~ **Of Mores for my heirs, and Tu will not heir me**, ~

► Our writer believes the Queen has borrowed absolution for her offense with Thomas Seymour at excessive interest; *i.e.* she pays endless tribute to Dudley and Cecil for their role in hiding her pregnancy. By wordplay, we discover Shylocks “usance” is not for ‘copper’ but thin ‘heir’.

139 This is kind I offer. **kind**: (L) *genus*; III.10a ‘A group of people descended..from a common ancestor’

~ **This is kind** [(L) *genus*: ‘birth, descent, origin’; *alt.* ‘manner, way’, hence (L) *moris*] **I offer** [(L) *offere*: *wp* Off-Fair; (L) *sacrificare*: ‘to offer sacrifice’]. ~

~ **This is descent I O-Fair**. ~

Review *Merchant I.3* carefully and note the repeated use of kind and kindness. In the political supra-text that concerns us here, Shakespeare doesn’t refer to **kindness**: *n.1a* ‘the quality of a kind nature or disposition’, but rather: *n.3* ‘the natural affection arising from kinship’. SHYLOCK represents the Vere-y identity of the writer. Listen to the CLOWN, LAUNCELOT GOBBO describe SHYLOCK:

LAUNCELOT *The Merchant of Venice II.2 24-6*

24 Certainly the Jew is the very devil incarnation, *wp in-coronation*: ‘crowned, garlanded’

~ **Certainly** [(L) *certo*: ‘settled’,] **the Jew** [*wp, timesis* Tu (*pron.* tchyoo, tyoo); the Tudor commands hard terms upon themselves.] **is the very** [*metonym* Vere] **devil** [*wp* de Veal/de Vere: with reference to his youthful meat.] **incarnation** [*wp in*: + *car*: (L) *caro, carnis*: ‘flesh’ + *nation*: (L) *nascor, natus*: ‘to be born’; confirming the veal-like quality of the writer’s Ox flesh.], ~

~ **Certainly the Tu is the Vere-de Veal in the flesh**, ~

► Ah! now we know. This is why de Veal won’t eat pork.

25 and in my conscience, my conscience is a kind of hard

~ **and in my conscience** [(L) *conscientia*: ‘a joint knowledge with some other person’, ‘being privy to’], **my conscience** [(L) *conscientia*] **is a kind** [(L) *modus*: ‘a measure’, ‘manner’] **of hard** [(L) *dur*: *wp* [Tu]dur] ~

~ **and in my privy knowledge, my familiar knowledge is akin to Dur** ~

26 conscience to offer to counsel me to stay with the Jew.

~ **conscience** [(L) *conscientia*: ‘self-knowledge’] **to offer** [(L) *offere*: *wp* O-Fair] **to counsel** [(L) *consilium*: ‘advise’] **me to stay** [(L) *commorari*: ‘to remain, to abide’, ‘to stay awhile’] **with the Jew** [*wp* Tu]. ~

~ **self-knowledge, to offer to advise me to re-main with the T[ch]u**. ~

While the Jew is of Judah, Tudah, Tu-Dur: ‘too hard’, the Moor in *Othello* is too tender, malleable, (L) *mollis*: ‘soft’, *wp* Moe-less, (L) *moles*: ‘sea-wall’, Sea-Mure. IAGO manipulates OTHELLO until he yields to evil persuasion. The murder of Desdemona is a passionate act, yet the killer’s demeanor in the commission is measured. It’s an extra-judicial execution, like the political act of attainder in which ones title, property, and life, are erased.

OTHELLO’s tragic flaw is his distrust of DESDEMONA’s fidelity; he credulously fears he’s not worthy of Desdemona. Meanwhile, IAGO is aware that he has only to suggest her infidelity to achieve his purpose. He is Sant-Iago, the killer of Moors, and the (L) *versipellis* — the turn of OTHELLO’s skin. He

knows only too well OTHELLO's vulnerability in the face of imputations by his own "green-eyed monster". But for his trustful and unsuspecting nature, the General is a great leader. Again, this is the story of the writer in a death struggle for supremacy with his *alter ego*. The 'blackness' of OTHELLO is figurative and rhetorical, not racial. His name is Tu-d'Or Moor.

Metonymy and kenning periphrasis lead us to understand SHYLOCK as Vere. We also read LAUNCELOT as the spirit, or hard conscience of Tudur. Launce emphasizes the special (inside) knowledge of Tudur he shares with SHYLOCK. See *opensourceshakespeare* **conscience**: 10 uses in set-piece by LAUNCELOT (*Merchant of Venice* II.2 1-29)

Monster — Morio

monster: originally 'A mythical creature which is part animal and part human, or combines elements of two or more animal forms' (OED)

(Latin) **monstrum**: Of inanimate things 'of the sea'.

(L) **morio**: transferred 'a monster, deformed person'

Words evolve, and the essence of Renaissance Wit is to capture some sweet distillation of varied or changing meaning. The word **monster** is used liberally in Shakespeare's Canon; it's the sort of word that has complex associations beyond our current use. We think of a monster as something 'ugly or deformed', 'something unnatural'; it has often been used to name 'extraordinary things'—'a prodigy or a marvel', or things very large — *Il.B.* 'of the sea'. Shakespeare also enriches with wordplay from the Middle French *monstrer*—*manifest*: to 'manifest, or demonstrate', and most particularly (*Fr*) *prétendre*: 'to lay claim to, to pretend to'. But foremost, (*L*) *morio* means 'monster'. So fond is he of this amusing polysemy that, within the political supra-text, he uses the word only in the sense of a fraud or impostor — a false claimant.

There are 88 occurrences of monster according to the *Open Source Concordance*. There are 62 occurrences of monstrous as well. The purpose of the word is to cleverly denote the pretender, or claimant, among the 'occurrences More and Less' (see **More and Less**, p.163).

The most famous monster in Shakespeare is CALIBAN in *The Tempest*. All metonyms in the following passage reveal his Vere-y nature. The speaker, TRINCULO: (*Italian*) 'one who chugs down his wine or beer', is a secondary representation of the writer, and so this bit verges on self-directed **railling**.

Ex.1 TRINCULO *The Tempest* II.2 141-44

141 By this good light, this is a very shallow Monster!

~ **By this good** [*wp* (*L*) *merx, mers*; probably various meanings, principally (OED) IV. 23b 'valid, in effect'; and 24 'genuine, not counterfeit'] **light** [(*L*) *sol*: 'the light, warmth, heat, of the sun', *wp* son; *alt.* The Sun/Son, *Apollo*, the classical parallel of the writer's More identity.], **this is a very** [*wp* Vere; *metonym* directly states the writer's Vere identity.] **shallow** [(*L*) *humilis*: 'low, humble', (*L*) *vadosus*: 'a shoal, ford'; *adj.1* A.1a 'Not deep; having little downward extension'; opposite 'deep' (meaning Sea: (*Welsh*) *Mor*; 2 'extending only a short distance inward from the surface..'; B1a 'A shallow part of the Sea'] **Monster** [(*Fr*) *Monstrer, prétendre*: 'claimant to the throne' (valid or invalid); at III. 2 18, STEPHANO addresses Caliban as 'Monsieur Monster', hinting at the French interpretation of Monster.!] ~

~ **By this mercenary Son, this is a Vere-[Ox]ford Pretender!** ~

142 I afeard of him? A very weak Monster:

~ **I afeard** [*wp* (*L*) *vereor*: 'to be afraid, to fear'] **of him? A very** [*wp* Vere-y] **weak** [(*L*) *infirmus*: 'not firm', not Dure, 'timorous'; (*L*) *invalidus*: 'weak, powerless'] **Monster** [(*Fr*) *prétendre*: 'claimant' (valid or invalid); at III. 2 18, STEPHANO addresses Caliban as 'Monsieur Monster', hinting at the French interpretation of Monster.]: ~

~ **I a'Vere'd of him? A Vere invalid Pretender!** ~

143 The Man i' th' Moon?

~ **The Man** [(L) *vir*: ‘a man’] **i’ th’ Moon** [(L) *luna*: *wp l’una?* (‘The One’, *princeps*); *mythology* Luna : Diana, Roman goddess of the Moon, and metonym for Elizabeth R.]? ~

~ **The Vir i’ th’ Diana?** ~

➤ According to legend, ‘The Man in the Moon’ was the Biblical Cain forever wandering about the earth for the murder of his brother Abel. Stephano claims to be ‘of the Moon’, and Caliban credulously believes him. As the natural child of the Queen, ‘Vere’ (O/S) was once literally ‘The Man i’ th’ Moon’. Stephano is yet another mask for the writer, this time not as Seymour or Vere, but as Shakespeare.

144 **A most poor credulous Monster!**

~ **A most** [(L) *maxime*, (*superlative*) *magis*: ‘most, more’; (OED) II. 5 ‘the majority of’; III. 3a ‘modifying all: mostly, for the most part’; 4 ‘nearly’] **poor** [(L) *tenuis*: ‘slender’, ‘weak’, ‘person of lower rank’; (E) *tenuous*: ‘unsubstantial’] **credulous** [(L) *credulus*: ‘believing easily’, ‘confiding’; (L) *stultus*: ‘foolish’; (L) *moria*: ‘foolish’] **Monster** [(Fr) *prétendre*: ‘claimant’ (valid or invalid); at III. 2 18, STEPHANO addresses Caliban as ‘Monsieur Monster’, hinting at the French interpretation of Monster]! ~

~ **A More tenuous and Moria Pretender!** ~

145 **Well drawn, Monster, in good sooth!**

~ **Well** [*wp (Latin) vel* (pron. *well* in Latin): ‘or’, ‘take what you will, the one or the other’; ‘even’; referring to the common syllable of Seymour and Tudor.] **drawn** [‘pulled..extracted’, referring to the Monster having been extracted from Tud’Or.], **Monster** [*wp (Fr) monstrer, prétendre*: (L) *simulator*: ‘claimant to the throne’ (valid or invalid); at III. 2 18, STEPHANO addresses Caliban as ‘Monsieur Monster’, hinting at the French interpretation of Monster], **in good** [*wp (L) merx, mers, see*] **sooth** [‘truth’; hence **good sooth**: ~ *genuine Truth*; ‘verity’]! ~

~ **Ore extracted, Pretender, in Mers Verity!** ~

➤ The **Vere** Monster, or ‘Pretender’ to **Morio**, is made of lesser stuff than the ‘**More**’ PROSPERO.

Remember the epithets in the above passage; they are essential and recur playfully in the antithetical divisions of the writer’s identity: the ‘true and false’, the ‘light and dark’, the ‘deep and shallow’, ‘most and all’, ‘well and not well’. Shakespeare is not one to forget his scheme. Linguistic themes are guideposts and they’re designed to bring you to a single conclusion—it is better to be More than Less. CALIBAN is the writer’s ‘rough’ and ‘less’ identity. He easily believes STEPHANO’s claims that he is:

STEPHANO *The Tempest* II.2 135
“Out o’ th’ Moon, I do assure thee.”

CALIBAN remembers—he has seen STEPHANO before (I.2 138):
“My mistress showed me thee, and thy dog, and thy bush”

➤ see *A Midsummer Night’s Dream* V.1 252.

CALIBAN refers to Dante’s ‘Man in the Moon’ mentioned in *The Divine Comedy, Paradiso, Canto 2, 51*:

“the dark traces upon the body of the Moon... which cause people on earth to tell stories about Cain”.

Medieval legend had it that the appearance of a man on the face of the Moon was the figure of Cain (*Genesis* 4). He was condemned by God to wander about the earth all his days for the murder of Abel; of course, the moon circles about the earth, and the image is complete. Shakespeare allows *The Tempest* to end happily and the threat of murderous rape is not realized, but with 400 years having passed since publication we now see a more tragic ending to PROSPERO’s tale.

Both CALIBAN and STEPHANO suffer a malady—they tremble:

CALIBAN *The Tempest* II.2 78-9
Thou dost me yet but little hurt. Thou wilt anon;
I know it by thy trembling. Now Prosper works upon thee.

The harm STEPHANO will do to CALIBAN (*II.2 78-84*) is the same harm CALIBAN (*anag. cannibal? L. calebant?*) will do to PROSPERO ... the lesser will murder, or consume, the greater. Yet CALIBAN has spotted God's curse upon STEPHANO; and STEPHANO—by administering (*Latin*) *līquor* (the Sea), or perhaps (*L*) *muria*: 'salt water'—can induce symptoms of Cain's curse on CALIBAN:

“Open your mouth. This will shake your shaking, I can tell you, and that soundly.” *II.2 84*

God's curse causes CALIBAN to 'shake' at the *liquor* / Sea, just as Shakespeare/STEPHANO must shake at an offense to CALIBAN/Oxford. This scene is typical of many in Shakespeare in which iterations, or fractions, of the **Ox-Sea Writer** interact.

We suspect *The Tempest* was placed first in the First Folio of *Mr. William Shakespeare's [Works]*, 1623, because it so explicitly tells the writer's story, though readers will not find this so obvious without the framework of rhetorical devices described in this essay. Let's examine the hints given by Shakespeare so his audience may understand the division of the writer's identity.

There's general agreement PROSPERO represents the authentic artist behind the works. PROSPERO, from (*L*) *prosperāre*: 'to succeed', is he who is favored by God to succeed. He is a mask for Edward Tudor-Seymour, the posited son of Queen Elizabeth (Sycorax). The 'success' that may come to PROSPERO is royal succession. Like him, the writer is hoping for the return of his usurped kingdom, but the Queen, here characterized as 'the Moon' or the moon goddess Cynthia, refuses to acknowledge him. Instead he's been created a 'de Vere' and been given the title of Oxford; you may call him 'moon-calf'. He's the *prétendre*—the Monstrous Caliban.

We may choose to understand CALIBAN as a distinct character, but PROSPERO hints the Monster is an evil facet of himself:

PROSPERO *The Tempest V.1 275*

“This thing of darkness I acknowledge mine.”

The name moon-calf suggests that he is born of the Moon, but the word has other definitions:

► **moon-calf**: *1a* 'a mole, a false conception'; 'an abortive fetus' (*attested 1565*) (*OED*)

1b 'an ill-conceived..enterprise' (1623) *2a* 'an unstable person' (1607) *2c* 'a born fool' (1627)

Only definition *1a* significantly predates *The Tempest*; the others may have evolved from the play. The idea of Oxford being a mole, or false conception—in the sense of a spurious insemination, but also in the mis-apprehension of an idea—and the wordplay on mole: 'a Sea-wall' or 'Sea-mure' (Seymour), is just the sort of double-entendre that thrills our writer.

Are you listening? Good; because this stuff will cure deafness.

TRINCULO is a fool or jester, and like all his kind, a keen observer. He discovers some of the most interesting things in all Shakespeare. Such *moria* (folly) in a fool provokes our great writer to consider clouds, just like in *Hamlet III.2 369-75*. With his eyes on the darkness obscuring the Sun, Trinculo apparently stumbles on another darkness ...

TRINCULO *Tempest II.2 20-24*

20 “Yond same black cloud, yond huge one,

~ **Yond** [2 'On the farther side of, beyond'; *wp farther* (non-rhotic *r*) / *father*.] **same** [*timesis, (surnamer : antonomasia)* Seymour] **black** [*metonymy Moor*] **cloud** [(*L*) *nimbus*: 'a black rain-cloud'], **yond** [2 'On the farther side of, beyond'; *wp farther* (non-rhotic *r*) / *father*.] **huge** [(*L*) *ingens*: 'monstrous, vast', *wp (L) ingenium*: 'natural constitution'] **one** [(*L*) *unus*: 'one'; *alt. wp primoris*: 'first in rank, foremost'], ~

~ *Fa[r]ther Seym-moor Tempest, fa[r]ther monstrous One, ~*

~ *Father Same-moor Tempest, Father natural one, ~*

21 looks like a foul bombard that would shed his liquor.

~ **looks like** [(*L*) *videre*: 'to see', 'to seem, appear to be'] **a foul** [OE *fúl*: *wp* fool; foul; *4b* 'discolored', hence 'attainted, stained'; *14* 'Contrary to..established custom, unfair'; (*L*) *foedus*: 'filthy, horrible'] **bombard** [(*L*)

verber: ‘a missile weapon’; (E) mortar] **that would shed** [(L) *effundere*: ‘to pour out’] **his liquor** [(L) *umor* (*circumfluus*), ‘the sea’, with likely metaphor for (L) *semen*: ‘seed’, or (L) *sanguis*: ‘blood’]. ~

~ *seems a fools canon that would pour out his Sea.* ~

22 If it should **thunder** as it did before, I know not where to

~ **If it should thunder** [(L) *intonare*: ‘to thunder’, ‘to rage’, ‘to resound’] **as** [(L) *idem*: ‘the same’] **it did before** [(L) *ante*], **I know not** [] **where** [wp w(h)ere, playing on substitution of w / v] **to** ~

~ *If he should rage as he did before, I know not Vere to* ~

23 hide my head. **Yond same cloud** cannot choose but fall

~ **hide** [(L) *abdere*: ‘to put away, remove’, ‘to secrete’, (L) *celare*: ‘to conceal’] **my head** [(L) *summus*, wp Sommers, St. Maur]. **Yond** [2 ‘On the farther side of, beyond’; wp *farther* (non-rhotic r) / *father*.] **same** [*timesis*, (*surnamer* : *antonomasia*) Seym] **cloud** [(L) *nimbus*: ‘a black rain-cloud’, wp rain : reign.] **cannot choose** [(L) *eligere*] **but fall** [(L) *cadere*: ‘to fall down, drop’, ‘to perish’, ‘to be destroyed’] ~

~ *conceal my Summers. Fa(r)ther Same Reign cannot choose but drop* ~

24 by **pailfuls**. What have we **here?** a **man** or a **fish?**

~ **by pailfuls** [(L) *gaulus*: ‘bucket’, wp (L) *Galli*: Gauls, hence (L) *Franci*: ‘Franks’, (E) *frank*: 3a ‘Not practicing concealment; ingenuous, undisguised’, hence (L) *verus*: ‘true’; alt. wp (Fr) *seau*: ‘pail’ + ful: wp *fools*, hence So-mors.]. **What have we here** [wp here : *heir*]?

a man [(L) *vir*, wp Vere] **or a fish** [(L) *mare creatura*] ? ~

~ *by Veres. What have we heir? de Vere or de Mare?* ~

Once More:

20 ~ *Fa[r]ther Seym-moor Tempest, fa[r]ther monstrous One, seems a filthy canon that would pour out his Sea.*

22 *If he should rage as he did before, I know not Vere to conceal my Summers. Fa(r)ther Same Reign cannot choose but drop*

24 *by Veres. What have we heir? de Vere or de Mare?* ~

- The ‘thunder’ TRINCULO refers to—the (L) *furor*—is the *coup d’etat* which has over-thrown PROSPERO. TRINCULO worries because he looks like a More heir; therefore he must hide his head under the cloak of CALIBAN.

Metamorphosis / Changelings

Historical Note: Shakespeare had an extraordinary interest in the *Metamorphoses* of Ovid. This is universally acknowledged. We think there can be no doubt: Our writer’s history is a tale of metamorphosis. The tale begins as a case of a rape and impregnation, and the bearing of an innocent child. The mother of this infant boy was a daughter of a King—Henry VIII of England. Princess Elizabeth Tudor and the father, Sir Thomas Seymour, were arrested, and Seymour was punished capitally. Their son might have suffered complete ignominy, disinheritance, or perhaps have been thrown in the fire (as rumors had it), but instead was given a lesser estate that shielded his mother from the taint of conspiracy and treason.

The child became, not an ‘illegitimate’ Tudor-Seymour, but a legitimate de Vere, heir to the Earldom of Oxford. He was granted enormous land holdings that belonged to the title, but the Dudley and Cecil overlords of the English Monarchy, entailed much of those estates to themselves, holding Queen Elizabeth I and ‘Oxford’ forever hostage to her reputation for *Diana*-like chastity.

The strange myths of *Metamorphoses*, as told by the Roman poet Ovid, often relate crimes of passion punished in the extreme by wrathful gods. Shakespeare has taken the idea of transformation and converted it into a plot device that runs through many of his works; it became a preoccupation with him. Venus transforms the lifeless body of Adonis into the Anemone flower in *Venus and Adonis*. Nick Bottom becomes an Ass when Oberon casts a spell on Titania in *A Midsummer Night’s Dream*. Portia, a wealthy heiress, disguises herself as the learned Doctor of Law ‘Balthasar’ in *The Merchant of Venice*. Rosalind, disguised as ‘Ganymede’, teaches Orlando how to woo a woman—*As You Like It*. Helena becomes a Pilgrim—*All’s Well That Ends Well*. The Duke of Vienna disguises himself as ‘Friar Ludowick’—*Measure*

for *Measure*. Viola disguises herself as ‘Cesario’ — *Twelfth Night*. Prince Hamlet plays a fool. Edgar plays a fool.

Such metamorphoses are those that are apparent on the surface. The more significant ones live hidden in the antithesis of protagonist and antagonist—Laertes as antithesis to Hamlet, Iago to Othello, Shylock to Antonio, Falstaff to Prince Hal, etc. In each case, they are the same man ‘divided inventorially’—according to the Air / Heir.

Fools — Madmen

fool 3 ‘One who is made to appear a fool; one who is imposed on by others; a dupe.’ (*OED*)

To play the fool: 2b ‘To act the part of a fool or jester’

Clowns are the Mor-ish heart of Shakespeare. They are a veritable fixture. The fool appears as a ‘truth-teller’ in the comedies and tragedies alike, speaking in riddles and uttering abstruse comments that defy our understanding. Fools provide the most extreme examples of language made obscure—language meant to hide communication, yet also to reveal it to those willing to devote some time. This information is always personally and politically sensitive to the writer.

Erasmus dedicated his landmark essay *The Praise of Folly* (1509) to Sir Thomas More. In it Erasmus exploits the coincidence of More’s name to the Greek *moraiæ*, and Latin *morus*, to lovingly poke fun at the folly that makes life worth living. We cannot say if this is the seed of Shakespeare’s method, but he certainly proceeds as if it were. In a case of the most wondrous serendipity, the name More is the key to both Erasmus’ *Folly* and Shakespeare’s Canon.

The parts of Fools are filled with wordplay that requires of us some reference to Latin and French. This was easier in the 16th century when French, Latin, and Greek were widely taught in grammar schools; but they are of considerable use even today, and to acquire some knowledge of them is the key to the etymology and semantical richness of words. Within the enlarged range of definitions suggested by reference to classical polysemy, words take on much greater flexibility. If the reader is doubtful of the writer’s intent—and Shakespeare is a master at making his wordplay ‘stand proud’ (it calls attention to itself)—take time to research the words.

The key line of key Sonnet 76 tells us:

“That every word doth almost tell my name”.

Well, this is a Fools Errand. If this curious statement is true — of what name is he speaking **Ever-More**?

Tom Fool: ‘A man mentally deficient; a half-witted person’ (*OED*)

There is a darker side to the tom-foolery of Shakespeare’s fools. Tom Fool, “from 1337 frequently mentioned as Tom-*fatuus*” (*Extracts Accounts Roll, Abbey of Durham*, J.T. Fowler, 1356) jester of the Pennington family of Muncaster (formerly Mulcaster, Molecaster) Castle, was a real, now semi-legendary, servant who was reputed to have murdered passers-by by mis-directing them to their deaths from a sea-cliff. Tom-O-Bedlam (EDGAR) appears to have been developed from this story in *King Lear*.

Madness

The pathetic figure of OPHELIA, the *amor* of PRINCE HAMLET, follows in a more authentic manner HAMLET’S own feigned descent into madness. Yet, even when she approaches her wits’ end we suspect her words are not deranged. In fact, ‘she’ is an informant against the ministers who conspire to drain the blood of England’s monarchy.

OPHELIA is thought by some to portray the first wife of Edward Oxenford (*O/S*), Anne Cecil, Countess of Oxford (~1554-88), the much-loved daughter of William Cecil. The writer’s protestations of love for her—in the mouthpiece of HAMLET—seem to belie his callous treatment of Anne in life; but, true to the general scheme in ‘Shakespeare’, she is also a *daemon* and element of the ‘single flesh’ created by Oxford’s marriage. In the following selection she memorializes her forlorn state in a gift of flowers for an unnamed someone (LAERTES / HAMLET) and for herself:

OPHELIA *Hamlet* IV.5 166-180
166 You must sing down a-down, and you call

168 him a-down-a. Oh, how the wheel becomes it? It is **down**: *de + a: pronoun 'one'* **wheel**: *(L) rota*
the false Steward that stole his masters daughter.

► Steward / Stewart: The writer's false de Vere identity supports the Scottish Stewart succession from the 'childless' Tudors. In the metamorphosis from Tudor-Seymour to de Vere, Oxford left succession to the English throne open for the Tudor-Stewart branch of the royal family. The "master" in this passage is apparently William Cecil, and later, William's son Robert; together they engineered the rise of James I.

LAERTES

This nothing's more than matter.

~ **This nothing's** [*(L) nihil, nullius*] **more** [Name of the writer.] **than matter** [*(L) materia, wp mater*: 'mother' + *ia*: 'having the qualities of'] .~

~ **This A'mor's More than subject.** ~

OPHELIA

170 There's Rosemary, that's for Remembrance.

~ **There's** [*indeterminate wp T'heir's*] **Rosemary** [*(L) rosmarinus*: 'herb Rosemary'; *wp Tudor-Sea-Mor*, *(L) ros*: 'dew' + *marinus*: 'belonging to the sea'], **that's for Remembrance** [*wp Seymour—(L) memoria, meme*, *(Fr) même*, *(Gr) mimeme*: 'the same', 'that which is imitated' + *(L) morio*: 'fool', *mare*: 'sea'] .~

~ **There's Dew of the Sea, that's for Same-Moria.** ~

Pray love remember: and there is Paconcies, that's for

~ **Pray** [*(L) or, orare, wp Two-d'or.*] **love** [*(L) amor*] **remember** [*(L) commemini, memoria tenere*: 'to keep in mind, remember']; **and there** [*wp t'heir*] **is Paconcies** [possibly a contrived misspelling for Pauncies, Pansies—Paconcies, *wp (L) paco*: 'to quiet, pacify, subdue' + *cies*: *wp Seas*; *(L) viola*, called 'Heartsease'], **that's for** ~

~ **Two-d'Or a 'mor same-mor: and there is sub-dewed Seas, that's for** ~

172 Thoughts.

~ **Thoughts** [*(L) mens*: *wp Vir(Fr) pensées*: 'conception, meaning', hence *pun Pansy*, *(L) pensitatio*: 'a pondering'; *(L) cogitatum*: 'a reflection', *(L) memoria*: 'memory', *wp Same-Mor-y.*] .~

~ **Pensées.** ~

LAERTES

A document in madness, thoughts and remembrance fitted.

~ **A document** [*(L) litterae*: 5 'record', 2 'letter, epistle'; *(L) littera*: 'letter', 'mark'] **in madness** [*wp (L) fūror*: 'madness, folly'; and *(L) fūror*: 'stealing, to take away by stealth', 'personate': 3b 'To assume the person or character of (another person) for fraudulent purposes'], **thoughts** [*(L) mens*: 'thought, plan, purpose'; *wp (E) men* = *(L) vir*] **and remembrance** [*(L) memoria, wp mem + moria*] **fitted** [*(L) aptus*: *wp (Welsh) ap*: 'son of' + *(Welsh) ty*: 'house'] .~

~ **A Mark in made-ness, Vere and Seymour apt.** ~

~ **A record of counterfeiture—Vere and Same-mor apt.** ~

OPHELIA

174 There's Fennel for you, and Columbines: there's

~ **There's Fennel** [*(L) ferula, wp Fair-rule*] **for you** [*(L) tu*], **and Columbines** [*(L) columba*: 'a dove', sacred to Venus; *(L) columbinus*: 'pertaining to a dove'; dove, often printed 'doue' makes wordplay on *(It) fare*, *(Fr) faire*: 'to do']; **there's** [*wp ~ the heir is ~*] ~

~ **T' heir's Fair rule for Tu & Doues: t' heir's** ~

Rue for you, and here's some for me. We may call it

~ **Rue** [*(L) ruta, wp, anagram Tutar, Tudor*] **for you** [*(L) tu*], **and here's** [*wp ~ heirs ~*] **some** [*timesis Som*, *Seym*] **for me. We may call it** ~

~ **Tutar for tu, and here's Some for me. We may call it** ~

176 Herb-Grace a Sundays: Oh, you must wear your Rue
 ~ **Herb-Grace** ['An old name for the herb Rue, *Ruta graveolens*'; (Fr) *grâce*: 'favor, mercy, pardon', (E) mercy, wp Mer-Sey / Sey-Mer.] **a** [prep.1 3a 'in, on, by'] **Sundays** [wp Son-days—de Son: of the son.]: **Oh** [O, expressing Q(xford).], **you** [(L) tu] **must wear** [(L) *durare*: 'to wear out'; (E) dure: 'To last, continue in existence'] **your** [(L) tuus] **Rue** [(L) *ruta*, wp, anagram Tutar, Tudor] ~

~ **Herb O' Mer-Sey on Son-days: O, Tu must dure your Tudor** ~

with a difference. There's a Daysie, I would give you

~ **with a difference** [wp (E) di, comb.from: 'twice, double' + ferrence: wp (L) *ferreus*: adj. 'of iron', (E) ferrous, based on (Welsh) *ty-dur*: 'House of Steel', hard house.]. **There's** [wp t'heir's] **a Daysie** [wp (L) *de*: 'down from' + sey], **I would give** [(L) *dare*: 'to give'] **you** [(L) tu] ~

~ **with a[nother] Tudor. T'heir's a De-Sey, I would Tu-Dar[e]** ~

178 some Violets, but they wither'd all when my Father

~ **some** [timesis Seym, Som] **Violets** [Myth: *Evadne & Iamus* — 'The Boy of the Violets'; (L) *viola*: wp (L) *volo*, *volet*: 'to wish, will' — (L) *mos*, *moris*: 'the will, inclination'], **but they wither'd** [(L) *corrumpere*: 'to destroy', 'to spoil, corrupt, mar'] **all** [(L) *totus*, wp Tudo(h)s] **when my Father** [(L) *pater*] ~

~ **some More, but they marred Tudors when my Father** ~

died: They say he made a good end.

~ **died** [(L) *mori*]: **They say** [timesis Sey(mour)] **he made** [(L) *facere*, (It) *fare*] **a good** [timesis (L) *merx*, *merces*] **end** [(L) *caput*: 'the head, top, summit, point, end, extremity']. ~

~ **Mor'd. He made, they Sey, a Mers head.** ~

Once More:

OPHELIA *Hamlet IV.5 166-180*

166 You must sing down a-down, and you call **sing**, (L) *canere* **down**: *de* + *a*: pronoun 'one'
 him a-down-a. Oh, how the wheel becomes it? It is **wheel**: (L) *rota*; *fortuna* **become**: (L) *feri*
 168 the false Steward that stole his masters daughter. **Steward**, Stewart = Oxford as false representative.

LAERTES

~ **This A'mor's More than subject.** ~

OPHELIA

170 ~ **There's Dew of the Sea, that's for Same-Moria.**
Two-d'Or a 'mor Same-Mor: and there is sub-dewed Seas, that's for
 172 **Veres.** ~

LAERTES

~ **A record of counterfeiture—Vere and Same-mor apt.** ~

OPHELIA

174 ~ **There's Fair rule for Tu & Doues: there's**
Tutar for tu, and here's Some for me. We may call it
 176 **Herb O' Mer-Sey on Son-days: O, Tu must dure your Tudor**
with a[nother] Tudor. T'heir's a De-Sey, I would Tu-Dar[e]
 178 **some More, but they marred Tudors when my Father**
Mor'd. He made, they Sey, a Mer's head. ~

Ghosts

Ghosts are infrequent in 'Shakespeare', but it's worth reminding they represent Sir Thomas Seymour, the writer's father. The Ghost of King Hamlet may be said to die by poison, but the words imply differently: "Within a truncheon's length" (*Hamlet* 1.2 204); "armed at point exactly, cap-a-pe" (1.2 200); "Poisoning of the ear" (heir); together, execution by beheading and 'killing of the heir' (poisoning the ear)

is the punishment of attainder—ending the name, title, and patrimony of a feudal lord. Likewise with the Ghost of Julius Caesar: the memory of Caesar dies by the wounds or accusations against him.

Biblical Themes

The thematic structure of Shakespeare's Tragedies bear a remarkable similarity to one another. The student will find it useful to refer to the story of **Cain and Abel** in the *Bible Genesis 4*, to understand the writer's central theme of brotherly strife:

CLAUDIUS *Hamlet III.3 36*
 O, my offense is rank, it smells to heaven;
 It hath the primal eldest curse upon't,
 A brother's murder.

Claudius has killed his own brother, Prince Hamlet's father, King Hamlet, and married his brother's wife to fulfill his ambition to be King. The same theme is echoed in Laertes' challenge to young Hamlet's right of succession; Hamlet recognizes it as such:

HAMLET *Hamlet V.2 222*
 I have shot mine Arrow o're the house, **house:** *10b* 'A family, including ancestors and descendants'
 And hurt my brother.

At that moment, Hamlet does not imagine that a fencing match will bring down entirely the 'House of Hamlet'.

To be sure, the common struggle of Cain against Abel is not always figured as a conflict between brothers; it may be between associates with similar ambitions — one must displace the other for the commanding position. Iterations of this theme are found in *Othello*, in the cunning devices IAGO uses to undermine OTHELLO, and in the fight between CORIOLANUS and AUFIDIUS (*Coriolanus*), and between MACBETH and MACDUFF (*Macbeth*), between the forces of TITUS and those of AARON THE MOOR (*Titus Andronicus*), between ROMEO and TYBALT (*Romeo and Juliet*).

SHYLOCK in the *The Merchant of Venice* suffers spiritual death when he is forced by the Venetian State to convert to Christianity; 16th century audiences might assume a spiritual rebirth follows, thus salvaging an uncertain comedy from tragedy.

So important is this death-struggle for supremacy that the writer has taken the pseudonym 'Shake-speare', referring to the "groaning and trembling" curse God placed on Cain: *Qayin* in Hebrew, meaning 'spear'. Thus, the Shaking Spear is our writer's curse for having been forced by Fate to atone for political gambit of his parents, and 'murder' his own twin—his 'other self'. This is the story he tells and retells, though (of course) the murderer in Shakespeare's scheme is the younger brother.

Comedies follow, as we've noted before, the story of **Jacob and Esau** in *Genesis 25-33*, with brothers contending for favor before eventually reconciling. This theme was common in Greek Comedy. *As You Like It* has Oliver mistreating his marred brother Orlando. Oliver fully intends that a Wrestler should kill Orlando:

OLIVER *As You Like It I.137*
 'I had as lief thou didst break his neck as his finger.

A further restatement of this theme is the confusion between close siblings, or the astounding effectiveness of disguise as seen in many of Shakespeare's comedies. Here the writer envisions happier outcomes in which the conflicting parties resolve their differences—and same-but-different identities—in the unification of marriage.

If you have ever wondered at the inexplicable blindness of some Shakespeare's characters, who frequently do not recognize close associates through thin disguises: it is because a' More is blind, and because the disguised figure is identical to his twin—truly identical in outward appearance, not nearly identical. Throughout Shakespeare, the reader must always be aware our writer has divided himself "inventorially" (*Fr. vent:* 'air, breath/soul'; *L. ventus:* 'wind, air'); that is, he examines his divided existence as a 'conflict of souls', one independent and true, the other subservient to others, and false.

Classical Epithets, Mythology

Those familiar with Classical Mythology will hardly need further inducement to enjoy its rich literature. Allusions to Greek and Roman myths are found throughout 'Shakespeare'. At times, a modest acquaintance with them will prove to be the key to unlocking his intensely structured allegories.

Antique writers evidently did not feel constrained to follow Myths as they were received. Stories are often told differently in various classical sources and give a flexible 'this or that' quality that suits our writer's ambivalence. The Greek poet Hesiod (~ 700 BCE) described the origins of the gods in his *Theogony*, but subsequent poets changed or added at will.

'Shakespeare' emphasized certain permutations of foundation myths—those that agree with his circumstances or provide the words he needs for his complex wordplay—and ignored others. He was evidently a great lover of myth and in them found indirect means of expressing his peculiar situation; the epithets, kennings, adjectives, and attributes associated with mythical figures became a particular vocabulary for describing himself. Just as he structured his art around Biblical themes (mentioned above), he is also heavily indebted to the myths of Venus and Eros, of Mars, Diana, Apollo, and Mercury. He is particularly devoted to the divided nature of *Eros*, son (or sons) of *Venus*, as described in Plato's *Cratylus*.

Shakespeare's knowledge of Classical Mythology is excellent; he has remembered accurately Ovid's *Metamorphoses*, both from the Latin original and the Arthur Golding translation (*published 1565-67*). We, the present writers, are inclined towards the idea Golding, a religious Puritan, supervised the translation of Ovid by his 'nephew' Edward de Vere (O/S) when they lived together in Burghley House, London, when our prodigy was 16 to 19 years of age.

Amor

'Shakespeare' figures himself as Amor and Mors. In ancient Greece and Rome, the themes of Love and Death weighed heavily on poets, just as they do today. It's a nice coincidence that the writer's true name—More—should allow such fine wordplay on these subjects.

Plato explains the etymologies of Greek names for the types of *Amor (Eros)*, characterized as siblings and called the Erotes, who were born of Venus and Ares (Mars). This division of Love is the division our 'Shakespeare' owns in his identity — two sides of a'Mor. In particular, we find Amor may be divided between love of an object that is present: *himeros*, and love of an object not present: *pothos*. The writer's *ego* may be presented as 'cupid' called Eros-Himeros, or Desire, for the *amor* present and attainable. Likewise, his *alter ego* and antagonist is another 'cupid', Eros-Pothos, or Passion, for the *amor* that is not present but which one yearns for. Hence we may encounter "Love", or "Desire", or "Passion", each denoting facets of the writer's [St.] More/ Eros/ Amor identity.

Readers beware, we must be especially attuned to this A'Mor/ [St.] More; it is paramount, and we remind you of Heming and Condell's counsel in the preface to the First Folio:

“... for [Shakespeare's] wit can no more lie hid, then it could be lost.”
 ~ ... *Shakespeare's wit may, without More, lie hid; [and] then it will be lost.* ~

“To the great Variety of Readers”, *First Folio* (paraphrase)

Classical allusions to brotherly Love and brotherly Hate subtly echo similar stories in the Bible; and the possessor of Love/ A'Mor/ *Himeros* may also be characterized as Esau from *Genesis*, whose superior birthright is by primogeniture. He who yearns to possess Love/ A'Mor/ *Pothos* will then follow patterns set by Jacob. This theme, like ripples in a pond, expand outward to include related classical and Celtic myth (*see below*), if not by alluding directly to them, by the key vocabulary associated with those myths (*see Associated Properties, p.117*).

Amor Himeros is a superior attribute of Shakespeare's protagonists. HAMLET and OHELLO possess it innately; they are jealous of keeping it — sometimes to the point of madness. CLAUDIO, 'a young lord of Florence' in *Much Ado About Nothing* ('love'), feels keenly the need to love but is fickle in maintaining the honor of that love. His friend BENEDICK, a cynic, has found *amor* in his past, and will in the course of the play rediscover his love for BEATRICE. BENEDICK mocks CLAUDIO, a false Cupid, for his obsession:

BENEDICK *Much Ado About Nothing* 11.3 37-8

Hah! the Prince and Monsieur Love, I will hide me in the Arbor.

CLAUDIO is lovesick and reveals his desire for HERO to everyone. He represents *Amor Pothos*, a kind of personator, and the name alone tells the reader he is 'O' under a cloudy/dudley influence — Cloudy-O. Within Oxford's scheme, CLAUDIO is understood to be the *alter ego* of some 'well-wisher' and speaker. That must be his *ego* BENEDICK. Again, the name tells much. BENEDICK is more self-protective; he hides himself within a sheltering bower—an Arbor, playing anagrammatically as R-d'Or/Tudor. Curious students of words will detect a pun and alternate form of arbor in harbor: (*L*) *portus*, and thence to the associated (*L*) *porta*: 'a gate or door'; BENEDICK will hide himself in the (Tu)-door, or literally transform to an oyster, (*L*) *ostrea*, or figuratively (*L*) *valva*, a bivalve Two-door (see *Much Ado About Nothing* 11.3 23-4).

Likewise, in *Venus and Adonis*, Venus tells her 'revised' Amor (her 'son' Adonis) something of a sexual wooing that brought Mars—the Lord Admiral, 'the god of war'—to the executioners block:

Venus and Adonis 97-9

97 "I have been wooed, as I entreat thee now,

~ **I have been wooed** [(*L*) *ambire*: 1.1a 'To solicit..a woman in love'; *wp* (E) *wode*: A.2a 'extremely rash or reckless, wild'], **as** [(*L*) *idem*: 'the same as'; an element of Elizabeth's motto: (*L*) *Semper eadem*: 'Always by the same way'] **I entreat** [(*L*) *oro, orare*: 'to speak'; (*L*) *exorare*: 'to entreat successfully' *wp* Or-R, Tudor] **thee now** [(*L*) *modo*: *wp* as contraction of writer's identity—More-d'Or—and this line is completed by the next: two-d'Or], ~

~ **I have been rash, the same as I ex-Or-R you, More-[Tu]d'Or—Or,** ~

98 Even by the stern and direful god of war,

~ **Even** [(*L*) *vel*: 'or'] **by the stern** [(*L*) *durus*: 'hard, strong, enduring'; (*L*) *severus*: 'grave, strict, serious'] **and direful** [(*L*) *dirus*: 'fearful, horrible', 'unlucky', 'cruel, frightful'] **god of war** [Mars, Roman god of war, impregnated Venus], ~

~ **By the dure and fair-ful Mars,** ~

99 Whose sinewy neck in battle ne'er did bow,

~ **Whose sinewy** [(*L*) *nervosus*: 'full of sinews, nerves'; (*L*) *membrum viriles*: 'male member'] **neck** [(*L*) *collum*: 'neck', 2a 'as a symbol of servitude', 2b 'a symbol of life', etc.; eg. (*L*) *dare cervices alicui*: 'to submit to the executioner'] **in battle** [(*L*) *pugna*: 'action, engagement'; alt. (*L*) *proelium*: 'physical combat', 'contest' (of love, (*L*) *veneris*)] **ne'er** [(*L*) *ne*: 'not' + 'er: *wp* heir] **did bow** [(*L*) *inclinare*: 'to bend towards, verge, incline', (E) *verge*, v. 2 2a 'to extend or stretch (in a certain direction)', hence (E) *n.1* *verge*: 'the male organ'], ~

~ **Whose lively member in Love ne'er did verge,** ~

► There is, we think, a double meaning in this line. It probably refers to Thomas Seymour's (Mars') execution (beheading), and to the playful alterations of his virile member that led to his terrible end.

► I believe it can be proved that *Venus and Adonis* is both political allegory and Shakespeare's autobiography. It's our next project and already three-quarters finished. We'll post it online when complete.

'Shakespeare' has allegorized Venus' (his mother's) wooing of Adonis (himself) as a lover's wooing. He tricks us, we suspect, in order to trick censors; what we should understand is a political courtship instead. She desires his acquiescence in a kiss—not the kiss we translate as (*L*) *basiare*, but (*L*) *bassiare*: 'to lower'. Our man, as *Adonis*, positively runs from the kiss of betrayal—the Judas' Kiss—that will lower his identity from Tudor-Seymour to de Vere. In truth, Oxford appears to have accepted £1000 per year in exchange for his birthright, and complained of insufficiency in the settlement evermore.

Mars

As the son of Tudor and Seymour (by metonyms Venus and Mars) 'Shakespeare' is *Amor/Cupid*, and assumes some of the character of his father. Earlier we saw Oxford identified with a 'Trembling Cain' (*Hebrew Quayin*: 'spear') and 'The Man in the Moon'. Now we perceive him proceeding as *Amor* and *Mars Ultor*, 'Avenging Mars', wielding the 'spears of Mars' against his father's assassins. These sacred spears were ceremonially shaken by the Consuls of Rome at the outbreak of War—"Mars vigila" they

would shout: ‘Mars, wake up!’—and they were said to have shaken by some supernatural agency before the assassination of Julius Caesar. In the works of ‘Shakespeare’, we hear the voice of *Amor* warning of dangers to the State, of the overthrow of Tudor, of imminent war if a strong hand doesn’t succeed. The writer has taken the role of prophet to the English people.

In *Hamlet*, a notable connection between Prince HAMLET (a mask for our writer) and *Ares / Mars*, is the final passage by FORTINBRAS (*Hamlet* V.2 379-83):

Bear Hamlet like a soldier to the stage, **bear**, (L) *ferre*, wp ‘Fair’ **stage**, (L) *scaena*: ‘public eye’
 For he was likely, had he been put on, **put on**, (L) *imponere*: ‘to set over (above), as commander’
 To have proved most royal; and for his passage
 The soldiers’ music and the rite of war **soldier**, (L) *mereri*: ‘to merit’, *transf.* ‘soldier’
Speak loudly for him. **Speak loudly** (L) *amplificare*: 5 ‘extend, increase’, more; wp Say-more

HAMLET is a scholar, not a soldier. His death doesn’t warrant military rites. Why does ‘Shakespeare’ include this inconsistency at the all important close of the play? Perhaps wordplay is the answer. The rite ‘Shakespeare’ speaks of is not (L) *ritus*: ‘ceremony’, but transferred meaning in (L) *ritus*: ‘the manner of, usage’ or, the (L) *More* of *Mars*. Hence, the writer gives one last lick associating his name with martial symbols. The royal line to be honored in HAMLET’s funeral is St. Maur/ Ares/ Mars.

To reiterate this theme, HAMLET’s dying issue is with HORATIO, persuading the words/*oratio* to live, and not to follow his friend in death. HORATIO says of himself (*Hamlet* V.2 324-5):

“I am more an antique Roman than a Dane. (L) *antiquus*: ‘preferred, first’ **Roman**: wp Mor-man
 Here’s yet some liquor left.” **sea**, (L) *liquor* (L) *reliquus*: ‘for the future’
 ~ *Sum-more, in preference a Mor-man than a Norman.* **I am more**: (L) *sum* + more
Heir’s still some Sea remaining. ~

Horace names Mars as founder of the Roman race (John F. Miller; *Apollo, Augustus, and the Poets* Cambridge Univ., 2009, p.47). Here ‘Shakespeare’ (O/S) reveals there’s yet some ‘Sea-Mare’ remaining — within the Canon, and likely also in the blood of his son, Henry Wriothesley, the dedicatee of *Venus and Adonis* and *The Rape of Lucrece*.

Our ‘Mour (*Amor*) describes himself by descent from Ares, god of War. For example, HAMLET tells us that with suicide, he would lose the “native hue of resolution”:

HAMLET *Hamlet* III.1 86-8

86 And enterprises of great pitch and moment

~ **And enterprises** [(L) *inceptum, incipio*: ‘to begin, commence’; wp endeavours, (L) *conatus*, wp *co*: ‘jointly, mutually’ + *natus*: ‘birth’] **of great** [(L) *magnus, amplius, summus*] **pitch** [(L) *summus*, wp Sommers] **and moment** [(L) *momentum*: ‘a short time’; (L) *amplitudo*: ‘importance’; (L) *amplius*: ‘more’, More] ~
 ~ *And mutual births of Sum More and [H]Our* ~

➤ The First Folio has pitch for pitch. Because of the careful wordplay within *hendiadys*, marking wordplay on the writer’s St. Maur surname, we believe pitch is the intended word.

87 With this regard their Currents turn awry

~ **With this regard** [*i.e.* consideration, (L) *respectus*; *i.e.* esteem: (L) *amor*] **their** [wp t’heir, the heir] **currents** [(L) *aestus*: ‘boiling, seething’, wp *aestas*: ‘summer; alt. wp t’heir current] **turn** [(L) *versare*: ‘turn’, veer] **awry** [(L) *perversus*, wp per-Veres] ~

~ *With this respect th’ Sommer heir veers per-Veres* ~

~ *With this regard, th’ current heir veers per-Veres* ~

88 And lose the name of action.

~ **And lose** [(L) *amittere*: ‘to let slip’] **the name** [(L) *nomen ferre*: ‘to bear a name’, the name we carry; wp fair name] **of Action** [(Fr) *faire*: wp To-do[r]]. ~

~ *And let slip the fair name of To-do[r]*. ~

Once More:

~ *And mutual births of Sum More and [H]Our,
With this respect th' Sommer heir veers per-Veres
And let slip the fair name of To-do[r].* ~

HAMLET means he would lose the 'Fair' in name—*i.e.* (Fr) *faire* or (L) *actio*: 'to do', and Action is the power of Ares/ Mars and an indirect reference to the name of Tudo[r]. So our writer, as HAMLET, evokes the name of his mother in Tudo[r], and of his father, Th. Seymour (as Mars) in the loss of his good name.

Adonis

The myth of *Venus and Adonis*, as told by Ovid in antiquity, is revised by 'Shakespeare'. Our writer does not commit to Adonis being the son of King Theias of Assyria and of his daughter Smyrna. No specific genealogy is given. At first it appears *Venus* desires *Adonis* as a sexual partner, which agrees with our expectations from the old myth; but at the midpoint of Shakespeare's poem we are told this is a mis-perception — what appear to be advances of amorous love are instead towards familial love, and especially to strike an agreement:

“All is imaginary she doth prove;” *Venus and Adonis* 597

We discover at the close of the narrative, *Adonis* is *Venus*' child. She addresses the anemone flower that sprouts from *Adonis*' spilled blood as if her grandson; hence a line of Succession is established:

Venus and Adonis 1183-5

“Here was thy father's bed, here in my breast;
Thou art the next of blood, and 'tis thy right. **thou art:** *wp* Tu-tar **next,** (L) *proximus*: 'nearest'
Lo, in this hollow cradle take thy rest;” **hollow:** (L) *vanus*: 'void, untrue'; (L) *simulatus*: 'to pretend'

The writer's split identity is analogous to the myth of Adonis as told by Pseudo-Hyginus (see theoi.com) Adonis was beloved by Proserpina in the Underworld, and on Earth by Venus. A dispute between the goddesses over his possession was resolved by Jupiter who granted Fall and Winter each year to Proserpina—this was (Fr) *hiver*: *wp* E.Ver, 'winter'. Hence,

RICHARD *Richard III* 1.1 1

“the winter of our dis-content”

refers to the writer's reversal or aversion to content under his false name. Spring and Summer were granted to Venus, and this is termed the Summer/ *wp* St. Maur. Shakespeare fashions much wordplay around the seasons, identifying those characters who mask for him as one season or another, depending on their inclination.

Apollo and Mercury

Any account of the birth or descent of characters in Shakespeare's plays is apt to be tied to classical theogonies. The Olympian gods are made figurative analogues of his protagonists and antagonists, and likewise, the preceding generation may be compared to Titans. HAMLET finds in his father, the murdered GHOST of King Hamlet, a titanic parent who contrasts sharply with a lesser brother, the usurping CLAUDIUS:

HAMLET *Hamlet* 1.2 139-40

So excellent a king, that was to this [as]

Hyperion to a satyr, ...

Hyperion is the Titan father of the 'Lights of Heaven', Eos (dawn), Helios (sun), and Selene (moon). When the Olympian gods overthrew the Titans and banished them to Tartarus (underworld), these usurpers took the duties formerly held by Titans, and Apollo manages the Sun in Helios' absence. If the dead King Hamlet is likened to Hyperion, then Hyperion's son, Helios—"a god who sees and hears everything"—fills a role that became conflated with Apollo and analogous to Prince HAMLET. Hence, 'Shakespeare' imbues many strong attributes of Apollo in the Prince, and he is characterized as a sort of

Apollo-Lukegenes ('born of light'), associated with the sun and light, music and poetry, prophecy, plague and healing, of livestock herds and the wolf. This marks a contrast with the destruction, deception, and obscurity—the 'Cloudiness'—of Regency kingmakers characterized as Chronos or Perses.

As with all 'Shakespeare', this is allegory; these attributes act in kenning phrases to reveal the historical identity behind the mask of allegory. The student will come to understand the writer is the Sun—quite literally The Son—and the attributes of *Apollo* identify him as a godlike son. The *divinus* quality in the writer is derived Tu-du[r] from (*L*) *deus*, or (*Fr*) *dieu* (we suppose). Hamlet tells us candidly: his problem is one of exposure to the 'Son' — that he could otherwise ignore the clouds of Claudius:

CLAUDIUS (to HAMLET) *Hamlet* 1.2 66-7

How is it that the clouds still hang on you? **clouds:** *wp* CLAUD-IUS; cloudy, (ME) cludy: cludley

HAMLET

Not so, my lord. I am too much in the sun. **sun:** *wp* son

HORATIO gives us similar information: on the eve of Julius Caesar's assassination, strange omens were seen in the heavens that were analogous to the conditions Denmark finds current with the play:

HORATIO *Hamlet* 1.1 117-20 **disaster**, *wp* dis + aster, (*L*) *astrum*, *stella serena*: 'the sun' (son)

As stars with trains of fire and dews of blood, **trains of fire:** Mercury, Oxford

Disasters in the sun; and the moist star **moist star:** the Moon, Diana, the Queen

Upon whose influence Neptune's empire stands **Neptune's empire:** the Sea, *wp* Sea-Mor

Was sick almost to doomsday with eclipse. **almost,** (*L*) *ferè*: 'fairly, almost'

► **dews of blood:** i.e. Tudors, to do[r]s of the same blood.

eclipse: 'An..obscuration of the light of the Sun..or other luminous body, by the intervention of other body'.

doomsday: doom, (*Gr*) *moira*: concept of Fate + (*L*) *de*: 'origin'; hence ~ *de Moira*.

► I want you to take careful note of the perfection of meaning in Shakespeare's wordplay...in all his language. The eclipse, or overshadowing, of his true identity (by another) is the true story. Oxford's (O/S) theme is the 'Dis-Aster in the Son'.

HORATIO does not mention the 'Spear of Mars'—a 'shaking spear' that vibrated in the shrine of Mars (*sacrarium Martis*) in Caesar's *Regia* (*royal home*) the night before his assassination. We suspect this is so because it would too easily have given away the emblematic nature of Shake-speare's *nom de plume*.

Oratory and Wit, as attributes of Mercury, are arts of deception. They are the 'lesser arts' as practiced by the writer's ne'er-do-well de Vere *alter ego*; poetry and music are the 'greater arts' of the true Tudor-[St.] Maur who will be found characterized in Apollo.

In *The Merchant of Venice*, LORENZO is also given attributes of Apollo. His name, a cognate with Laurence, refers to the laurel branch, a symbol of Apollo. His love of music also points to Apollo, and he warns JESSICA of dangers within those who have it not in their 'soul':

LORENZO *The Merchant of Venice* V.1 83-5

The man that hath no music in himself,

Nor is not moved with concord of sweet sounds,

Is fit for treasons, stratagems, and spoils;

Such a tuneless man, (*L*) *vir*, is LAERTES in *Hamlet*, or SHYLOCK in *The Merchant of Venice*. The *Vir / Vere* has not the (*L*) *Musa* from which music is derived. But LORENZO knows the significance of music, and refers to it eight times in his chat with JESSICA. Modern interpreters tend to speak of him as a subtle villain, but we can see he is a secondary protagonist. He is, like the writer, a benighted Apollo, and as such reveals his divided character — part Apollo, part Mercury. LORENZO 'steals away' a wife who freely gives herself to him, thereby appropriating what will be her rightful inheritance. This weak association with Apollo indicates the writer's ambivalence. In a like manner, attributes from classical myth may be used to fathom the true essence of character.

Interestingly, LORENZO chooses SHYLOCK's daughter JESSICA, meaning 'foresight', for his wife. She carries the gift of prophecy in her name and is thus also partly aligned with Apollo. She says:

JESSICA *The Merchant of Venice* V.1 69

I am never merry when I hear sweet music.

Jessica must marry Lorenzo to acquire the sweetness of music and become whole. She will marry into his music, and he will marry into her foresight (and Shylock's estate—*Merx*). Portia also loves music, so we can predict these characters are sympathetic with each other and, being related through Apollo, are facets of the writer's better half.

Perhaps this will be confusing to those new to 'Shakespeare', but history records Anne Cecil as marrying Edward de Vere in December of 1571. Some Oxfordian scholars have concluded the son of POLONIUS, and the brother to the 'fair' OPHELIA, must mask for Thomas Cecil. This is at least partly an error. LAERTES is that other 'son' of POLONIUS / Cecil—Edward 'de Vere'—who lived in the household of Lord Burghley 1562 to 1571. De Vere is a more distinguished and talented individual than young Cecil.

Let us clarify: LAERTES, POLONIUS' son, who would dispossess HAMLET under CLAUDIUS' scheme, is a complex mask for two sons of William Cecil: Thomas Cecil (1543-1623), and Edward de Vere (1548-1604), the latter being a foster son — a ward. Thomas was sent by his father to Paris in 1561 to learn French properly and assist Thomas Throckmorton, the English ambassador to the French Court. Young Cecil proved to be more interested in having fun, and led a somewhat dissolute life—almost mercurial, you might say. Just as POLONIUS in *Hamlet* arranges for REYNALDO to spy on LAERTES, Burghley directed Thomas Windebank (1538-1607) to keep his son's body 'chaste' while in France; this all jibes with the account given in *Hamlet*. What playful indiscretions might REYNALDO discover in LAERTES?

REYNALDO *Hamlet* II.1 24-6

24 As gaming, my lord.

POLONIUS

Ay, or drinking, fencing, swearing, quarreling,

26 Drabbing. You may go so far. **drabbing**, *wp (L) mereo*: 'to deserve, to merit', *alt.* 'to whore'

These are but the "wanton, wild, and usual slips / As are companions ... / To youth and liberty." (II.1 22-4) Both Thomas Cecil and Ed. 'de Vere' (O/S) worried Burghley with their antics; but Oxford was truly mercurial. He was acknowledged to be extraordinarily quick-witted, easily learning his subjects at school, and commanding the respect of those outside the close circles of Cecil and Dudley. He also possessed:

POLONIUS *Hamlet* II.1 33-5

The flash and outbreak of a fiery mind,

outbreak: 'an eruption..outburst of volcanic energy'

A savageness in unreclaimèd blood,

savageness: *wp (L) ferus*: 'wild', (L) *fero*: 'to bear'

Of general assault.

These three terms: 'flash', 'outbreak', 'fiery', each denote Mercury's character as found in LAERTES. Mercury, in myth, just hours after being born, attempted to steal the property of Apollo; yet somehow his mischievous merrymaking found acceptance among the Olympian gods. Inventions of Mercury—music and speech—were acquired by Apollo in exchange for real property. Hence we find in the split identity of Tudor-Seymour and Oxford, the relationship of Apollo to Mercury — much as we found there elements of the Biblical tale of Jacob and Esau.

LAERTES desires a royal title, and some "unreclaimèd blood". His ambition is for that which doesn't properly belong to him. As such, LAERTES becomes an appendage of CLAUDIUS, not an independent being; he's a political 'client'. The wildness in LAERTES / Oxford falls under the protection of 'chaste' Diana, protector of wild beasts; but Diana can be wrathful as well as benign. Though Diana / GERTRUDE is inclined towards her son HAMLET, she fails to protect either HAMLET or LAERTES from the tragic events that overtake them. Diana, like England's queen, proves ineffectual on this occasion. Here she is neither chaste nor powerful. Both the false hearted LAERTES / Oxford and the true HAMLET / St. Maur die.

The 'savage' or 'bear-ish' quality seen in LAERTES recalls the myth of Diana and Callisto. Callisto was changed into a bear (Arctos) by Apollo's twin sister Diana for becoming pregnant by Jupiter. The child of Callisto was named Arcas. LAERTES in *Hamlet* is figured as Arcas, descended of 'the Bear'—again,

indicating the varying loyalties of the writer under different identities. Political symbolism in ‘Shakespeare’ links the Bear and bearing with a burden—the Dudley family—borne by the Tudors; as when in *A Winter’s Tale*, Lord Antigonus exits pursued by a bear. We understand that a historical figure is represented by Antigonus (John de Vere, 16th Earl of Oxford) who is slain by a ‘bear’ (Robert Dudley). This is allegory. Antigonus pays the ultimate price for aiding a young princess in distress.

Dichotomy and doubling is noted repeatedly in the division of the writer into true and false characters:

POLONIUS (to REYNALDO) *Hamlet II.1 11-20*
 Take you as ’twere some distant knowledge of him, take, (L) *sumere*
 As thus, “I know his father and his friends,
And in part him” — do you mark this, Reynaldo? part, (L) *pars*: ‘a portion, a share’
 REYNALDO mark, (L) *notare*: ‘distinguish’
 Ay, **very well**, my lord. very, wp Vere well, wp pron. (L) *vel*: ‘or’; *timesis Ore*
 POLONIUS
 “**And in part him**, but,” you may say, “**not well**,
 But if’t be he I mean, he’s very wild, very, wp Vere wild, (L) *ferus*, wp *ferre*: ‘to bear’
Addicted so and so.” And there put on him addict, (L) *addictus*: v.1 ‘To bind to the service of’
 What forgeries you please;

addict, *I.1 Roman Law* ‘To deliver or hand over formally in accordance with a judicial decision’
so and so, wp (*Welsh*) *mor* and *mor*, sea and mor, hence Seymour.

► Polonius advises Reynaldo to distinguish between the Laertes who is ‘Well’ (wp *L. vel*: ‘or’), and he who is not ‘Ore’ — otherwise, the part which is of gold and that which isn’t. This is the difference between Tudor-Seymour and Oxford.

We find LAERTES, is ‘bear-ishly’ Vere, physically but not politically bound to his *ego* Tudor-Seymour.

‘Shakespeare’ (O/S) identifies in himself Apollonian Truth, and he invests his protagonists with that character. Antagonists bear a clear contrast devising false representations of truth, or manipulations thereof, as revealed in the conspiracy between CLAUDIUS and LAERTES. Likewise, POLONIUS, LAERTES’ father, takes special care for the appearance of truth. They both employ rhetorical or equivocal truth, a cowardly artifice inherited from Mercury; they prefer to use low cunning rather than forthrightness. HORATIO—(L) *Oratio*: ‘speech, language’—communicates truth, and HAMLET embodies absolute Truth.

Bards: Prophecy — Revelations

vates: *I* ‘A poet or bard, especially one who is divinely inspired, a prophet-poet’; *adj.* **vaticinatory**.

augury: *la* ‘The practice of predicting the future, revealing hidden truths..’ (*OED*)

The attribute of prophecy found in *Apollo*, is a quality in our Tudor-Seymour (O/S) writer as well. ‘The Bard’ is truly an apt name for him. Just as his great grandfather, Harry Tudor, later Henry VII, commissioned vaticinatory (prophetic) poetry to foretell his advent at Milford Haven (Pembrokeshire, Wales) in 1485, we see bardic augury in characters who mask for Oxford (O/S). HAMLET, the most complete self-portrayal in Shakespeare’s Canon, reveals he has *Apollo*’s gift:

HAMLET (to GHOST) *Hamlet I.5 41*
 O my prophetic soul!

Nonetheless, HAMLET renounces this gift in the moments prior to his death; we sense “the fall of a sparrow” is wordplay on ‘the fall of a (L) *sphaera*: ‘sphere’, referring to the (L) *orbis*: wp Two-dor, and perhaps the fall of hope, (L) *speratus*: ‘hope’; *spero*: ‘to hope’, ‘to have expectation’:

HAMLET *Hamlet V.2 197-202*
 ... we defy augury. There is special providence, (L) *deorum providentia*
 42 providence in the fall of a sparrow. If it be now, ’tis not sparrow, wp (L) *sphaera*: ‘sphere, orbis’
 to come; if it be not to come, it will be now; if it be not

44 now, yet it will come. The readiness is all. Since no man of aught he leaves knows, what is't to leave betimes? Let be.

The tradition of the Welsh 'Brut', recording British descent from Aeneas of Troy, through Brutus, and prophesying a future redemption of the Britons from Saxon overlordship, is sometimes followed in 'Shakespeare'. It may be useful to know a little of the history of these prophecies:

"Prophecy was an ancient attribute of the poet: and in Wales henceforward this function was to acquire a deeper significance: the true bard, in the line of Taliesin and Merlin, was to tune his muse to a loftier theme — to prophesy to the remnant of British people the ultimate victory over the Saxon under a great leader, an Arthur or Cadwaladr."

"In the fourteenth century, apparently, the vaticinations begin to be written for the purpose of a direct and immediate propaganda: they center round an Owen, who is to come from over the seas to redeem his countrymen from the Saxon yoke."

► Henry Tudor (Henry VII) was to be named Owen, but Margaret Beaufort insisted on the name Harry instead.

"During this century the prophecies are cast into the mould which, later, became their traditional form. They are written in 'cywydd' meter... Before the century closed the vaticinary 'cywydd' had received another designation: it becomes the 'cywydd brud' or 'brut'. The word itself, a transferred use of Brutus, meant originally a chronicle or history of the descendants of Brutus, and later simply a chronicle."

(Jones, W. Garmon, *Welsh Nationalism and Henry Tudor*, 1918, pp. 13-14, Cymmrodorion Society Publications)

Garmon Jones' short monograph on prophetic Welsh poetry is important reading for the student who wishes to fully understand Oxford's (O/S) obscure style; our writer follows these *bruts* in many particulars. The ancient bards had predicted a "Black Bull"—(*Welsh*) *tarw mawr*: 'Great Bull' (*Welsh Nationalism* p.17)—would be that much anticipated king; and we can see glimpses of the fulfillment of this prophecy in the person of Henry VII, but also in Edward Tudor-Seymour (O/S). Surely the mysterious **Oxford-St. Maur** fits the prophecy of a *Tarw Mawr*.

An excellent example of the bard's craft appears in *Cymbeline*. The protagonist, and our hero, POSTHUMUS LEONATUS—'posthumously Lion born'—discovers a book of bardic poetry as he awaits execution (V.4), and finds therein (V.4 138-44) something that speaks to him of his own life:

"When, as a Lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air; (*etc.*)". **Lion**: "Lion of Justice" (*Welsh Nat'l*, p.17)

And in a dramatic turn only one scene later, a SOOTHSAYER reveals that POSTHUMUS is, in fact, the "Lion's whelp" just discovered to himself in poetry; and you'll easily guess: his bride and attendant spirit, IMOGEN, is the "tender heir". In marriage, their joined identities embody the successor to CYMBELINE, King of Britain.

Another example is the divination by OLIVER in *As You Like It* (IV.3 97-119); this passage makes little sense in that play, but perfect sense of the divide between the (*Fr*) *Vert*: 'green', and *Or*: 'gold', as disparate elements in our writer. These familiar "occurents" (*Hamlet* V.2 340) are the two identities of the writer, characterized as brothers OLIVER and ORLANDO. Another two important metonyms are found as well: a lioness (Queen Elizabeth), and a ragged guard (Leicester):

OLIVER *As You Like It* IV.3 97-119 (*addressing ROSALIND and CELIA*)

97 When last the young Orlando parted from you,

~ **When last** [(*Fr*) *dernier*] **the young** [(*Fr*) *jeune*] **Orlando** [*wp* (*Fr*) *Or*: 'gold' + *land*: 'moor' + *o*: (*MFr*) *ou*: 'or, else'] **parted** [(*Fr*) *séparer*] **from you** [(*Fr*) *tu*], ~

~ **When last the young Moor-d'or separated from Tu**, ~

98 He left a promise to return again

~ **He left** [(Fr) *faire dire à*] **a promise** [(Fr) *promesse, espérance*: ‘hope, expectation’] **to return** [(Fr) *revenir*] **again** [(Fr) *encore*: *wp en*: ‘in, into’ + *cœur*: ‘heart’; *alt.* ‘once more’] ~

~ *He left hope to come once again More* ~

99 Within an hour; and pacing through the Forest,

~ **Within** [(Fr) *en durée*] **an hour** [(Fr) *d’une heure, wp?* (E) *err*: 3a ‘To go wrong in judgement or opinion’]; **and pacing** [(E) *pace*: v.1 4a ‘To walk with stiff..measured steps’] **through the Forest** [(Fr) *forêt, bois*: ‘wood’; ORLANDO and OLIVER are the sons of Sir Rowland de Boys (du Bois), perhaps indicating Woodstock], ~

~ *’During an Err; and stalking through the Wood,* ~

100 Chewing the food of sweet and bitter fancy,

~ **Chewing** [(Fr) *méditer sur, ruminer*] **the food** [(Fr) *matière*] **of sweet** [*wp (Fr) suite*: ‘continuation, succession’] **and bitter** [(Fr) *amer, mordant*: ‘cutting’] **fancy** [(Fr) *fantaisie, imagination; idée*], ~

~ *Ruminating on the matter of succeeding and mordant fantasy,* ~

101 Lo, what befell! He threw his eye aside,

~ **Lo** [(Fr) *regardez*: ‘Look, notice’], **what befell** [(Fr) *arriver, wp?* Re-Ver!] **He threw** [(Fr) *renverser*: ‘to turn upside down’, ‘to throw down’] **his eye** [(Fr) *Oeil*] **aside** [(Fr) *détourner, theatrical à part*], ~

~ *Look, what re-Ver’d! He turned his face aside,* ~

102 And mark what object did present itself:

~ **And mark** [v.1b ‘To fashion, make’; ‘to conceive’] **what object** [(Fr) *matière*: ‘matter, material’] **did** [*past (E) do*] **present** [(Fr) *déféner*: ‘tender’, ‘to inform against’] **itself** [(Fr) *lui même*]: ~

~ *And conceive what matter did inform against itself:* ~

103 Under an old Oak, whose boughs were moss’d with age

~ **Under** [(Fr) *sous*] **an old** [(Fr) *vieux*: *wp Vere*; (Fr) *ancien*: ‘former, late’, ‘senior’] **Oak** [(Fr) *chêne*; *wp (Fr) chaîne*: ‘chain’, ‘shackle, bond’; *met.* Th. Seymour], **whose boughs** [(Fr) *rameau*: ‘branch of a tree’] **were** [*wp Vere*] **moss’d** [(Fr) *mousse, wp (L) mus, muris*: ‘mouse, rat’, hence (Fr) *ratifier*: ‘to ratify’, ‘confirm’, *wp [Sey]mour*]; **with age** [(Fr) *époque*: ‘time’; ‘Time’, *metonym W. Cecil*] ~

~ *Beneath a Vere chain, whose branches were ratified with Time* ~

104 And high top, bald with dry antiquity,

~ **And high** [(Fr) *haut, élevé, fier*: ‘proud’] **top** [(Fr) *sommet*], **bald** [(Fr) *chauve*: ‘hairless’, *wp heirless*.] **with** [(Fr) *de*: ‘of’] **dry** [(Fr) *aride*: ‘sterile’] **antiquity** [(Fr) *ancienneté*: ‘seniority’, ~

~ *And proud Sommé, heir-less with arid seniority,* ~

105 A wretched ragged man, ore-grown with hair,

~ **A wretched** [(Fr) *malheureux*: ‘unfortunate, ill-starred’] **ragged** [(Fr) *hérissé*: ‘to bristle’, ‘to be armed, covered’] **man** [(Fr) *mari*], **ore** [(Fr) *minerai de fer*]-**grown** [(Fr) *fait*: ‘made, done’] **with hair** [*wp heir*], ~

~ *An ill-starred, bristly Man, made fair with heir,* ~

106 Lay sleeping on his back; about his neck

~ **Lay** [(Fr) *poser*: ‘to set, to lay down’] **sleeping** [(Fr) *sommeil, repos; endormi, dormant*] **on his back** [(Fr) *dos; envers, revers*]; **about** [(Fr) *autour*] **his neck** [*wp (Fr) langue*: ‘tongue’; (Fr) *gorge*: ‘throat’] ~

~ *Lay Dormant on his re’Vers; around his throat* ~

107 A green and gilded snake had wreath’d itself,

~ **A green** [(Fr) *vert*] **and gilded** [(Fr) *doré*] **snake** [(Fr) *serpent, ver*; (MFr) *ver, vair*: ‘of different colors, changeable’] **had wreath’d** [(Fr) *entrelacé, couronner*: ‘crowned’] **itself** [(Fr) *lui même*], ~

~ *A Serpent Vert and D’oré had crowned itself,* ~

- 108 Who with her head, nimble in threats, approach'd
 ~ **Who** [(Fr) *qui*] **with her head** [(Fr) *chef*: 'chief, commander'], **nimble** [(Fr) *leste*: *wp* Leicester, Robert Dudley.] **in threats** [(Fr) *menace*], **approach'd** [(Fr) *abord*: *wp* a-boar'd] ~
 ~ **Who with her chief Leicesta' menace, a-Boar'd** ~
- 109 The opening of his mouth; but suddenly,
 ~ **The opening** [(Fr) *ouverture*] **of his mouth** [(Fr) *orifice*]; **but suddenly** [(Fr) *soudainement*], ~
 ~ **The opening of his Ore-ffice; but suddenly**, ~
- 110 Seeing Orlando, it unlink'd itself
 ~ **Seeing** [(Fr) *voir*] **Orlando** [*wp* Two-d'Or-Moor], **it unlink'd** [(Fr) *defaire*: *wp* un-*faire*] **itself** [(Fr) *lui même*] ~
 ~ **Seeing Tudor-More, it de-Fair'd itself** ~
- 111 And with indented glides, did slip away
 ~ **And with indented** [(Fr) *dentelé*: 'toothed'; (Fr) *déguenillé*: 'tattered, ragged', likely referring to the "bear and ragged staff", emblem of Dudley.] **glides** [(Fr) *couler*, *wp* *couleur*: 'color'], **did slip** [(Fr) *échapper*: 'to escape'] **away** [(Fr) *au loin*: 'far away'] ~
 ~ **And with ragged color, did escape away** ~
- 112 Into a bush, under which bush's shade
 ~ **Into a bush** [(Fr) *buisson*: 'thicket, brake', hiding place of deer'], **under** [(Fr) *sous*, *au dessous*] **which** [*wp* *witch*: (Fr) *sorcière*] **bush's** [(Fr) *buisson*: 'thicket', see above.] **shade** [(Fr) *ombre*: 'Shadow, obscurity, darkness'; *enfer*: 'Hell, infernal or lower regions'] ~
 ~ **Into a 'Bois Son', under which Wood-Stock's shadow** ~
- 113 A Lioness, with udders all drawn dry,
 ~ **A Lioness** [(Fr) *lionne*, a female member of the Pride of Plantagenet.], **with udders** [(Fr) *mamelle*] **all** [(Fr) *tout*] **drawn** [(Fr) *tirer*] **dry** [(Fr) *altéré*: 'thirsty'], ~
 ~ **A Lioness, with Tout'de breasts drawn dry**, ~
- 114 Lay couching, head on ground, with catlike watch
 ~ **Lay couching** [(Fr) *coucher*: 'to lay down', 'to sleep, to rest'], **head** [(Fr) *tête*] **on ground** [(Fr) *terre*: 'earth, the world', (Fr) *orb*, (L) *orbis*, *wp* Two-d'or; *alt. sol*: 'soil, earth'], **with catlike** [(Fr) *chat*, (L) *feles*, *felis*: *transf.* 'one who inveigles ('to beguile, deceive'), a *mouser*, a seducer', (L) *feles virginalis*: 'girl-thief'] **watch** [(Fr) *garde*, *veille*: 'vigil'] ~
 ~ **Lay dormant, head on Orb, with seducing guard** ~
- 115 When that the sleeping man would stir; for 'tis
 ~ **When that the sleeping** [(Fr) *dort*, *timesis* Tud'or] **man** [(Fr) *mari*: 'husband, man'; (Fr) *viril*, (L) *virilis*, *de Vir*, (Fr) *homme*] **would** [(Fr) *past*, *cond. vouloir*: 'will'] **stir** [(Fr) *remuer*, 'to rouse, to shake', *wp* re-moor]; **for 'tis** [*wp* (Welsh) *ty*: 'house'] ~
 ~ **When that the d'Or-Mari would re-Moor; for 'tis** ~
- 116 The royal disposition of that beast
 ~ **The royal** [(Fr) *royal*: 'regal'] **disposition** [(Fr) *disposition testamentaire*: *Law* 'will, bequest'] **of that beast** [(Fr) *bête*: 'beast, brute', 'fool, stupid creature'; again, the idea of the Tudor 'Lioness' being a fool—suffering (E) *Moria*, *wp* More—along with the other Seymours.] ~
 ~ **The regal will of that More** ~
- 117 To prey on nothing that doth seem as dead.

~ **To prey** [(E) devour, (Fr) *dévorer*, wp de Vere] **on nothing** [(Fr) *rien*: ‘nothing, nobody’] **that doth seem**
[*timesis* Seym] **as** [(Fr) *comme*, wp some] **dead** [(Fr) *mort*, *timesis* mour, hence Seym-mour.]. ~

~ **To deVere no-one that doth Seym as mort.** ~

118 This seen, *Orlando* did approach the man

~ **This seen** [(Fr) *voir*, *comprendre*: ‘to understand’], **Orlando** [wp (Fr) *Or*: ‘gold’ + *land*: ‘moor’ + *o*:
(MFr) *ou*: ‘or, else’] **did** [] **approach** [(Fr) *abord*: ‘to approach, accost’, ‘attack’; wp a’Boar, emblem of Earls of
Oxford.] **the man** [(Fr) *mari*: ‘husband, man’; possible wordplay on (Fr) *vires*: ‘manly force’, ‘*de vir, homme*’] ~

~ **This understood, Moor-d’Or did a’boar the More** ~

119 And found it was his brother, his elder brother.

~ **And found** [wp (Fr) *trouver* = true Vere; (Fr) *découvrir*: ‘to uncover, to unmask’] **it was his brother**
[(Fr) *frere*], **his elder brother** [(Fr) *frère aîné*: ‘Senior, (having) priority by age, primogeniture’]. ~

~ **And discovered it was his brother, his senior brother.** ~

Once More, obscure augury that may not be indicted:

OLIVER *As You Like It* IV.3 97-119

~ **When last the young Moor-d’or separated from Tu,**
98 **He left hope to come once again More**
’During an Err; and stalking through the Wood,
100 **Ruminating on the matter of succeeding and mordant fantasy,**
Look, what re-Ver’d! He turned his face aside,
102 **And conceive what matter did inform against itself:**
Beneath a Vere Chain, whose branches were ratified with Time
104 **And proud Sommé, heir-less with arid seniority,**
An ill-starred, bristly Man, made fair with heir,
106 **Lay Dormant on his re’Vers; around his throat**
A Serpent Vert and D’oré had crowned itself,
108 **Who with her chief Leicesta’ menace, a-Boar’d**
The opening of his Ore-’ffice; but suddenly,
110 **Seeing Tudor-More, it de-Fair’d itself**
And with ragged color, did escape away
112 **Into a ‘Bois Son’, under which Wood-Stock’s shadow**
A Lioness, with Tout’de breasts drawn dry,
114 **Lay dormant, head on Orb, with seducing guard**
When that the d’Or-Mari would re-Moor; for ’tis
116 **The regal will of that More**
To deVere no one that doth Seym as mort.
118 **This understood, Moor-d’Or did a’boar the More**
And discovered it was his brother, his senior brother.

Predicting his own Coming — Henry VIII

If the AUTHOR had previously been obscure, he banishes ambiguity at the point of his mother’s birth, in *Henry VIII*. ARCHBISHOP CRANMER reveals Elizabeth, the Queen to be, will leave an heir directly from her own ashes. Such (L) *cinis*, wp Sins, as they may be, nonetheless carry the true blood of Tudor:

ARCHBISHOP CRANMER *Henry VIII* V.4 36-47

36 God shall be truly known, and those about her

From her shall read the perfect ways of Honor,

way, manner, (L) *moris* **honor**: 1 ‘good name’

38 And by those claim their greatness, not by blood.

greatness, (L) *amplitudo*: ‘dignity, distinction’

- Nor shall this peace sleep with her: But as when
 40 The Bird of Wonder dies, the Maiden Phoenix,
 Her ashes new create another Heir, ashes, (L) cinis: ‘death, the person after death’
 42 As great in admiration as her self. great, (L) amplius, amplius: ‘more’
 So shall she leave her Blessedness to One blessedness, (L) felicitas: ‘fruitfulness’, ‘happiness’
 44 (When Heaven shall call her from this cloud of darkness)
 Who, from the sacred Ashes of her Honor
 46 Shall Star-like rise, as great in fame as she was, star, (L) astrum: ‘Sun’, wp Son
 And so stand fix’d. so, (Welsh) mor fix, (L) certus: ‘settled, resolved’

Falstaff (Revisited) and English Myth

The Merry Wives of Windsor is about SIR JOHN FALSTAFF in a Mour. If you would delve him to the root, and uncloak his all-encompassing figure, listen carefully as a friend welcomes him:

FALSTAFF *The Merry Wives of Windsor* 1.3 1-2

Mine host of the Garter.

HOST

What says my bully Rook? Speak scholarly and wisely.

~ **What says** [*timesis* Seys] **my bully Rook** [bullyrook: *n.1* ‘Jolly comrade, boon companion’; the *OED* is uncertain of this word’s etym., but Ox-Seymour-ans suggest it is derived from the writer’s double identity. FALSTAFF, as a false-Taff: a false Welshman, is the combined mass of bull: 1.1a ‘The male of any bovine animal’ + rook: 1 ‘A..Eurasian crow, *Corvus*, which has black plumage’, hence “bully Rook” = ‘Ox-Moor’]? **Speak** [(Fr) *discours*: etym. < Latin *discursus*: ‘the action of running off in different directions’] **scholarly** [(Fr) *d’érudit*: wp < Latin *e*: ‘out (of)’ + *rudis*: ‘rude, untrained’, rough; hence, the Host’s *érudit* jests Falstaff must speak without the ‘Dudley Effect’: not ‘rough’, but plain and smooth.] **and wisely** [wp ‘in the manner of’ (Fr) *mœurs*: ‘Morals, manners’]. ~

~ *What Says my Oxy-Moor? Dis-course, without Roughness, and More-ly.* ~

And what is he really about?

FALSTAFF *The Merry Wives of Windsor* 1.3 36-40

36 My honest lads, I will tell you what I am about. about, (Fr) vers: ‘towards, about’; wp Veres

PISTOL

38 **Two yards, and more.** yards: etym. (OE) gearð: ‘A dwelling, a house’; (Fr) *porte*: ‘door’, ‘house’

FALSTAFF

No quips now, Pistol. Indeed I am in the

40 waist **two yards** about — but I am now about no waste; waste, (Fr) *dégradation*: ‘debasement’
I am about thrift. thrift, (Fr) *ménager*: ‘to manage, to arrange’

This play is about the illicit courtship, or arrangement, of ‘houses’—the Houses of **Two-doors** and **More**, and of Ox[**Ford**] as well—that is, it is about the debasement of not “two” **yards** but three. We only mention the above particulars about Sir John to preface a closer look at Shakespeare’s useful allusions to English Myth.

Some have complained FALSTAFF in *Merry Wives* is inferior to himself in *Henry IV* ... we think not. Our writer has, if anything, outdone himself in Wit and Merriment. And though the play is set in Berkshire, England, the Reference Language is definitely French.

Old English Myth

euhemerism: ‘the method of mythological interpretation which regards myths as traditional accounts of real incidents in human history’ (*OED*)

‘Shakespeare’ uses myth much as he uses history—which is to say: loosely. The fictitious or ‘euhemerized’ accounts we call myth are a powerful source for allusion. Myths are often held, in their

time, as near sacred texts and are widely recognized within a culture. A part of that fame is a generally understood transferred meaning.

Our man (O/S) treats myth much as did Greek and Roman writers, freely adapting stories to suit his will while leaving a framework of the traditional theme intact. That theme remains as a rough design and precedent to which the writer may retreat if censorable political significance is discovered within. Again and again, ‘Shakespeare’ (O/S) takes the potentially lethal risk by insinuating biographical content into his adaptations. As the sole heir of the Queen’s body, his true identity has the power to ‘give the lie’ to the Queen’s propagandist standing as ‘Virginia’, and perhaps critically weaken the Monarchy. Such a revelation would be legally treasonable, and surely it would reveal the secret *Regnum Cecilianum* — the *de facto* Regency of William and Robert Cecil. Always aware of his danger, ‘Shakespeare’ maintains a fallback position: that he may be seen as a sort of Lucius Junius Brutus—a “seely jeering idiot” (*Lucrece 1812*)—who hid his smart integrity and loyalty to ‘Rome’ behind a dullard’s mask:

brutus: ‘dull, without feeling or reason’. (*Cassell’s Latin*)

There are far more references to Classical Myth than Anglo-Saxon or Celtic in the Shakespeare Canon, but an exception is the tale of ‘Herne the Hunter’ central to *The Merry Wives of Windsor*. Nearing the close of *Merry Wives*, the eponymous MISTRESS FORD and MISTRESS PAGE devise the humiliation of SIR JOHN FALSTAFF, who has attempted to cuckold their husbands, but is himself cheated of his assignations with the honest wives. This mort-ification is based around a supposed bit of local folklore native to the Windsor forest—that of a horned ‘Herne the Hunter’ who haunts a particular oak tree:

MISTRESS PAGE *The Merry Wives of Windsor IV.4 30-32*

30 And there he blasts the tree and takes the cattle **tree:** ‘a family or genealogical tree’
 And makes milch-kine yield blood and shakes a chain **shake:** ‘To lose stability’ (see below)
 32 In a most hideous and dreadful manner.

➤ *l.31* **shake:** ‘Of things normally stable or still; hence: to totter, lose stability, become weakened’.

➤ The name ‘**Herne**’ may be simply a coining by ‘Shakespeare’ for Her, *wp* Heir + (*L*) *ne*: ‘a particle of negation’; hence Herne may jest on the immediate subject: Heir-Not. Another reasonable definition of herne is ‘a hiding place’, so that Herne the Hunter may also signify ‘a hunter of hiding places’.

➤ **FALSTAFF** is said to be derived from Sir John **Fastolf**, an English knight of the early 15th century. The change of that name by ‘Shakespeare’, first to **Falstaffe**, then **Falstaff**, likely signifies **False** + **Taff**, or **Taffy**: *n.2* ‘A familiar name for a Welshman’ — “Welsh-men are called Taffies from the corruption of the word David”, (*Welsh*) *Dafydd* (*The British Apollo*, 1708), derived from Saint David, patron saint of Wales. If true, this would be an earlier attestation than the 1699 shown in the *OED*.

Readers have long wondered about the origins in folklore of ‘Herne the Hunter’ that makes its literary debut in *Merry Wives*. It may be an old tale not previously recorded, or it may be newly minted for this play. There are strong elements of the Celtic god Woden in Herne. Roman writer Tacitus, in the *Germania* (~ 98 AD), mentions Woden as a Mercury-like god; he has patronage of death (escorting souls to the underworld), furor and madness, wisdom, poetry, magical symbols (runes), and sorcery. Most significant to *Merry Wives*: Woden is said to be the leader of the ‘Wild Hunt’, a collective of elves and/or fairies that ride through the winter nights and bring with them death (*Fr. mort*) and ill-fortune.

As the plot is set in *Act V.5*, the townsfolk of Windsor, posing as fairies or elves, help the ‘Merry Wives’ avenge the lustful advances of John Falstaff. According to the Mistresses plan, he is to personate Herne—to wear antlers and be wrapped in the very chains mentioned at *line 31*; *i.e.* ‘Shakespeare’ creates the role of a ‘False Herne’ for False-taff. He had been the Hunter and engaged in the chase, but now becomes the object of the chase; he is presented as the hunted deer, or **deor** (Tu-d’Or).

We sense *Merry Wives* is allegory. It tells of a distinctly Elizabethan ‘Wild Hunt’, in which cloudy-shadowy figures seek a successor to the Queen in something Fair and Dure—Tu-dur. Some fair-*faire* member of the House of Steel (*Welsh* *Tŷ dur*) who is made ‘of iron’ (*Fr. ferré*: ‘ferrous’, *i.e.* *Fr. dur*) and ‘wild’ (*Fr. féroce*)—*Ferrous* and *Ferocious*—is pursued. This ‘Wild Hunt’ seeks a Dure/Deer prey.

Another hunt parallels Falstaff's pursuit of the Mistresses Page and Ford; ABRAHAM SLENDER, DOCTOR CAIUS, and MASTER FENTON all woo 'sweet' (*Fr. suite*: 'that which follows'; see *MW III.1 38*) ANNE PAGE (*Fr. page*: 'page boy', 'A boy..employed as personal attendant [follower] of a person of high rank'). Hence, "sweet Anne Page" reinforces itself with the idea of succession; this is a strong indication Nan represents the immediate successor to the queen. Our guess?: all these suitors represent fractions of our dear-deor-d'Or friend Oxford (O/S), and all seek to be made the husband or paterfamilias of Tudor:

husband: 1.1 'The male head of a family or household'; note we do not refer to definition:

2a 'The male partner in a marriage; *esp.* a married man considered in relation to his spouse'. (*OED*)

No idea of the great writer's meaning can stand without a strong prop in direct or transitive wordplay. The reader always seeks key rhetorical tricks that add crucial information. For example, Falstaff is an imposter—or twenty imposters—and merely wearing horns and chains does not transform his soul. He may appear a horned devil or he may be a deer. SHALLOW & Co. (Leicester / de Vere interests) judge him to be the former, but MISTRESS FORD thinks the latter:

MISTRESS FORD *The Merry Wives of Windsor V.5 17-18*

Sir John? Art thou there, my deer, my male deer?

~ *Sir John? Art Tu t'Heir, my Dear, my male Deer?* ~

FALSTAFF

My Doe with the black Scut!

doe: *wp, timesis* Elizabeth To-do-(R)

~ *My Do with the Moor tail!* ~

► (*OED*) **scut**: 'A short erect tail, *esp.* that of a hare, rabbit, or deer'. The writer, as Falstaff, refers to his Fair Mother, *i.e.* the (to do[r]) Queen, as "doe". She has a **Moor**-ish (black) **tail** ('Of a..freehold estate; Limited..as to its tenure and inheritance..'); the writer alludes to the attainder of his father, Thomas Seymour ([St.] Moor), as limiting the Monarchy. Mistress Ford's "black scut", or the Queens 'tail' (entail), is another fine example of apparent sexual banter masking political significance (see *Sexual Wordplay, p.255*). Also note the name Ford, superficially a timetic element of Oxford, is etymologically related to (*L*) *portus*: 'door'; together with other information, we infer Mistress Ford to represent Tudor, and Mistress Page to be de Vere:

DOCTOR CAIUS *The Merry Wives of Windsor V.5 2774*

Vere is Mistress Page?

~ *Vere is Mistress Page?* ~

And so it appears.

The horns (*Fr. corne*) loosely attached to Falstaff's head are a kind of false crown (*Fr. couronne*). The chain (*Fr. chaîne*) he shakes is an Oak Tree (*Fr. chéne*). The Crown and Chain belong together. This false-crown tree represents a shaken 'chain', a disturbed series—a family or genealogical tree that will no longer firmly attest to a true Successor, nor a successor of his antecedents. Clearly Falstaff, as a composite of various allonyms, is not the natural successor; he's related for sure, but he's not the thing itself. Master Fenton (E. fen, moor: 'Originally: a marsh, marshland, fen' + ton: t'an: —an, suffix: 'belonging to a class or order') works behind the scenes to prove himself the genuine article.

Identities are reinforced by wordplay and heraldic color schemes. The townfolk 'fairies' (*Faires*) are dressed in "green and white"—Tudor livery; and Falstaff, the object of the 'hunt', senses imminent danger from the [H.]Evans (SIR HUGH EVANS, a Welsh parson) that only [H.]Evans may defend:

FALSTAFF *The Merry Wives of Windsor V.5 80-1*

Heavens defend me from that Welsh fairy,
lest he transform me to a piece of cheese!

heaven, (*Fr*) *ciel*: 'The heavens, the atmosphere', *air*'

► Samuel Johnson frowned on this sort of wordplay, but we find it funny indeed. The Tudor-Seymour bloodlines mixed in Shakespeare's veins are Welsh fairy (*Fr. faire*: 'to do[r]') and Somerset Cheddar ... hmmm, ah, got-it! (*Welsh*) *Tŷ dur*, *Tŷ*: 'house' + *dur*: 'steel, hard', and here conceived to be 'Chew-da'. While we're here, let's not forget to mention Leicester (*pron.* Lest'a), corrupted to "lest he": a 'negative particle of intention or purpose, introducing a clause of something to be prevented or guarded against'.

The whimsical nature of *Act 5* hides an ominous association: if aforementioned hints of the ‘Wild Hunt’ are understood, there is an implied warning of coming war and death. As the apparent locus of Catholic recusant hopes in the 1570’s (See Religion, p.51), and having kept the company of dissident artists and noblemen, Oxford (O/S) likely feared a Catholic-Protestant civil war loomed in the future of England. *Merry Wives* may not be the light material it appears.

In the ancient tale, mythic Woden hangs himself in sacrifice to himself from the universal Ash Tree, (*Old Norse*) *Yggdrasil*, to gain the knowledge of Runes, or magic letters/symbols. ‘Shakespeare’, like Woden, uses these symbols for their enchanting properties; from them our man produces double or multiple meanings that attest to his true being. FALSTAFF, again, as an amalgam of all of the author’s pre-Shakespeare pseudonyms—perhaps John Lyly, Christopher Marlowe, “sporting Kid” (“*To the Memory of My Beloved*”, see l.29-30, Ben Jonson, 1623), and many others as well—represents the sacrifice of the writer’s true name in the pursuit of some written remembrance of his life, even if under a false identity. In that pursuit the writer gains a perfected knowledge of secret words. The versatility of words, the depth of interpretation, and the rhetorical means of reinforcing a specific interpretation, is the near mystical power later used when FALSTAFF is reborn in ‘Shakespeare’.

Historical Note: The change from Woden’s Ash to Oak in *Act 5* of *‘Merry Wives’* recalls our writer’s father, Sir Thomas Seymour, who was memorialized upon his execution in a poem called *‘The Hospitable Oak’* by John Harington (*Arundel Harington Manuscript*). Harington had been loyal in the service of Seymour, and was maintained for the rest of his life in the Court of Elizabeth. His son was a godson of the Queen.

The fate of FALSTAFF in *Merry Wives* is a mirror of his fate in the *Henry IV* plays, where his friendship is sacrificed by PRINCE HAL so the Prince may ascend the throne unfettered. “Twenty Falstaffs” (*MW I.1 2*), or “two or three and fifty upon poor old Jack” (*1 Henry IV II.4 180*), or even “A hundred” (*1 Henry IV II.4 154*), must be ‘killed-off’ so that a truer name may rise without the encumbrance of previous identities or careless behaviors; ‘Shakespeare’ (O/S) is—like Woden—the great survivor; he alone holds the knowledge of the secret runes.

The highest cause of the author’s art, once again, is to “catch the conscience of the [Queen]”, reminding her she has denied his name, and for all he knows, his soul as well. This is the writer’s ‘project’. Mistress Page notes this in describing the legend of Herne, saying Herne “makes milch-kine yield blood.” Here, wordplay confuses kine: ‘cow’, with kine: (OE. *cene-*, *cyni-*: ‘king’, e.g. *Cynewulf*, *Cynemund*); and this ‘milk-king’ would be Queen Elizabeth. As such, in making the ‘milk-king’ yield blood, or making the ‘queen yield blood’, Shakespeare/Oxford is protesting to his mother that he remains her son and potential heir, even if the “milk-kine” is not powerful enough to control her own blood-line. Tudor blood has been supplanted by the cattle/Oxen’s blood now ‘taken’—a tie to the author’s false title as ‘Oxford’.

Historical Note: ‘Shakespeare’ (O/S) spent some time as a lad at Eton, where his guardian, Sir Thomas Smith, was Provost at Eton College. Oxford was received into Smith’s home, ‘Ankerwyke’, in 1554. We haven’t found it recorded, but our boy probably stayed in Eton until at least 1557 when reconstruction of Smith’s new acquisition, Theydon Mount Estate, near Epping, Essex, (*Hill Hall*, Paul Drury with Richard Simpson, 2009) was undertaken in earnest. So we might guess Oxford spent 2-3 years near Windsor. The Herne Oak was said in the eighteenth century to be located about a mile east of Eton, along Queen Elizabeth’s Walk at Windsor (*Jesse, Edward, A Summer’s Day at Windsor, 1843*). Our young ‘Shakespeare’ was well positioned to hear any such local folklore ... if the myth is not his own creation.

There’s an odd biographical truth to be found at the heart of *Merry Wives*, wherein Falstaff, as the accumulated allonyms used by Oxford (O/S), acts in the “twenty” guises of a single body to cuckold himself by his own wife. By twists, this in fact became “a Star Chamber matter” (*Merry Wives I.1 1-2*), with Privy Councilors and even the Queen endeavoring to reconcile Oxford to his wife Anne. The ‘mad’ jest may have been taken seriously by our writer; he might argue that an alien identity forced upon him—some fraction of Falstaff—was the true father of his first daughter. Certainly Oxford had every reason to be angry for the loss of his birthright.

For the modern reader, it will be helpful to understand the tale of Herne as an allegory of the uncomfortable alliance between the Earl of Leicester and the 17th Earl of Oxford (O/S), circa 1558-88. This alliance was established in Oxford’s youth, ostensibly to advance the queen’s secreted son, but this proved to be a one-sided affair, with the once well-endowed Oxford sinking ‘ever-more in subjection’ (*All’s*

Well. 1.1 4). Initially there was a rough equivalency in the interests of the two; they might join forces for a kind of Regency in the event of the Queen's death; but this relationship degraded with time as Oxford saw his danger in the example of Thomas Howard, 4th Duke of Norfolk (beheaded 1572) — from that point forward he contrived to appear mad such that 'he wasn't worth the killin'. Hence, Herne represents both Leicester and Oxford in the 'Wild Hunt' (for Succession); but Oxford declines from hunter to hunted in the course of the story.

Herne the Hunter

MISTRESS PAGE *Merry Wives of Windsor IV.4 26-36*

26 There is an old tale goes that Herne the Hunter,

~ **There** [*wp* 'the heir'] **is an old tale** [(*Fr*) *narratif*; *wp* *tail*, entailment: 3 *Law* 'The limitation..of a freehold estate..to a person and the heirs of his body'] **goes** [(*Fr*) *baisser*: 'to lower, reduce'] **that Herne** [*wp* *heir*, (*O**Fr*) *eir*, *heir* + (*Fr*) *ne*: 'not'] **the hunter** [(*Fr*) *veneur*], ~

~ *There is an old tail that Heir-Not, the Hunter, ~*

27 Sometime a keeper here in Windsor Forest,

~ **Sometime** [2*a* 'At a certain time, once'; *alt. metonym* 'Some(rset)' and 'time' = Some-hour, St. More] **a keeper** [(*Fr*) *surveillant*; (*L*) *custos*: 'a guardian, watchman'] **here** [*wp* 'heir'] **in Windsor forest** [(*L*) *saltus*, *wp* on 'tree' (*Fr*) *arbre*, or 'R-Boar'], ~

~ *Some[h]our heir-guardian in the Royal Park, ~*

► Just as Lord Protector Edward Seymour seized his nephew, young King Edward VI, and confined him in Windsor Castle in 1549, young Edward Tudor-Seymour (to become 'Shakespeare') was given to the guardianship of Sir Thomas Smith near Windsor (Eton), in 1554.

► *see The Merry Wives of Windsor I.1 4-7*. Robert SHALLOW and Abraham SLENDER pun on the offices held by Justice Shallow: Justice of the Peace, (*L*) *Custolorum* (*Custos l'Orum*, 'guardian of gold'/Tud^{or}), and (*L*) *Ratalorum-tu* (*i.e. Custos Mur[is]-l'Orum*, 'guardian of rat-gold'/More-Tudor). There should be little doubt Robert Shallow represents Robert Dudley. Abraham ('the multitude') Slender will be Oxford — among his many masks.

28 Doth all the winter-time, at still midnight,

~ **Doth** [*v. trans. 14a* 'To exhaust, ruin, be the downfall of'] **all** [*metonym (Fr) tout*: 'all', *timesis* Tu, The Monarchy,] **the winter** [(*Fr*) *hiver*; *wp* 'E-Vere']-**time** [*metonym* William Cecil, *wp* Sessile], **at still** [(*Fr*) *repos*: *wp* *re*: 'again' + *poser*: 'lay', hence two-dor.] **midnight** [(*L*) *nocte*], ~

~ *Exhausts Tout-d', the E.Vere hour, at sessile mid-night ~*

29 Walk round about an Oak, with great ragg'd horns;

~ **Walk** [(*Fr*) *amble*: 'To move by lifting two feet on the same side together'; *alt. (Fr) traverser*: 'to cross, to travel through', *wp* *tra*: 'across' + *verse*: cross Vere] **round** [(*Fr*) *vers*] **about** [(*Fr*) *vers*] **an oak** [*de chène*: 'of oak', *wp* (*E*) *chine*, *chene*: 1*a* 'An open fissure or crack in the surface; a cleft, crack, chink, leak'; 1*c* 'A cut, an incision'. 'The Oak' was a metonym for Sir Thomas Seymour (see Historical Note, p.273 'The Hospitable Oak').], **with great** [(*Fr*) *grand*, *gros*, *grossier*: 'coarse, rough, rude, unmannerly', (*Fr*) *lourd*] **ragg'd** [*wp* (*Fr*) *raboteux*: 'rough, uneven'; *Rabot*/Robert + *eux*/y, hence Roberty; refers to the 'ragged staff' of the Dudleys arms] **horns** [(*Fr*) *corne*, *bois* (of a stag), likely implies cuckoldry, from the cuckoo (parasitic birds, *Cuculidae*); *alt. wp* (*Fr*) *couronne*: 'crown'; *alt. (L) catlaster*, *catulaster*: 'young man, boy']; ~

~ *Amble diversely Ver-So a Chine, with gross Ragged Crown; ~*

30 And there he blasts the tree and takes the cattle

~ **And there** [*wp* 'the heir'] **he blasts** [(*Fr*) *coup de vent*: 'a blow of air' *combining form*, from (*Greek*) *blastos*: 'sprout, shoot, germ', 'scion'; *alt. (L) flamen*: 'a blowing, blast', (*Fr*) *tempête*: 'tempest'] **the tree** [(*L*) *arbor*; *wp* 'R-Boar'] **and takes the cattle** [*wp* 'Ox'] ~

~ *And there he scions the R-boar, and takes the Oxen ~*

- 31 And makes milch-kine yield blood and shakes a chain
 ~ **And makes milch** [*wp* (E) milche, melch: 2 ‘soft, tender’; *alt.* (E) milch: *1a* ‘yielding milk’]-**kine** [*wp*, combining form ‘forming nouns and adjectives (and related adverbs), with the sense, *n.* ‘a child of royal birth; kingly, royal’; *alt.* archaic plural ‘cow’] **yield blood** [(*Fr*) *sang, parenté*: ‘kinship, consanguinity’] **and shakes** [refers to ‘Shakespeare’ (?)] **a chain** [*4 fig.* ‘A connected course, train, or series; a sequence’; (*Fr*) *chaîne*] ~
 ~ **And makes the Tender King yield kinship and Shakes the sequence** (of succession) ~
 ~ **And makes the milk-king yield kinship, and Shakes the blood-line** ~
- 32 In a most hideous and dreadful manner:
 ~ **In a most** [(*Fr*) *plus*] **hideous** [(*Fr*) *laideur*: ‘ugly, deformed’, *wp Les Dur*; (*Fr*) *hideux*: ‘frightful’] **and dreadful** [(*Fr*) *affreux*: ‘dreadful, horrible, fearful’; (*L*) *dirus*: *wp timesis* (*Fr*) *dur*: ‘hard; unyielding, obdurate, merciless’] **manner** [(*Fr*) *air*: ‘manner, appearance, air’, *wp* *heir.*: ~
 ~ **In a most deformed and fearsome Heir:** ~
- 33 You have heard of such a spirit, and well you know
 ~ **You have heard** [*wp* ‘heir’] **of such a spirit** [Elizabeth’s nickname for William Cecil], **and well** [(*Fr*) *bien*: ‘rightly, truly, indeed’] **you know** ~
 ~ **You have heir’d of such as Cecil, and indeed you know** ~
- 34 The superstitious idle-headed eld
 ~ **The superstitious** [(*Fr*) *superstitieux*, (*L*) *superstitiosus*: ‘full of unreasoning..credulity’, ‘overscrupulous’] **idle** [(*Fr*) *oisif*: ‘idle, dormant’, ‘vain’; (*MFr*) *oiseux*: ‘one who is without occupation’; (*Fr*) *sommeiller, dormir*; likely hinting at still or inactive Tu-dor, St. More (St. Mer)]-**headed** [(*Fr*) *tête*, ‘*premier, principal, en chef*’, ‘chief’] **eld** [*n.5b* ‘people of the olden time, antiquity (personified)’] ~
 ~ **The credulous, sessile chiefs of old** ~
 ► From the myth of twins *Somnas* and *Mors* (Sleep and Death) in Classical Mythology, siblings of the *Moirae* (Fates), sons of Night and Darkness.
- 35 Received and did deliver to our age
 ~ **Received** [(*Fr*) *recevoir*, (*MFr*) *receveur*: ‘a receiver, collector’, of rents, tolls, etc. ‘a treasurer’; *alt.* (*Fr*) *accepter*: ‘to accept’, ‘to agree to’] **and did deliver** [(*Fr*) *rendre*: ‘to yield up, to surrender’; ‘to convey’] **to our** [*wp* Tu-d’Ore] **age** [(*Fr*) *atteindre l’âge mûr*: ‘the attaining of maturity’; *wp* (*MFr*) *ateinder*: ‘attain’, ‘strike’, ‘to accuse, convict, condemn’; appears to be a pun on the attainder of Seymour.] ~
 ~ **Received and conveyed Tu-d’Or attainder of Mur,** ~
 This tale of Herne the hunter for a truth.
 ~ **This tale** [(E) *tail*: ‘limitation of inheritance’] **of Herne the hunter for a truth** [(*Fr*) *vérité*]. ~
 ~ **This Tail of Heir-ne the Hunter, for a Vere-ty.** ~
- Once More:
- 26 ~ **There is an old tail that Heir-Not, the Hunter,**
Some’our heir-guardian in the Royal Park,
 28 **Exhausts Tout-d’, the E.Vere hour, at sessile mid-Night**
Ambles diversely Vere-So a Chine, with gross Ragged Crown;
 30 **And t’heir he scions the R-boar, and takes the Oxen**
And makes the Tender King yield kinship and Shakes the sequence (of succession)
 32 **In a most deformed and fearsome Heir:**
You have heir’d of such as Cecil, and indeed you know
 34 **The credulous, sessile chiefs of old**
Received and conveyed Tu-d’Or attainder of Mur,
 36 **This Tail of Heir-ne the Hunter, for a Vere-ty.**

Robert Dudley is represented in *Merry Wives of Windsor* as Justice Shallow, but a fraction of that ‘Cuckoo’ appears once again as Herne the Hunter, placing the cuckold’s/deer’s horns upon the head of our writer. We see how the writer’s relationships to his creator (Dudley) varies with his diverse *noms de plume*. As a false ‘Herne the Hunter’ (a hunter, who like ADONIS, is apt to become hunted)—the overstuffed character of Falstaff is bedecked with horns like the ‘deor’/deer he is.

Herne and Celtic Mythology

The imagery of Herne the Hunter implies that he is a member of the ‘Wild Hunt’, a theme that appears widespread throughout European folklore. We sense a link between Herne and Adonis, both as hunters becoming the hunted. The Wild Hunt is a collection of apparitions that chase an unknown prey in winter-time. They are either presented as elves/fairies or ghosts, and the sight of them is supposed to prophesy disastrous events. In this, Herne the Hunter is used as a joke to frighten Falstaff. When he is dressed with the antlers and placed beneath the oak in the Windsor Forest he is accosted by the town’s children dressed as elves/fairies. The antlers on his head, also a humorous reference to cuckoldry, place Falstaff as both a false hunter, and likely the very prey that the Wild Hunt pursues. The horns could also be a reference to the three drinking horns (emblem) that represents the Norse god Odin (OE Woden), who is, in many sources, viewed as the leader of the Wild Hunt. Odin may be relevant to Shakespeare/Oxford in that he is both the gallows god (god of the dead), god of war (making him in some sense analogous to Mars, or Seymour) and god of wisdom. Another sign that Herne may feature elements of Odin is that Herne is found around and under an oak — perhaps symbolizing the world (*L. orbis*, *wp* Two-dor) tree on which our writer sacrifices himself to learn the magic of written words (runes).

Celtic Mythology — Queen Mab

Mercutio’s wild dissertation on Queen Mab is one of the most challenging set-pieces in ‘Shakespeare’. It was printed as prose in the *First Folio*, but is presented as poetry in most modern editions. Queen Mab appears at first to be a creature Shakespeare’s own invention, yet our writer is not one to imagine entirely new fiction. Within the universe of fable and myth he finds useful correspondences between fiction and life. ‘Shakespeare’ locates material already laden with figurative meaning that can be bent to his own story; then he devises runes, or rhetorical ‘mysteries’. He plumbs coincidences in the life of words—homonyms, synonyms—or he parts words into fragments. To what end? Surely he is not so famous because he writes beautiful nonsense; surely Romeo is mistaken—Mercutio does not speak of *Nothing* (see *Romeo and Juliet* 1.5 95); but he speaks of a *More* (love = nothing). No, there must be allegorical significance or secret communication overlaying the Canon. We see how he may point to an ancient and widely appreciated literature as his source, and thus, if anyone asks, he might not be accused of slipping state secrets under the noses of censors.

Who is Mab? The *OED* defines the following:

mab: *etymology*: origin unknown. *n.1* ‘A *slattern*; a promiscuous woman’ **slattern**: *n. and adj.* ‘A woman or girl untidy and slovenly in person, habits; a *slut*’ **slut**: *2a* ‘A woman of low, or loose character’

Mab is also a diminutive form of Mabel, and derived from Amabel, (*L. amabilis*: ‘lovable’. The name suggests this tiny Fairy ‘Queen’ may be ‘made’ *Amor*; that is, if the facts were known, this lady could be a *More*—one of many hints in the Canon that Elizabeth Regina secretly married Thomas Seymour following the death of Katherine Parr. Further, *mab*, in Welsh, means ‘son’/‘child’, and so Queen *Mab* may simply mean ‘the Queen’s child, or Queen-Son, and the name Queen Mab may not name a single entity, but a partnership of two-d’Or. This set-piece, spoken by MERCUTIO (‘Sea-skinned’), may provide secret information of some (*Welsh*) *Mab Darogan*—some ‘Son of Destiny’—who will free his people from tyranny.

There is a series of ancient Welsh myths called the *Mabinogi*, told in four ‘branches’. The fourth branch is of singular interest to the question of Queen *Mab*, and there we find a forebear of several Brittonic royal lines from the time of pre-Roman Britain called *Beli Mawr* (*Beli* ‘the Great’). He was the father of *Arianrhod* by a woman named *Dôn* who, for our purposes, may be conflated with the Irish *Danu*, an ancient mother goddess similar to the Greek *Diana*. This *Arianrhod* was said to be a virgin by her brother, and was advanced as an attendant to King *Math* for a position that required maidenhood. King *Math* asked *Arianrhod* directly, whether or not she was a virgin; and her enigmatic reply?: “I know no other

than that I am.” This we suppose to be her assertion of virginity. However, when tested, she promptly delivered a child, *Dylan ail Dôn* (*Dylan*, son of *Dôn*), and also a fleshy mass, or placenta, that in time developed into a second child *Lleu Llaw Gyffes*. Neither birth was acknowledged by *Arianrhod*. *Dylan*, when baptized, suddenly leapt into the sea and became a ‘sea creature’; the ‘sea-skinned’ MERCUTIO appears, in Shakespeare’s construct, to mask for that mythical person. When considered as allegory, Mercutio stands for Queen Elizabeth’s own ‘Sea-son’—Edward Tudor Seymour—the man we call ‘Shakespeare’. *Arianrhod* treats the second ‘child’, *Lleu Llaw Gyffes*, with special disdain, and refused to name him, grant him arms for combat, or give him a wife—three duties that Welsh mothers were to perform for their sons. Perhaps you begin to see how appropriate was the writer’s adoption of Mab’s Queen as the Fairy Queen in Mercutio’s “vain fantasy”? She has one Son of the Sea, and another, a kind of afterbirth.

Arianrhod was a princess. Her name means ‘Silver-orbit’, and in time this princess became queen, then a Celtic moon goddess. The *Mabinogi* may be seen as a prediction of the fall of Tudor and the rise of a Virgin Queen. According to myth, she drowned at *Caer* (Castle) *Arianrhod* when the rising sea reclaimed her ‘fortress’, a rocky outcrop that still shows itself today at low tide near Llandwrog, off the coast of Gwynedd, NW Wales. We hope the reader will pardon our cursory review of a great Welsh myth; it should have been told by a licensed and honey-tongued Bard.

The Welsh myth of the *Mabinogi* is also a part of the foundation story in *Cymbeline*. Though Shakespeare plays loosely with the old tales, there are elements worth noting. Two gentleman discuss the lineage of our protagonist POSTHUMUS LEONATUS—surely a stand-in for Oxford—in a set-piece that begins:

FIRST GENTLEMAN

Cymbeline 1.1 28-31

I cannot delve him to the root. His father
Was called Sicilius, who did join his honor
Against the Romans with Cassibelan,
But had his titles by Tenantius, whom
He served with glory and admired success,
So gained the sur-addition Leonatus;

delve, (L) *fodere*: ‘dig’; wp (L) *fodere* / (E) father

root, (L) *fons*: ‘spring’, wp (L) *ver*

Posthumus, a creation, or ‘son’ of **Cecil**-ius

(L) **Tenantius**, wp **tenant**: ‘put in possession by the king’.

(L) **Leonatus**, ‘lion-born’; assoc. (Fr) *Cœur de Lion*.

► ‘Very’ clever. Oxford tells us POSTHUMUS cannot be *fodered* to the *Ver* — fathered to the Vere (by transitive wordplay). Verily he reveals, Edward de Vere never existed but as a creation of Cecil / Sicilius.

Shakespeare confesses he cannot make the genealogy work precisely for him—“I cannot delve him to the root”—yet Cassibelan is the historical Cassivelaunus, son of the very same Beli Mawr, and brother to *Arianrhod*. The ‘father’ of POSTHUMUS LEONATUS may be some subordinate king descended from the line of Sisillius (*Welsh* *Seisyllt*, or *Cecil*) living within the time frame (~ 45 BCE). Hence, POSTHUMUS is hinted to be a ‘son’, or creation, of William Cecil, and stands in the same position within Shakespeare’s scheme as LAERTES, son of POLONIUS, in *Hamlet*.

Mercutio

Mercutio: Mer < (L) *mare*: ‘sea’ + (L) *cutis*: ‘skin’, ‘the self’, *trop.* ‘external appearance, surface, outside’.

The name MERCUTIO hints at the nature of the speaker. He is a mercurial *alter ego* of the writer, and hence is represented in *Romeo and Juliet* by one who, like the god Mercury, speaks with crafty or cunning language. It will come to pass, in the days of Queen Elizabeth I of England, our writer will discretely witness against his own mother’s claim of virginity, and this piece is but one of many letters testamentary that he has forwarded to the future.

“I am that I am” Oxford will tell his brother-in-law Robert Cecil, to proclaim his descent, and to protest against censure by the Cecils. The degree of his frustration in taking the brunt of his mother’s punishment can be guessed by the weight of the Canon. Several characters in ‘Shakespeare’ make similar statements: either “I am that I am” (*Sonnet* 121), or “I am not what I am” (*Othello* / IAGO 1.1 64). Variants of this phrase are numerous and easily found in the *OpenSource Concordance*. If there had been any doubt as to the identity of MERCUTIO, it is resolved when our writer positively reveals the destiny of his flesh and that of MERCUTIO — not as Tudor-Seymour but Vere:

MERCUTIO

Romeo and Juliet III.1 104-6Help me into some house, *Benvolio*,

Or I shall faint: A plague a both your houses!

They have made worms' meat of me.

house, 10b 'A family..ancestors and descendants'

faint, (L) *defessus*: 'weary' plague, *homini molestum*worm, (L) *vermis*, (Fr) *ver*, Vere**Mercutio's Set-piece**

Mercutio sets his fantasy against the night sky; various terms suggest heavenly bodies, constellations, and other features visible at **Night**. There, superimposed on the *Mabinogi*, is a landscape that finds origins in Classical Myth and Welsh vaticinary poetry. Mercutio's nimble mind conjures from disparate elements a hotchpotch that together present the writer's conception.

From classical myth there are certain hints of the myth of *Jupiter* and *Callisto*. *Callisto*, the beautiful daughter of *King Lycaon* of Arcadia, is a nymph who worshiped the goddess *Diana*. *Jupiter* took a fancy to her, and approached *Callisto* in the form of *Diana*. Once close enough to embrace her, *Jupiter-as-Diana* seized *Callisto* and made love to her. It came to pass that *Callisto* delivered a boy named *Arcas* (hence *adj.* 'Arcadian', especially used of Mercury).

The myth varies with telling, from Hesiod (C8-7 BCE) to Ovid (C1 CE), and we refer readers to theoi.com for good translations. According to Ovid, *Jupiter's* wife *Juno*, angered by his infidelity, changed *Callisto* to a bear; but *Jupiter*, to protect her, placed *Callisto* in the heavens as the constellation *Ursa major*—The Great She-Bear. In this manner, we will see the topography of this set-piece is Celtic Fairyland and Roman Myth, and astronomical as well. The plight of Princess Elizabeth as *Callisto* is figured on a scale that appears minuscule—perhaps from a distant vantage—yet enormous when measured at the scale of the heavens. So let's take a closer look at 'Queen Mab'.

Caveat: There is no single 'correct' translation, but a limited number of plausible solutions. Fortunately they trend in a single direction. The following exegesis is restatement that helps to establish the writer's theme. What seems pure 'fancy' at first, gains important historical meaning when the words are carefully defined.

MERCUTIO

Romeo and Juliet I.4 53-9553 O then I see Queen Mab hath been with you:

~ O ['calling attention to a person or thing'; 'an exclamation of surprise'] **then I see** [? *timesis* See, Sea, Sey, as a syllable of Sey-mour] **Queen Mab**, [(Welsh) 'son'; *alt.* (E) *n.1* 'a slattern; a promiscuous woman'; refers to Queen Elizabeth I, the writer's mother, and to the Queen of the *Mabinogi*, Arianrhod.] **hath been with** [(L) *commoratio*: *wp* Som-Mor'd; (L) *prosequor*: 'to follow, accompany forth'] **you**: ~

~ **O, then I see Queen Mab hath followed upon you**: ~

➤ A *New Variorum Edition of Shakespeare* (1899) has many interesting leads concerning the origin of Queen Mab. "Beaufort, in his *Antient Topography of Ireland*, mentions Mabh as the chief of the Irish Faeries"; "The chief of the genii ... was denominated *Mabh* by the Irish, by the Greeks *Diana*, and by the Romans *Pan*." (*Three Notelets on Shakespeare*, W.J. Thoms, 1865). This 'Witch' Mab represents the mother of our weary writer. *Mab* and *Titania* (*A Midsummer's Night's Dream*) are linked with *Sycorax* (*The Tempest*).

54 She is the Fairies' Midwife, and she comes

~ **She is the Fairies** [*wp* (It) *fare*: 'to do[r]'; *alt.* *Fairy*: 'Enchantment, magic'. Also..an illusion, a dream] **midwife** [(L) *obstetrix*: 'one who brings forth life'], **and she comes** [(L) *accedere*: 'to approach, come near'; (E) *accede*: *v.4* 'To come to an office or dignity, esp. a throne']: ~

➤ Of Queen Mab: "Because it was her peculiar employment to steal the new-born babe in the night, and to leave another in its place." (*New Variorum*, T. Wharton, p.62)

~ **She is To-do[r]'s Midwife, and she accedes** ~

In the following 14 lines, Mercutio, masking for the writer, describes the weakness of a Regency hold on the Queen, and by extension, upon himself. Again, interpreters of 'Shakespeare' have failed to ask the question: what would constitute sufficient reason for his monumental outpouring of art? Once the concrete reason is understood, his method becomes intelligible. Nonetheless, even the creation of a

single page of Shakespeare-worthy material would be beyond the scope of most artists, not because they lack the talent, but because they lack the impetus. Remember Ben Jonson's appraisal: "*For a good Poet's made as well as born. And such wert thou.*" (*To the memory of..the AUTHOR*, First Folio, 1623). Ben means to say, Shakespeare's Art derives from the circumstances of his life. And please note Jonson's wordplay in capitalizing Author. He has evoked the writer's true and proper name (*L*) *aut*: 'or' + or 'to tell' OR-OR, or (TWO)D'OR.

55 In shape no bigger than an Agate stone

~ **In shape** [(*L*) *forma, figura, fingere*: 'imagined state'] **no bigger** [(*L*) *maior*] **than an Agate** [(*L*) *achate*: probably refers to Whitby Jet, a hard, black, precious stone; *wp* an agate, *agnate*: 'A relation through the male line'; *alt.* Achate, companion of Aeneas.] **stone** [(*L*) *lapis, murex, marmor*: *wp* Sea-sea, Sea-Mor] ~

~ **In state no more than Maur agnate** ~

~ **In figure no bigger than agnate of Marmor** ~

► Whitby Jet, called Agate, was found in Yorkshire and collected for its 'magic powers' since Roman Britain. It was used in jewelry made in York and "its fumes were said to detect attempts to simulate virginity" (*Natural History*, Pliny the Elder); this was just the material needed to discover Arianrhod's lie, and that of Elizabeth I. (*OED*) *n.4* Agate Stone: 'A piece of agate set in a holder used for burnishing gold (*L*) *aurum*, or other metal; a tool consisting of this'; *alt.* 'An agate signet ring that bears a coat of arms'

56 On the forefinger of an Alderman,

Aldermen: probably William Cecil

~ **On the forefinger** [(*L*) *index*: 'touchstone, informer'] **of an Alderman** [(*E*) *etym.* 'elder' + man; *alt.* 'a senior judicial person', 'A civil officer in a borough, city, etc., next in dignity to a mayor'], ~

~ **On the index of an Elderman**, ~

► The *index*, or forefinger, indicates finger: (*OED*) *6a* 'To point out or identify..with the finger', as in Latin; *alt.* 5 'To seize or take hold (of a person)'. Shakespeare combines the magic properties of King Math's divining rod (*see Celtic Myth, Queen Mab*, p.268) and the Whitby Agate to identify true virginity. By this means, Math—who we figure to represent Robert Dudley of 'Leicester's Commonwealth'—may usurp the real power of the monarchy.

57 Drawn with a team of little Atomies

~ **Drawn** [(*L*) *trahere*: *v.5 draw*: 'to pull or tear in pieces, asunder'; *alt.* (*L*) *ducere*: 'to draw'] **with a team** [(*L*) *protelum*: 'a team of oxen'; *alt.* (*L*) *iugalis*: 'joined in marriage'] **of little** [(*L*) *parvulus*: 'small children'; *alt.* (*L*) *minutus*: 'small, minute', *alt.* 'sixtieth part of an hour'; *minute* would play on the small size of the "team" compared to the 'hours' of the Ores/Tud'Ors.] **Atomies** [*atomy*: 1 'A mote [*wp* (*Fr*) *mot*] in a sunbeam; a particle of dust rendered visible by light'; (*L*) *atomus*: 'which is incapable of division, an atom'; *alt.* (*E*) *atomy*: 'tiny being'] ~

~ **Pulled with a team of minute motes** ~

58 Over men's noses as they lie asleep;

~ **Over men's** [(*L*) *vir, hominum*] **noses** [(*L*) *nares, wp narras, narro*: 'report, account'] **as** [(*L*) *ut, anagram Tu*] **they lie** [(*L*) *iaceo*: ''] **asleep** [(*L*) *in somno, dormiens*]; ~

~ **Over Virs re-port as they lie still d'or-mant**; ~

(*Signature?*)

59 Her Wagon Spokes made of long Spinners' legs,

~ **Her Wagon** [? *carriage*: (*L*) *vehiculum, raeda*; (*L*) *carrus*: 'a four-wheeled wagon', maybe punning on (*L*) *carus*: 'dear, beloved', (ME) *deor*, possibly alluding to the asterism called Charles' Wagon, Carlswæn: in the constellation called 'Great Bear', Ursa Major; *alt.* the Wheel of Fortune] **Spokes** [(*L*) *radius*, punning on (*L*) *radix*: 'root, origin'] **made** [*past part.* (*L*) *facere, (Fr) faire*: 'to do'] **of long** [(*L*) *amplius*: 'more, long'; (*L*) *diu*: *wp* Dur, *timesis Tudor*] **Spinner's** [(*L*) *aranea*: 'spider', likely referring to patient Cecil; (*L*) *versare*: 'to turn about', 'twist round', veering, 'Vere-ing' or twisting of the writer's true identity, *versate*, versatile.] **legs** [*10* 'A plant stem or root'; *alt.* 4 'A gesture of submission or deferential respect, an obeisance'; (*L*) *crus*: 'leg', 'the lower part of the stalk'], ~

~ **Her De'Or root devised of More-Versant stock**, ~

► “Her wagon” may refer to **carriage**: (*L*) *gestare*: ‘to bear’, ‘to ride about’, perhaps with an eye to **gestation**, (*L*) *partus gerendi tempus*.

60 The Cover, of the wings of Grasshoppers;

~ **The Cover** [*3d* ‘Something that hides, conceals, or screens; a cloak, screen, disguise, or pretence’], **of the wings** [*n.1b* ‘..the shoulder of a hare or rabbit’; shoulder, (*L*) *humerus*, *wp* humours: *I.1a* ‘In ancient and medieval physiology and medicine: any of four fluids of the body (blood, phlegm, choler, and so called melancholy or black bile) believed to determine, by their relative proportions and conditions, the state of health and the temperament of a person..’] **of Grasshoppers** [*2* ‘An alleged name for: the hare’, hence *wp* Heir]; ~

~ **The disguise: the disposition of Heirs**; ~

► This line may allude to Sir Thomas Gresham (1519-79), whose family emblem was the grasshopper. He did notable service to three Tudor monarchs in financial policy, and served as jailer to Lady Mary Grey after her marriage to Thomas Keyes.

61 Her Traces of the smallest Spiders web;

~ **Her Traces** [*n.2 1* ‘Each of the individual ropes..or leather straps by which the collar of a draught animal is connected to the swingle-tree’; the ‘pull trace’ carries the drafting force from the collar of an animal to the plow or wagon, as distinguished from the reins.] **of the smallest** [*5b* ‘..the least, the slightest’] **Spiders web** [*1 fig.* ‘Emblem of material that “when try’d, it yieldeth, breaks and flies”, gossamer: *etym.* goose + summer, both metonyms for the writer — Fool = More, (*L*) *morus*, St. Maur]; ~

~ **Her draught-straps of the slightest goose-st.mer**; ~

► The load-bearing Traces of our Oxford are, in fact, made of Goose-St.Mer.

62 Her collars, of the Moonshine’s wat’ry Beams;

~ **Her collars** [*6* ‘A leather-covered roll made to fit over the lower part of the neck of a..draught animal, forming that part of the harness through which the power of drawing is directly exerted’; *alt.* (*L*) *collare*: ‘a chain for the neck’; *5a* ‘A band of iron or other metal fixed round the neck of prisoners, worn as a badge of servitude’], **of the Moonshine’s** [(*L*) *lunae lumen*; ‘the radiance or light of the moon’] **wat’ry** [(*L*) *aquatilis*; *I.1c* ‘Designating a celestial object, sign of the zodiac, date, etc., which is thought to herald..rain, or which is associated with water as an element’, hence inconstancy: (*L*) *varius*] **Beams** [(*L*) *radius*; *III.19a* ‘A ray..of light emitted from a..luminous body’];

~ **Her collar of the Moonlight’s varying rays**; ~

► The theme of a draft animal pulling Queen Mabs wagon continues. Moonlight links Queen Mab with Chaste Diana; Chastity itself, or a reputation for chastity constrains the Queen as surely as the slender **goose-St.Mer** filaments of her traces.

63 Her Whip of Crickets bone; the Lash of Philome;

~ **Her Whip** [(*L*) *lorum, flagellum*, *I.* ‘The instrument of flagellation’; *1a* ‘..for flogging or beating, consisting..of a rigid rod..with a lash of cord, leather, etc’; since this line includes a “lash” separately, only the handle (rod *lanagram dor*) is referred to as “whip”.] **of Crickets** [(*L*) *gryllus*: ‘grasshopper’, ‘hare’, *wp* heir (?); The type of someone merry: ‘Merry as a cricket’] **bone** [(*L*) *os*; possible anagram for metonym so.]; **the Lash** [(*L*) *flagrum, lorum, verber*; *2a* ‘The flexible part of a whip’] **of Philome** [(*L*) *membrana*: ‘thin skin’; film: *4* ‘A fine thread or filament’; likely wordplay on Philomel, in Greek myth, sister-in-law of King Tereus, who raped her and cut out her tongue]; ~

~ **Her Whip of heir-y So; the Lash, tongue-less**; ~

► “Crickets bone” may refer to the exoskeleton of the insect, which have no bones per se; or, this may be the writer’s point: as Queen Mabs carriage is necessarily equipped with tiny articles, her whip may be so infinitesimal as to be non-existent.

64 Her Wagoner, a small gray-coated Gnat,

~ **Her Wagoner** [*1a* ‘One who has charge of a wagon as driver; *3b* ‘Applied to the northern constellation *Boötes*, the ‘Ox-driver’ or ‘Ploughman’], **a small** [*IV.* ‘Inferior in rank, importance, or moral status’, *18a* ‘Low or

inferior rank or position'] **gray** [Refers to the Grey-Suffolk branch of the Tudor family, descended from Mary Tudor and Charles Brandon, 1st Duke of Suffolk]-**coated** [(L) *vellus*, *wp velo*: 'clothed, veiled', 4 *heraldry* 'Coat of Arms' of a family; *alt. 10* 'Anything that covers, invests, or conceals'] **Gnat** [A. *gnat* = male agnate: 'A relation through the male line'], ~

~ *Her Ox-driver, Grey-veiled a-gnate*, ~

► The Ox driven by the "wagoner" is, of course, Oxford, as the weak or manageable *alter ego* of the writer's strong Tudor-Seymour ego. Robert Dudley as the agnate (male descendent) of John Dudley, Duke of Northumberland, and closely allied with the Grey-Suffolk branch of the Tudor family, is the historical figure here called 'wagoner'.

65 Not half so big as a round little Worm,

~ **Not half so big** [(L) *sic magnus*] **as a round** [(L) *rotundus*: 'circular'; *transf.* 'perfect, self-contained'; *wp anagram* Tudor Sun; also round, *indirect*: (L) *devious*: 'out of the way, devious', 'round about'] **little** [(L) *pusillus*: 'very little'; *transf.* 'petty, mean'; *wp* (E) *pusillanimous*: 'lacking courage, cowardly', (L) *obscurus*: 'covered, dark'] **Worm** [(L) *vermis*, (Fr) *ver*, *wp Vere*], ~

~ *Not half so great as an deVe[r]jious cowardly Ver* ~

► The writer compares the status of a newly created Earl of Leicester (Robert Dudley), with the long established Earldom of Oxford. Even if his obscure identity as the Tudor son is overlooked, 'Oxford' still outranks Dudley. Oxford pins a cowardly facet in himself on his bovine identity.

66 Prick'd from the Lazy-finger of a maid;

~ **Prick'd** [(L) *pungere*: 10 *transf.* 'To urge an animal forward with a goad'; *goad*: 2a 'A thing which causes..offence, torment'] **from the Lazy** [1a 'Of persons..; averse to labour..idle, inactive', plays on the name Cecil, *wp sessile*, 2 'sedentary', (L) *sessilis*: 'sitting, idle'] **-finger** [*wp* (L) *fingerere*, *partic. fictus*: 'feigned, false'] **of a maid** [1a 'A virgin']; ~

~ *Urged forth from the Cecil-fiction of a virgin*; ~

~ *Urged forth from the Sessile-counterfeit of a virgin*; ~

► "Prick'd" is defined (*OED*) 7a 'Of a hare: to make a track when running'; hence there may be some original transference of meaning with (*OED*) 10: of 'urging an [hare] forward'.

► **Lazy-finger**: "alluding to the proverbial saying that worms breed in idle fingers." (*Comp. Pelican*, p.1264)

67 Her Chariot is an empty Hazelnut,

~ **Her Chariot** [(L) *carrus*, *wp carus*: 'dear, precious'; 1b 'A stately vehicle..applied fig. to the car in which sun, moon, night, etc., pursue their course'; 3 'The asterism of [Charles'] Wain, or Plough, forming part of the Great Bear', as described above, from the myth of Jupiter and Callisto.] **is an empty** [(L) *inanis*: 'soulless, dead'] **Hazelnut** [(L) *moracium*: 'hard', the nuts shell; (L) *corylus*: *wp cor*: 'heart' + *ylus*: *wp* 'less', hence coeur-less—coeur: *heraldry* 'The center or fesse-point of the escutcheon'; (L) *nux avellana*; *alt.* hazel (color): (L) *flavus*, *aureus*, *auricolor*: 'yellow, gold-colored' + (L) *nux*, *nucleus* (diminutive of (L) *nux*): 'kernal of a nut', ~

~ *Her De'Or is a Mort Cœur-less*, ~

68 Made by the Joiner Squirrel or old Grub,

~ **Made** [(L) *facere*, (Fr) *faire*] **by the Joiner** [(L) *faber*, *textor*: 'tailor', (*OE*) *seámere*: seamer] **Squirrel** [(L) *sciurus*, *wp scurra*: 'jester, buffoon', *fool*: (L) *morus*] **or** [*timesis* The common syllable of Tud-or and Seymour.] **old** [(L) *senex*: 'old', (L) *grandaevus*: 'very old'] **Grub** [(L) *cæcilia*: see note below, (L) *vermiculus*: 'a little worm..in decaying things'; (E) *grub*, *money-grubber*: 'One who gets together wealth by sordid or contemptible methods'], ~

~ *Made by the Seam-Mer Fool or Cecilia*, ~

► Queen Mab's "chariot" might have been figured as the moon's 'car'. Queen Elizabeth was frequently likened to the moon goddess Diana in 16th century English poetry; but no, 'Shakespeare' plays at the diminution of her stature, and her vehicle becomes an "empty hazelnut" — (L) *moracium*: *wp* 'Cium-mor'.

► “Old Grub” refers also to ‘old Worm’. Pliny the Elder (AD 23-79) described *Caecus serpens*: the *Cacilia*, ‘the blind worm’, meaning amphibians of the Order *Apoda*, principally the *Caciliadae*. This little known animal is usually subterranean and resembles a smooth-skinned snake, *Amphiuma* salamanders, or even very large earthworms (~ 59” length). This *Cacilia*, punning on Oxford’s father-in-law William Cecil, is the pretty: ‘cunning, crafty’ worm that poisons Cleopatra in *Anthony and Cleopatra*. Further study will likely reveal CLEOPATRA, in ‘Shakespeare’, to be a metonym for ‘**The More**’—Edward Tudor-Seymour.

We are here looking at key information of an historical event: Who “made” the vehicle of Elizabeth’s *de facto* regency? Just as we’d expect, Edward Seymour, Duke of Somerset, Lord Protector of England, and Governor of the King’s Person during the minority of his nephew Edward VI, is named as an authority behind the change of Edward Tudor-Seymour to Edward de Vere. He is also the writer’s uncle. Somerset is the “Joiner Squirrel”—the Seámere More. Yet ‘Oxford’ cannot say definitively who was the architect of the scheme to protect the Princess and himself. If not Seymour, it was his ‘servant’ William Cecil—“old Grub”—who had been active as the Protector’s secretary since the spring of 1547. We do know that Elizabeth added a simple postscript to a letter from Kat Ashley to William Cecil, and signed it “Your friend, Elizabeth”, on August 2, 1548. If ‘Oxford’, that is, ‘Shakespeare’, was born on Juliet’s birthday, Lammas Eve, July 31 (1548), and Cecil was known to be the benefactor to the Princess in her time of distress, then the expression of friendship in Ashley’s letter would make perfect sense.

We also note here, that John de Vere, the 16th Earl of Oxford, was accosted the previous day, August 1, 1548, by Edward Seymour’s servants and likely directed to marry Margery Golding at St. Andrew’s, Belchamp St. Paul, in Essex. This sequence of events, when combined with Mercutio’s testimony, explains much. Particularly, it demonstrates the clear correspondence between Oxford’s allegory and the historical facts he wants us to know. Hamlet encounters pirates in his passage to England: “Ere we were two days old at sea” (*Hamlet IV.6 15*). With this statement he gives us the less than two days of holding his true identity—July 31st to August 2nd (of 1548)—after which he was no longer “at sea” but had been designated ‘de Vere’.

69 Time out o’ mind, the Fairies’ Coach-makers:

~ **Time** [*metonym* for William Cecil (1520-98), known to his friends and family by the nickname ‘Time’] **out o’** [out of: *prep.* ‘Indicating direction: from within, so as to point, or lead away from’] **mind** [(L) *sal*: ‘salt, sea, seawater’, *transf.* ‘mind, wit’; expression time out of mind = ‘from time immemorial’; *alt.* to put (something) out of mind: ‘to ignore or disregard (something, esp. something unpleasant or distressing’], **the Fairies’** [*meton.* (Fr) *faire*: ‘to do’, Tu-dor] **Coach** [(L) *raeda*; *alt.* spelling *coche*, *wp* (Fr) *cochon*: ‘pig’(?)]-**maker** [(L) *creator, architecta*]: ~
~ **Time out of Memory, the Tudor’s carriage-maker** ~
~ **Cecil out of More, the Tudor’s carriage-maker** ~

70 And in this state she gallops night by night,

~ **And in this state** [(L) *status, condicio*: ‘condition’; *alt.* (L) *respublica*: ‘commonwealth’] **she gallops** [‘The most rapid movement of a horse; ..in the course of each stride the animal is entirely off the ground’; *alt.* (L) *gradus*: ‘hasten’; also ‘degree’, ‘rank, position’] **night** [*metonym specific to ‘Shakespeare’*: The state of England under de facto Regency.] **by** [(L) *per*: ‘of means or manner’] **night** [(L) *nox*: *transf.* 2 ‘the darkness of storm’; 5 ‘obscurity’; 6 ‘gloom, peril’; 7 ‘ignorance’], ~
~ **And in this state she speeds the Night by [means of] Night,** ~

Mab fulfills the sweet dreams and mares of those she touches in the Night! The rape of Elizabeth by Thomas Seymour—she was too young that it should be called an affair—caused her to suffer a loss of power. By their aid in her time of distress, the Courtier-Minister team of Dudley and Cecil made usurious demands on policy-making and the treasury. ‘Mab’/Elizabeth was a goose of golden eggs to the *de facto* Regency; yet *she* had fashioned the “chain of iron about my neck” for herself and her son. “**And in this State**” (l.70) she was unable to break the ‘collar’, or prevent the abuses and effects of Regency control over the Tudor State—*i.e.* ‘over Ore’:

- 71 Through Lover's brains, and then they dream of Love;
 ~ **Through** [(L) *per*] **Lover's** [(L) *amans*] **brains** [(L) *cerebrum*: 'mind, wit'], **and then they dream** [(L) *somnus*, (E) *somniate*, by *timesis* belongs to a'More.] **of Love** [(L) *amor*]; ~
 ~ **Through a Man's Wit, and then they somne[iate] of a More;** ~

Anaphora sets the next three lines apart. They begin with O'er, wordplay on the common syllable of Tu-d'or and Seymour indicating a material containing precious metal—gold. There are two further occurrences of o'er in this set piece.

- 72 O'er courtiers' knees, that dream on Curtsies straight;
 ~ **O'er** [III.4a *adv* 'With reference to motion or course'; *alt. wp ore*: The material of Tud'or] **courtiers'** [n.1 1a 'One who frequents the court of a sovereign'; n.2 'The driver of a cart called a 'court': 'cart for carrying stones, bricks, etc', and *ore*] **knees** [n.1 3 '..having reference to kneeling..in submission'], **that dream** [(E) *somniate*: *wp somne*] **on Curtsies** [(L) *inflectere*: 'to bend, bow'; 3 'An obeisance..made of bending the knees and lowering the body'] **straight** [(L) *directus*: 'upright', A. *adj* 2a 'free from curvature, bending' *alt. C. adv* 2a 'Immediately, without delay']; ~
 ~ [Tud'] **Ore court-men's service, who dream on bows unbent;** ~
 ~ **Over court-men's service, who dream on bows unbent;** ~

- 73 O'er Lawyers' fingers, who straight dream[t] on Fees;
 ~ **O'er** [*wp ore*: The material of Tud'or] **Lawyers'** [(L) *iurisperitus*: 'practiced in law'] **fingers** [*wp (L) fingere*: 'invention, device'], **who straight** [C. *adv* 2a 'Immediately, without delay'] **dream** [(E) *somniate*: *wp somne*] **on Fees** [(L) *merces*: 'pay, wages', *transf.* 'cost, punishment', *wp* *merchandy*: 1b 'To take advantage of, to exploit']; ~
 ~ [Tud'] **Ore Lawyers fictions, who at once dream on Merchandy;** ~
 ~ **Over Lawyers fictions, who at once dream on Merchandy;** ~

- 74 O'er Ladies' lips, who straight on kisses dream,
 ~ **O'er** [*wp ore*: The material of Tud'or] **Ladies'** [I.1a 'The female head of a household; a woman who has authority over servants, attendants'] **lips** [3a 'Considered as one of the organs of speech'], **who straight** [(L) *directus*: 'upright', A. *adj* 2a 'free from curvature, bending' *alt. C. adv* 2a 'Immediately, without delay'] **on kisses** [(L) *basio*: 'to kiss', betrayal (?), *wp (L) basso*: 'low, lower', *wp (L) bassiare*: 'to lower'] **dream** [(E) *somniate*: *wp somne*], ~
 ~ [Tud'] **Ore Ladies lips, who at once on lowerings dream,** ~
 ~ **Over Ladies lips, who at once on touches dream,** ~

- 75 Which oft [at] the angry Mab with blister plagues,
 ~ **Which oft** [1a 'often'] **the angry** [(L) *iratus*] **Mab with blister** [(L) *papula*, *wp papilla*: 'nipples, teats'; *alt. pustula*, *wp (L) postula*: 'desire'] **plagues** [(L) *pestis*: *transf.* 'destruction, ruin'], ~
 ~ **Which often the angry Mab with teats strikes,** ~

- 76 Because their breath with Sweet meats tainted are.
 ~ **Because their** [*wp? t'heir*] **breath** [(L) *spiritus*: *metonym* used by Elizabeth R for William Cecil] **with Sweet** [*metonym (Fr) suite*; (L) *successio*: 'succeeding'] **meats** [(L) *caro*: 'flesh', *wp carus*: 'dear'; *wp (E) meet*: *adj* 'Suitable, fit, proper for some purpose or occasion, expressed or implied'] **tainted** [(L) *imbuere*: 'to wet, saturate'; *transf.* 'stain, taint'; probably indicate (E) *attaint*: (MFr) *atteindre*: II.3 'To convict, prove..condemn'] **are** ['R' signifying (L) *Regina*, *Regius*: 'ruling, royal' etc.; **R** was appended to the queen's name to indicate her title—Elizabeth R]. ~
 ~ **Because their Spirit with De'Or heirs attainted R[egina].** ~

► **Attainder** was the extra-legal process of political judgement against enemies of the crown. The writer's father, Sir Thomas Seymour, was accused of various crimes against Edward VI's monarchy; by his conviction he lost his title, heirs, wealth, and life. The loss of title and name was passed to his son.

77 Sometime she gallops o'er a Courtier's nose,

~ **Sometime** [*adv 2a* 'At a certain time, on a particular occasion..'] **she gallops** [(L) *currere*: 'to hasten, fly', *n.1a* 'The most rapid movement of a horse; ..in the course of each stride the animal is entirely off the ground'] **o'er a Courtier's** [*n.1a* 'One who frequents the court of a sovereign'; often used depreciatively, and may denote Robert Dudley without mentioning his title.] **nose** [*n.1a* '..the organ of smell', hinting at the *v 1.1b* 'To detect or discover as if by means..of smell'; *alt. n. P.3d* *before one's nose*: 'right in front of one' (*wp Ore/[Tud]'or*)], ~
~ *At times she hastens over a false court-man's nose,* ~

78 And then dreams he of smelling out a suit;

~ **And then dreams** [(E) *somniare*: *wp* *somne*, *timesis* St. or Seym. in Seymour] **he of smelling** [(L) *odorari*: 'to smell out'; (E) *smell*: *v* 'To search or find out by..the sense of smell'; *wp* *O-d'Or*, signifying the 'Ore' nature of *O*] **out** [*find out*: 'To come upon by searching or inquiry; to discover (something hidden)'] **a suit** [(L) *lis*, *wp* *liz*; *II. 5a* 'Pursuit, prosecution'; 8 'The prosecution of a cause'; *alt. wp* *suit*: (*Fr*) *suite*: 'successor, heir']; ~
~ *And then dreams he of discovering an Heir;* ~

79 And sometime comes she with the Tithe pig's tail,

~ **And sometime** [*adv 2a* 'At a certain time, on a particular occasion..'] **comes** [*v.25a* ''To progress, advance, develop; to turn out in the desired..manner'] **she with the Tithe** [(L) *decima pars*: *wp* *de Sey-mou(h) part*] **pig's** ['A pig due or taken as tithe'; refers to the feudal Earldom of Oxford and their emblem, the Blue *Boar*.] **tail** [*Law* 'Of a fee or freehold estate: Limited .. as to its tenure and inheritance by conditions fixed by the donor'], ~
~ *And at times she accedes with a Seymour Boar's tail,* ~

► Oxford was trained in law. You'll notice many terms he uses relate to English Land Law, feudalism and inheritance. The Fairy Queen Mab (Elizabeth) might have been denied accession on the basis of her own 'bastardy', or the suspicion of treason in the Seymour Affair of 1548-9, but was allowed to advance by the *entailment* of her child as a 'Boar' to the Earldom of Oxford.

80 Tickling a Parson's nose as 'a lies asleep,

~ **Tickling** [(L) *titillatio*: 'titillate', *v.* 'To excite or stimulate as by tickling, *esp.* (...imagination)] **a Parson's** [(L) *sacerdos*: 'priest', *I.1* 'A person presented to an ecclesiastical living by a patron', possibly referring to Robert Dudley or Francis Walsingham as patrons of the Puritan movement in England.] **nose** [*n.1a* '..the organ of smell', hinting at the *v 1.1b* 'To detect or discover as if by means..of smell'; *alt. n. P.3d* *before one's nose*: 'right in front of one' (*wp Ore/[Tud]'or*)] **as 'a** [he] **lies** [(L) *mentior*: 'to lie, counterfeit', *wp* (E) *mentor*: 'guide, advise'] **asleep** [(L) *dormiens*], ~
~ *Exciting a Puritan's senses as he counterfeits d'Or,* ~

81 Then dreams he of another Benefice.

~ **Then dreams** [(L) *somniare*, *dormitare*] **he of another** [(L) *alius*] **Benefice** [*n* 'a grace or indulgence']. ~
~ *Then dreams he of a different Mer-Sey.* ~

82 Sometime she driveth o'er a Soldier's neck,

~ **Sometime** [*adv 2a* 'At a certain time, on a particular occasion..'] **she driveth** [(L) *depellere*: 'to drive down', *v.2b* 'To put, bring, cause to fall (upon a person)', *8a* 'To throw down by force, force asunder, separate..with force'] **o'er** [*III.4a* *adv* 'With reference to motion or course'; *alt. wp* *ore*: The material of Tud'or] **a Soldier's** [(L) *mereo*, *mereor*: 'to earn pay as a soldier', with reference to Thomas Seymour as Lord Admiral] **neck** [(L) *cervix*; *1d* 'Applied to the head (in contexts relating to its removal from the rest of the body', *i.e.* beheading)], ~
~ *At times she strikes o'er a Merry head,* ~

83 And then dreams he of cutting Foreign throats,

~ **And then dreams** [(L) *somnium*: 'day-dream; foolishness'] **he of cutting** [(L) *absumere*: 'to reduce', *wp* *ab*: 'away from' + *sumere*: Summer, Seymour; *alt. (L)* *iugulare*: 'to cut the throat'] **Foreign** [(L) *abhorrens*, *alienus*: 'another'] **throats** [(L) *fauces*: 'neck'], ~
~ *And then he de-dreams of shortening another's neck,* ~

84 Of Breaches, Ambuscadoes, Spanish Blades:

~ **Of Breaches** [(L) *perfringere, discutere*: ‘to make a breach in a wall’], **Ambuscadoes** [(Sp) *emboscado*: I ‘A military disposition..of troops concealed in a wood in order to surprise and fall unexpectedly upon an enemy’; stalk wood/Woodstock—likely reference to Woodstock as scion or Plantagenet family], **Spanish Blades** [*i.e.* Toledo, *anagram* le To-do: ‘A sword is called a ‘toledo’ from the excellence of Toledan steel’ (Johnson, quoted *Variorum*); **blade**: 3a ‘A pointed shoot..of any plant’ = **shoot**: ‘A young branch which shoots out from the main stock of a tree, plant’ = **scion**: ‘shoot, descendant, offspring’]; ~

► The writer’s affinity for the name Woodstock appears to come by the historical Edward (Plantagenet) of Woodstock (1330-76), affectionately known as Edward, The Black Prince. ‘Oxford’, identifying himself more properly as Edward Tudor-Seymour (St. More), is sympathetic to a ‘Moorish Prince’ who dies without accession. Edward of Woodstock was the eldest son of Edward III (1312-77) but pre-deceased his father. Upon the king’s death, the Black Prince’s son became Richard II (1367-1400).

~ **Of Mure-breaks, Wood-stalks, the To-do[r] scions:** ~

85 Of Health’s five Fathom deep, and then anon

~ **Of Health’s** [(L) *sanitas*: ‘health, soundness’, (E) sound: *sonus*, *wp* sons?] **five** [(L) *quini*: *wp* Queen-E.] **Fathom** [2a ‘A stretching of the arms..to their full extent’] **deep** [3a ‘The deep sea, the ocean, the main’, metonym for Seymour based on (*Welsh*) *mor*: ‘sea’], **and then anon** [*adv* 2 ‘In one (and the same) state or condition (without change); the same’; Cf. “Ever the Same” *Sonnet 76*; *alt.* (Fr) *ânon*: ‘young ass’] ~

~ **Of Queen E’ son’s stretched arms, Sea deep, and then The Same** ~

86 Drums in his ears, at which he starts and wakes;

~ **Drums** [4a ‘To summon by, or as if by, beating a drum’] **in his ears** [*metonym wp* heirs], at which he starts [(L) *saltus*: ‘spring, leap’; possibly refers to his son being made Vere, (L) *ver*: ‘spring’] **and wakes** [wakefulness: (L) *insomnia*: *wp* without sleep (*in/somnus*)]; ~

~ **Summons in his heirs, at which he Springs in-somn-iate;** ~

87 And being thus frightened, swears a prayer or two

~ **And being** [(L) *natura*: ‘natural disposition’] **thus** [*wp* (silent h) Tu’s] **frighted** [*adj a* ‘Affected with fright, scared’, (L) *exterrere*, *wp* *extereo*: ‘to rub out, to wear away’], **swears** [(L) *iusiurandum*: ‘an oath’] **a prayer** [(L) *orare*, *wp* Or + R] **or** [*timesis* Tud’Or] **two** [*timesis* Two-d’Or = Tu-d’Or] ~

~ **And disposition Tu’s worn away, swears an oath To d’or** ~

88 And sleeps again. This is that very Mab

~ **And sleeps** [(L) *dormio*: ‘the sleep of death’] **again** [(L) *rursum*: ‘once more’, possible wordplay on Seymour: Sumurr]. **This is that very** [*adj* I.1 ‘Really or truly entitled to the name or designation’; *-y suffix*: ‘having the qualities of’ or ‘full of’; (*Anglo-Norman*) *verrai*, *verrey*; (L) *verus*: ‘true’; hence, a kenning adjective, indicates a Vere quality in Mab.] **Mab** [‘fairy queen’]

► Thomas Keightley (1789-1872) was an editor of the *New Variorum Edition of Shakespeare: Romeo and Juliet*, p.66, 1871. He wrote: “something must have been named that was a real object of terror to a soldier; and I know no word so likely to have been used as *trenches*, which might easily be mistaken for ‘healths’.” We don’t quite follow him. A **trench**: 4b ‘A cut, scar..in the face’, or 10 **tranche**: ‘A slice’, might cause terror, especially if caused by a headsman’s axe; but how it might be mistaken for ‘healths’... (?)

~ **And sleeps in death, once more. This is that Vere-y Queen** ~

89 That plaits the manes of Horses in the night;

~ **That plaits** [(L) *plicare, implicare*: ‘to enfold, entwine’] **the manes** [*wp* (L) *manes*: ‘the shades of the departed, the spirits of the dead’] **of Horses** [*wp* Ors, seen in Middle Low German and Middle Dutch *ors*, and in Middle and Early Modern English in dialectal and colloquial pronunciation with the loss of pronounced h; this, of course, puns on plural ‘Ors’ (in Two-d’Or)] **in the night** [*metonym specific to ‘Shakespeare’*: The state of England under de facto Regency; (L) *nox*: *transf.* 2 ‘darkness of storm’; 5 ‘obscurity’; 6 ‘gloom, peril’]; ~

~ *That enfolds the souls of Ors in obscurity;* ~

- 90 And bakes the Elflocks (Elklocks?) in foul sluttish hairs,
 ~ **And bakes** [v2 ‘To harden by heat’] **the Elflocks** [‘Tangled mass of hair superstitiously attributed to the agency of elves, esp. Queen Mab’] **in foul** [6a ‘Choked, or encumbered with something foreign’; 14a ‘Contrary to established custom..unfair’, with special significance opposite *fair*: *metonym* for Tu-do’] **sluttish** [3b ‘Characterized by gross slovenliness, or untidiness’] **hairs** [*wp* heirs]; ~
 ~ *And hardens the tangles in choked, disheveled Heirs,* ~

- 91 Which once untangled much misfortune bodes.
 ~ **Which once** [5 ‘At some future time’] **untangled** [‘free, unbound, untied’] **much misfortune** [(L) *fortuna adversa*: adverse fortune, *fortune*: 1a ‘Chance, hap, or luck, regarded as a cause of events and changes in men’s affairs’] **bodes** [(L) *portendere*, 3 ‘Foretell, predict, presage’]. ~
 ~ *Which once untangled much misfortune foretells.* ~

- 92 This is the hag, when maids lie on their backs,
 ~ **This is the hag** [1a ‘A..dæmon, or infernal being, in female form’; 2 ‘A woman supposed to have dealings with Satan.., a witch’; a vivid adjective because the queen’s mother was accused of witchcraft.], **when maids** [(L) *virgo*: ‘virgin’; *wp* *made*, past part. *make*, (Fr) *faire*] **lie** [inflection of *lay*: 2a ‘To bring to bed of a child; to deliver (a mother)’; *alt.* *lie*: v.1 1a ‘To be in a prostrate or recumbent position’; *alt.* v.2 1 ‘To tell a lie or lies’] **on their** [*wp* t’heir] **backs** [n.1 1.2a ‘..in humans: the hinder surface of the body’, with reference to sexual intercourse; 1c ‘The part of the body which bears burdens’, indicating the burden of the lie is born on the back of t’heir.], ~
 ~ *This is the dæmon, when virgins lie on back of the Heir,* ~
 ~ *This is the witch, when virgins lie on their backs,* ~

- 93 That presses them and learns them first to bear,
 ~ **That presses** [v2 2 ‘To seize authoritatively for royal, military, or public use; to requisition’; 4 *fig.* ‘To force into service of any kind’; *alt.* 3a ‘To extract by pressure; to express’] **them and learns** [II. 4b ‘To teach (a person) to do or how to do something’] **them first to bear** [I. ‘To carry’, 1a ‘To support the weight of (anything) whilst moving something..which requires an effort’; *alt.* IV. ‘To bring forth, produce, give birth (to offspring)’], ~
 ► Ultimately, we return to the Regency of Dudley and Cecil. John Dudley, Duke of Northumberland, and his son Robert, Earl of Leicester, are the principal agents assigned the metonym ‘bear’, owing to their arms showing ‘the bear and ragged staff’. The Queen of England is the maid made to bear, *i.e.* forced to endure the yoke of their overlordship.
 ~ *That pressures them and teaches them first to endure (the yoke),* ~
 ~ *That pressures them and teaches them first to endure (birth),* ~

- 94 Making them women of good carriage.
 ~ **Making** [(L) *facere*, (Fr) *faire*: ‘to make, do’] **them women** [(L) *mulier*: ‘woman’, *wp* *mula*: ‘female mule’] **of good** [(L) *merx*, *mers*: ‘merchandise, goods, wares’, *timesis*, as fragment of Som-mer, Seymour.] **carriage** [(L) *ferre*, *portare*: ‘to carry’, both are important puns on the Tudor name; (L) *ferre*: *wp* (Fr) *faire*: ‘to do’; (L) *portare*: *wp* ‘to door’, (L) *port*: ‘door’, portage.]. ~
 ~ *Making them Mulieres of Fair Mers.* ~
 ~ *Making them women of Tudor-Seymour.* ~

► “Women of good carriage” is double-entendre for women who give birth to valuable offspring, and who bear their burden willingly. Transitive wordplay involves a pun on woman: (L) *mulier*, and mule: (L) *mula*, the beast of burden driven by the (L) *mulio*: ‘mule-driver, muleteer’. ‘Pack-horse Cecil’, an historic metonym, characterized William Cecil’s tireless shouldering of State burdens, as a humble mule carrying the weight of State.

Once More:

~ *O, then I see Queen Mab hath followed upon you:*
 54 *She is To-do[r]'s Midwife, and she accedes*
In state no more than Maur agnate
 56 *On the index of an Elderman,*
Pulled with a team of minute motes
 58 *Over Virs re-port as they lie still d'or-mant;*
Her De'Or root devised of More-Versant stock,
 60 *The disguise: the disposition of Heirs;*
Her draught-straps of the slightest goose-st.mer;
 62 *Her collar of the Moonlight's varying rays;*
Her Whip of heir-y So; the Lash, tongue-less;
 64 *Her Ox-driver, Grey-veiled a-gnate,*
Not half so great as an deVe[r]ious cowardly Ver,
 66 *Urged forth from the Cecil-fiction of a virgin;*
Her De'Or is a Mort Cœur-less,
 68 *Made by the Seam-Mer Fool or Cecilia,*
Time out of Memory, the Tudor's carriage-maker
 70 *And in this state she speeds the Night by [means of] Night,*
Through a Man's Wit, and then they somne[iate] of a More;
 72 *[Tud']Ore court-men's service, who dream on bows unbent;*
[Tud']Ore Lawyers fictions, who at once dream on Merchandy;
 74 *[Tud']Ore Ladies lips, who at once on lowerings dream,*
Which often the angry Mab with teats strikes,
 76 *Because their Spirit with De'Or heirs attainted R[egina]..*
At times she hastens o'ver a false court-man's nose,
 78 *And then dreams he of discovering an Heir;*
And at times she accedes with a Seymour Boar's tail,
 80 *Exciting a Puritan's senses as he counterfeits d'Or,*
Then dreams he of a different Mer-Sey.
 82 *On occasion she strikes o'er a Merry head,*
And then he de-dreams of shortening another's neck,
 84 *Of Mure-breaks, Wood-stalks, the To-do[r] scions:*
Of Queen E' son's stretched arms, Sea deep, and then The Same
 86 *Summons in his heirs, at which he Springs in-somn-iate;*
And disposition Tu's worn away, swears an oath To d'or
 88 *And sleeps in death, once more. This is that Vere-y Queen*
That enfolds the souls of Ors in obscurity;
 90 *And hardens the tangles in choked, disheveled Heirs,*
Which once untangled much misfortune foretells.
 92 *This is the dæmon, when virgins lie on back of the Heir,*
That pressures them and teaches them first to endure (the yoke),
 94 *Making them Mulieres of Fair Mers. ~*

Discussion

The 'Queen Mab' set-piece from *Romeo and Juliet* has befuddled students and scholars alike. Actors sometimes butcher it something awful. This is largely due to its arcane, bizarre imagery. A frequent conclusion has been that the speech muses on the meaninglessness of dreams. If this seems a shallow pretext, it is. Perhaps then, it was intended to demonstrate the writer's limber imagination, or to be a rhetorical tour de force. In our experience, this is never the case. 'Shakespeare' does not belabor form

without content. He is among the most word-conscious and precise of writers; what is superficially long-winded only seems so. What appear to be extra words always produce supra-text.

There are several ideas being approached within ‘Queen Mab’, though all of them can be tied to the theme of succession to the English throne. It becomes clear that in Shakespeare’s conception, the fairy queen Mab, is Elizabeth Tudor herself. She is not presented in the (generally) positive, authoritative light found in Spenser’s *Faerie Queen* (1590). In ‘Shakespeare’, she has limited power, and is but a diminutive rider in nut-shell carriage, driven by a gnat of even ‘Leices-er’ dimensions. The “grey-coated gnat” figures as the regency governing Elizabeth. Though she is in name a queen, her role is reduced to that of a midwife. Mab is, in fact, no greater in size than an agate stone as set in a signet ring; that is, she is no greater than her own coat of arms or imprimatur.

But why should Mab be a ‘midwife’? In Celtic folklore, fairies were responsible for all sorts of mischief; chief among those mischiefs was the swapping of infants at birth. It appears ‘Shakespeare’ relates a tale of the Virgin Queen having had a child, but to avoid misfortune to herself and, perhaps, to the babe as well, she plait a false identity with that which is true. Mab creates a changeling. In doing so, she alienates her own child, leaving him with lower status, and herself without an heir.

The set-piece argues the driving force behind the throne is the ministerial agencies of Leicester and Burghley. Their knowledge of the queen’s illicit child secures control of the State. As Sir Thomas Seymour aimed to wrest control of the royal children—both Princess Elizabeth and her brother Edward VI—from the grasp of Lord Protector Edward Seymour, Leicester and Burghley use the secret of the changeling heir to subordinate Elizabeth I. In essence they blackmail her. Having created the alter-identity of ‘de Vere’ for the true Edward Tudor-Seymour, Leicester and Burghley are in a unique position to manipulate their monarch by advancing the changeling, or threatening the destruction of both he and the queen if they don’t comply. They are the Authority to which the Sonnets refer (see *Tongue-tied*, pg.48).

Lord Protector Somerset as *Somnus*

Sommer, Seymour, or Somerset, the Lord Protector, figured as *Somnus*, the Roman god of sleep, appears as an additional, though unnamed, structural element in this set-piece. He initiates the still, or inactive, state of the English monarchy. *Somnus* is “the quietest of the gods who begets “a thousand sons and mo” (*Metamorphosis*, XI. 735, Golding), the *Oneiroi*, who are *dæmones*, or personified spirits, of the different dream states. According to Ovid, *Somnus’* son *Morpheus* takes human form and brings hopeful dreams that erupt over the lips of sleepers. His brother, *Phobetor*, appears as fearsome beasts that frighten in nightmares. *Phantasos*, who “into streams this turns himself, and into stones and earth ... and every other thing that wanteth life” (*Ibid* XI. 746), is the god of fantastical dreams. These three *Oneiroi* are active in MERCUTIO’s tale. They present the strange circumstances of the origin, disposition, and significance, of our changeling writer and his witchy mother.

MERCUTIO has Mab grant to each dreamer visions of the fulfillment of their dreams. The “Parson”, representing the ‘Puritan’ Earl of Leicester, is visited with a “tithe pig’s tail”—Mab’s enticing offer of lands held in feudal tenure by the Earldom of Oxford. “Lawyers’ fingers” (*L. fingere*), that is, Oxford, as Cecil’s creation or counterfeit for the Princess’ child, brings dreams of mortifying legal fees. There is no doubt that a large portion of Leicester’s and Burghley’s enormous wealth was owed to the changeling ‘Indian’ (Moor) boy. Mab’s witchcraft was slight—a metamorphosis by change of name—but the effect, great.

Nightmares visit Sir Thomas Seymour and his “soldier’s neck”; and he, like the other “great ones of the city ... off-capped” (*i.e.* lost their heads; see *Othello* 1.1 8) in the Seymour Affair and its aftermath. The Lord Admiral is shocked into awakening by execution drums, swears revenge, and sleeps ever after the sleep of death.

Phantasos, or fantasy, pervades the entire set-piece at a superficial level; but if the piece is deconstructed and each substantive, verb, adjective, and adverb, examined for literal or standard figurative meaning, we find MERCUTIO has the expected preoccupation with the writer’s biography. There are three mentions of fingers (again, *L. fingere*), linked with imagining, conception, and forming of things: “Begot of nothing but vain fantasy; which is as thin of substance as the air” (*wp* heir).

As Allegory of Elizabeth I

What is couched in dream-like form and language is more than apt as a metaphor for England’s Queen under Regency control. MERCUTIO warns, albeit indirectly, of contention for the crown between the

Gray and Crown Tudors. The carriage of state is an empty hazelnut shell; where is the heir—the golden seed? Mab careens towards oblivion, driven by gnats and grubs, all the while giving away her holdings in fees and benefices. She grants the wishes of the undeserving, but otherwise leaves a trail of destruction; she's not unlike old Lear. Perhaps we should throw caution to the wind and say, Mab is another face of old Lear. Hence, we find allusions to Myth, Classical and Celtic, giving essential structure to MERCUTIO's set-piece, and organizing wild fancy into historically recognizable elements.

As we progress through the set-piece, we wonder at the revolution being witnessed in the 16th century. The enormity of the universe was beginning to dawn in the mind's eye of seers like Oxford and his cousin, Francis Bacon, who read and understood the implications of a heliocentric universe. Oxford, through his brother-in-law Peregrine Bertie, would almost certainly know of Tycho Brahe's disagreement with the Copernican model of the heavens, and likewise of Brahe's geometric calculations of the size of stars. The map of the earth was extending in all directions with the explorations of mariners and expanding world trade. The monolith of Christianity was crumbling. The pace of change was accelerating, and in the process, Oxford and his stature in the universe were appearing ever smaller. Yet, the writer's point of reference is firmly anchored in a mythic past, even as it acts upon his present.

Henry Wriothesley

Historical Note:

The parentage of Henry Wriothesley, 3rd Earl of Southampton, appears contested in the Shakespeare Canon. He is, in history, the only son of Henry Wriothesley, 2nd Earl of Southampton, and his wife, Mary Browne Wriothesley, Countess Southampton. Ox-Seymour-ans, among others, suggest young Henry was in fact fathered by our very own Oxford-Seymour / 'Shakespeare' with Mary Browne, while the Countess' husband languished in the Tower of London in early 1573. Mary Browne is the mate of our writer's own choosing; and she is a contrast to Anne Cecil, the wife coerced upon him by her father, William Cecil. Shakespeare's Sonnets appear to address the young man to whom *Venus and Adonis* and *The Rape of Lucrece* are dedicated. The dedication to *Lucrece*, in particular, wills to Henry Wriothesley all the writer has or will have. We note: the man who the 2nd Earl Southampton forbade his wife to have any contact with, one 'Donesame', is likely the 'Faire-Same' bastard who wrote 'Shakespeare'.

Despite commendations by 'Shakespeare' in the years 1593-6, Southampton proved politically clumsy, arrogant, and quarrelsome. He was courted from 1596-1600, by Robert Devereux, Earl of Essex, probably to continue in the Queen's declining years the mutual dependency of Oxford-Leicester that had existed since Elizabeth's accession. He appears also to have been courted from 1598-9 by Robert Cecil, to continue the Oxford-Cecil dependency. At any rate, our writer doesn't seem to have had great expectations for his son beyond 1596.

There is a perplexing digression at *Venus and Adonis* (257-326). Therein, Ox-Seymour-ans suggest, Oxford describes a deliberate move to improve the Tudor bloodline in producing offspring of a line descended from King John through the Neville and Browne families. The affair between Edward Oxenford and Mary Browne-Wriothesley is characterized as the breeding of horses for excellent conformation. Though we suspect the reputations of neither the 'courser' nor the 'filly' would benefit from the recording of such a patriotic sacrifice, we can think of no good reason for its inclusion in the poem except to give provenance to Southampton; and surely, the man—named 'Donesame', "a common person"—suspected by the 2nd Earl Southampton of amorous sport with his wife, is within the range of metonyms given himself by our Tudor-Seymour writer. The young mare is specified as a "breeding jennet", which should be transposed to a 'birthing Planta-Genet'; and this confers a certain purpose to the project beyond simple *amor*. There were few women in England with the specifics of descent possessed by the young Countess Southampton. We will publish a close examination of *Venus and Adonis* next year that should clarify most words:

Venus and Adonis 259-64

But lo, from forth a copse that neighbors by,
 260 **A breeding jennet, lusty, young and proud,**
 Adonis' trampling courser doth espy,
 262 And forth she rushes, snorts and neighs aloud.
 The strong-necked steed, being tied unto a tree,
 264 Breaketh his rein and to her straight goes he.

The circumstances of good breeding in Henry Wriothesley, 3rd Earl Southampton, are covered (pun intended) in *Venus and Adonis*. The mysterious digression at ll.259-326 is no digression at all, but an allusion to the ‘Horse of State’ upon which Adonis rides. In a fine sense, it applies equally to the writer, Oxford/Seymour, and to his mother Elizabeth R[egina] — ‘Shakespeare’ again catches the conscience of the Queen.

Horse—(Middle English) horce, ors, orse, captures the golden element in the Tud’Or-Seymour name. The ‘good-breeding’ in the writer brings together the characteristics of Tudor and Seymour including traits “boisterous and unruly” (l.326); the writer makes excuse for himself in merely following the example of good animal husbandry shown by his mother. He strays from the legal path by producing a male child by one of the relict strains of the Plantagenet line—Mary Browne (1552-1607) was the “breeding Jennet”. Hence, the unruly act he has committed is in the interests of the State, by purifying impeached, if not weakish, Tudor bloodlines :

The Ox-Seymour-an thesis is based on a lengthy study of *Venus and Adonis*. We take it for granted that work is an allegorical autobiography of ‘Shakespeare’ (O/S), and to establish an historical perspective for the true identity of the writer, and of Southampton as grandson of the Queen. It is easy to make the error of thinking Southampton is a love-child of Elizabeth R and Oxford, but for many reasons, including the description of a “breeding jennet, lusty, young, and proud”—and by no means old enough to be the writer’s mother—points to someone like the Countess Southampton (1554-1607) who would have been about 19 at the time of young Henry’s conception.

In *The Tempest*, Gonzalo is a Polonius-like minister. He appears to be modeled on either William Cecil, or perhaps Sir Thomas Smith. As with Cecil, Gonzalo’s principal source of power and revenue is the monarch; thus, he is very concerned about succession and his own position under a new king. As Gonzalo thinks he is about to die a ‘Sea-Mort’, he desperately casts about for some alternative—an heiry’d More (“a dry death”, ‘an arid death’ (see l.66).

GONZALO *The Tempest* 1.1 63-6

63 Now would I give a thousand furlongs of Sea

~ **Now** [(L) ut: ‘how!’ anagram Tu] **would I give** [timesis (L) dare, second syllable of Tudor (probably Passive Present Indicative dor] **a thousand** [(L) mille] **furlongs** [(E) ‘the length of the furrow in a common field’; (L) versus: ‘furrow’, ‘the turning of a plough’, wp on the swine/boars of de Vere] **of sea** [timesis 1st syl. Seymour] ~
~ **Now I would give a thousand Vere-Sus of Sea** ~

64 for an Acre of barren ground—Long heath, brown furze,

~ **for an acre** [(L) ager: ‘a piece of land’, ‘land with reference to ownership’, ‘the land, opposed to the sea’] **of barren** [(L) sterilis, infecundus; wp Land of Stamford Baron, Lincolnshire, UK.] **ground** [(L) solum: ‘earth, soil’; likely pun (L) solium: ‘a chair of state’, ‘dominion, regal power’]—**long** [(L) amplius: ‘more’; alt. adj ‘attainable from, dependent on, attributable to; because of, on account of, owing to’] **heath** [metonym Moor:], **Browne** [surname Browne] **furze** [surname (L) genista: Plantagenet, from the furze plant.], ~
~ **for a piece of sterile dominion—by Moor, Browne-Plantagenet**, ~

65 anything. The will above be done, but I would

~ **anything** [(L) aliquis: wp (E) all: (L) totus + (L) liquet: ‘the sea’]. **The will** [(L) moris] **above** [(L) caeli: wp Sea-ly] **be** [(L) sum] **done** [timesis (E) to do, past part. done], **but I would** ~
~ **All Tudor-Sea. May the Sea-ly Mores be To-do, but I would** ~

66 fain die a dry death.

~ **fain** [(L) libenter: ‘willingly’; 1a ‘to be well-pleased’, 2a ‘to be content’, 3a ‘to be disposed’, 4a ‘willingly’] **die** [(L) mors] **a dry** [(L) aridus: wp ‘arid’, heiry’d, R-ey Dos] **death** [surname (L) mors]. ~
~ **Willingly Mort an heiry’d More.** ~

Once More:

~ (**Tu-dor!**) **I would give a thousand Vere-Sus of Sea**

64 **for a piece of sterile dominion—by Moor, Browne-Plantagenet,**

*All Tudor-Sea. May the Sea-ly Mores be To-do, but I would
Willingly Mort an heiry'd More. ~*

66

Historical Note:

The Duchy of Milan and a number of Italian states were under the control of French monarchs Charles VIII (*reigned 1483-98*) and King Louis XII of France (*r.1498-1515*) in the late 15th and early 16th century. French power had been solicited by the 'right' Duke of Milan, Ludovico Sforza (*regent 1481-94, r.1494-98*)—called 'il Moro', **the Moor**—to help protect Milan from the aggressive King of Naples, Ferdinand I (*r.1458-94*). Once in Italy, France's Charles VIII laid claim to Milan, and Sforza, regretting its alliance with France, quickly entreated Maximilian I (*r.1486-1519*), Holy Roman Emperor, to protect Milan from the French; this proved unsuccessful. Ludovico was **deposed** in 1498, and spent his 'retirement' under house arrest in Loches, Indre et Loire, central France, and then in a dungeon ("this cell" *Tempest* 1.2.39) at Lys-Saint-Georges, in the same *department*. And there he died.

Naples' Ferdinand I died in 1494, and was succeeded by Alfonso II (*r.1494-95*). Alfonso abdicated in 1495 in favor of his son Ferdinand II (*r.1495-96*). Thus we have the basic outline of Shakespeare's fantasy: PROSPERO, Milan's 'il Moro', represents the writer himself and the Tudor-St. More bloodline; ALONSO masks for Alfonso II, FERDINAND masks for Ferdinand I (*r.1495-96*), both of Naples. I suggest the usurping 'brother' of Milan, ANTHONIO, masks for the dissolute 'de Vere' (*like Marcus Antonius*) alter ego of Prospero (*St. More*).

The historical successor to Ludovico Sforza was Bernard Stewart (*1452-1508; of the Stewart-Damley branch of the Scottish royal family*), Lord Aubigny, commander of the Scottish Guard in the French conquest of Italy. Thus *The Tempest* describes the rule of Milan by alien forces, allegorizing and conflating 'de Vere' interests with Cecil interests in Elizabethan England. Proper order may be restored by the return of Prospero to his rightful role in Milan, and restoring England's hidden prince to the monarchy.

As we see from the highly original *Tempest*, even Shakespeare's most imaginative works have as their object something other than pure artistic originality. They are allegories rich in allusion—historical, biblical, and mythological—and the writer's intent is not only to entertain but also to catch the conscience of the Queen. She owes him his true identity; if he can't get it from her in her lifetime, then surely future students will set history to rights.

Willobie His Avisas, Roman a Clef

Ox-Seymour-ans posit *Willobie His Avisas* (1594), an Elizabethan work said to have been penned by one Henry Willobie, is in truth by the 'Shakespeare' (O/S) writer. It appears to be an allegory on the chastity of England's Virgin Queen, and names Elizabeth's suitors obliquely in narrative form. *Avisas* is notable because 'Hadrian Dorrell', evidently the 'true author' of the whole, tells us much about his 'process' of ciphering works. His 'Instructions' hint at the method surmised to have been used by 'Willobie' in writing this poem, and which 'Shakespeare' used in writing his works.

The Stationer's Register, a record book of the Stationer's Company of London, noted on June 4, 1599, the work was to be "called in", *i.e.* removed from circulation and destroyed. We wonder if this was not because it supplied much of the 'key' to Shakespeare's work? Hadrian Dorrell's preface gives enough information to allow us to say with considerable confidence: *Avisas* is political and topical. When its import was suspected, permission for publication would have been revoked.

Avisas represents Queen Elizabeth. She is always "in the public eye", and refuses all suitors. *Avisas* also represents the (*L*) *avis*: 'advice' given by Willobie to the country: acknowledge Willobie, or the State will have a foreign 'invasion' by marriage, or the succession of a Scottish king.

Hadrian Dorrell is a pseudonym. Like *Avisas*, Caveileiro, H.W., *etc.*, 'Hadrian' suggests the true significance of the 'character'. He is named for Roman Emperor Hadrian (*Hadrianus Augustus 76-138 AD*) alluding to the fortified wall (*L. murus*) built by Romans against the invasion of *Britannia* by Caledonian tribes. Dorrell is a creation by *timesis*: D'Or: (*Fr*) *d'or*: 'of gold' + rel: 'forming diminutives'. This diminutive suffix attached to the 'golden root' of Tudor may refer to a junior member of the family, or reduce the Two (Tu) to One-d'Or. Emperor Hadrian was born in Itàlica, 6 miles NW of Seville (*L. Hispalis*), Spain; and Hadrian Dorrell and Willobego appear to hail from the same town or *locus*. Hadrian thus represents the Tudor bulwark or wall (mole, or sea-mure) against the election of the Tudor-Stuart royal family of Scotland to succeed Elizabeth.

Henry Willobie, as I've said, is likely to mask an interest identical with his 'friend' Hadrian Dorrell. Willobie is an obvious pun on (*L*) *moris*: 'will' + *o*: *prep.* 'of' + *be*: (*L*) *sum, esse*: 'to be', *i.e.* Mor-Sum, or Sum-mor: St. More — yet to also suggest Willoughby. Elsewhere, Henry's name is given as *Henrico Willobego: Italo-Hispalensis*, or Henry Willobie of *Itàlica-Hispalis*, again, the birthplace of Emperor

Hadrian. Historically, **H.W.** is surely Henry Wriothesley, Earl of Southampton, son of Oxford (*O/S*) by Mary Browne Wriothesley, Countess Southampton, and only grandson to Queen Elizabeth. **H.W.** is the “brown furze” (*L. genista* : *Planta-genet*) mentioned desperately by GONZALO in *The Tempest* 1.1.64, when he fears he’ll suffer a ‘sea death’ = *wp* Sea-mors.

W.S. has been thought to refer to the pseudonym William Shakespeare. He performs as foil for ‘Henry Willobie’, much as HORATIO acts for HAMLET in *Hamlet*.

Thus, we can name the other ‘players’ in the narrative:

Caveileiro likely represents Elizabeths Master of the Horse, Robert Dudley.

D.H. represents the Domain (Demesne) Habsburg and the proposal of Charles II Francis, Archduke of Austria, who courted Elizabeth R in 1559 and again 1564-68.

D.B. represents the Domain Valois, or Bourbon, and François Duc d’Alençon and Anjou, who courted Elizabeth R from 1579-81.

An unknown is the identity of a **Nobleman**, the first of her suitors, who may well be the writer’s father, Lord Admiral Thomas Seymour.

Though Hadrian Dorrell emphasizes a certain distance from ‘Willobie’s’ poem, it’s evident he has invested something more. Dorrell says:

“for the [poem] itself, whether it be altogether feigned, or in some part true, or altogether true; and yet in most part Poetically shadowed, you must give me leave to speak by conjecture...”

Such speculation is entirely without consequence unless ‘Avisa’ should mask for someone of true public importance, *and that it is truthful*. In *Canto 1* 121-2, ‘Willobie’ tells us she is at center of the *Res Publica*:

And there she dwells in public eye,
Shut up from none that list to see;

Two years after the first publication, ‘Dorrell’ wrote an Apology—a justification—for *Avisa* in which he emphasized the error of some readers, particularly of one P.C., who had mis-construed the writer’s intention. The Apology doesn’t demonstrate otherwise, but uses a rhetorical device called *Apoplanesis*, or Digression, to deflect concerns about the work itself, and instead question the guilty consciences of the readers or censors.

apoplanesis: ‘Evading the issue by digressing; irrelevant answer to distract attention from a difficult point.’
A Handlist of Rhetorical Terms, Richard A. Lanham, 1991.

‘Hadrian Dorrell’ asks whether such readers, by their own “rash judgement (the badge of folly)”:

“mar the sweet taste of other mens simple and honest meaning. (p. 141)

He implies the work cannot possibly be contemporary or topical:

“The poetical fiction was penned by the Author at least for thirty and five years since, (as it will be proved) and lay in waste papers in his study...” (p. 143)

Counting back from 1594, the date of composition would be in 1559, the year of Elizabeth’s coronation. This would preclude references to the Queen’s many suitors. However, Dorrell never attempts to prove that date; instead he digresses:

“This plain Moral device was plotted only for the repression and opening of *Vice*;” (p. 143)

After further wanderings, Dorrell finally gives the deconstruction of the name *Avisa* which counsels the reader to refer to the Latin language as a simple key. This follows ‘Shakespeare’s strategy precisely:

“To the word A’VISA is compounded, (after the Greek manner) of the privative particle ‘A’, which signifies *Non*: and of the participle *Visus*, *Visa*, *Visum*, which signifies, ‘Seen’: So that A’*visa* should signify (by this) as much as *Non Visa*, that is: Such a woman as was never seen.”

Well, there you see! *Avisa* can’t be Elizabeth. Or, is D’Orrel giving us a false scent? (*see V&A* 673-708)

Let’s look at the core of *Willobie*, which questions whether an unwholesome source can yield the Wholesome Heir *Canto 1* 103-8:

103 Can filthy sink yield wholesome air,

~ **Can filthy** [(L) *caenum*: ‘dirty, filthy’; wp (L) *canum*: ‘whitish-grey’, with reference to the Dudley-Grey alliance.] **sink** [(L) *cloaca*: ‘sewer’; (MFr) *cloaque*: ‘Lieu destiné à recevoir des immondices, lieu putride’ (1355); (E) sink: 2 ‘A receptacle or gathering-place of vices, corruption, etc.’] **yield** [(L) *ferre*: wp (E) fair: v.1b ‘To make beautiful or attractive’; (Fr) *faire*: ‘to do(r)] **wholesome** [(L) *salutaris*: ‘salutary’, ‘conducive to well-being’; (E) whole: (L) *tota res*: ‘all of something’ + some: wp Somme(h)] **air** [wp heir], ~

~ **Can Grey sewer make fair Tudor-St.Mores Heir**, ~

Or virtue from vice proceed?

~ **Or** [wp the ‘golden root’ of Tudor-Seymour] **virtue** [wp, *timesis* Vere + Tu: first syllable of Tudor.] **from vice** [(L) *vicis*: ‘change, interchange, alternation’] **proceed** [(L) *orior, oriri*: ‘to arise, to spring from, proceed from’]? ~

~ **Or Vere-Tu from altered Or?** ~

Can envious heart, or jealous fear

~ **Can envious** [(L) *invidus*, wp in: non, (E) ‘not’ + *videa*: ‘to see’, hence ‘not seen’] **heart** [(L) *cor*: wp (E) core: ‘dry..capsule.. in the center of (fruits)’], **or** [wp the common root of Tudor-Seymour] **jealous** [(L) *aemulari*: ‘to rival, emulate’] **fear** [(L) *vereor*: ‘to fear’, ‘revere’] ~

~ **Can un-Seen core, Or-rival re-Vere** ~

► Envy and jealously, (L) *invidia*, are the cause of assaults on Avisia’s (the Queen’s) chastity. The Crown is the well from which springs All—title, riches, and power; and the fair distribution of crown property is the highest purpose of the feudal monarch. According to many, certain ministers had somehow insinuated themselves in the Queen’s favor and had been given title to more than they deserved. The second justification of the name Avisia, as mentioned by Dorrell in the Apology added in 1596, is of Avisia being unseen. I think this refers to her marriage to Seymour as being unrevealed. Thus her son cannot be acknowledged and strong ministers of state have inordinate sway.

Repel the things that are decreed?

~ **Repel** [(L) *repellere*: *Transf.* ‘banish’; wp (L) *reicere*: ‘throw off, fling aside’] **the things** [(L) *res*: ‘things’, wp (Sp) *reys*] **that are** [wp *R(egius)*: ‘royally’] **decreed** [(L) *decretum, decerno*: ‘to determine, settle’]? ~

~ **Banish the Royals that R[oyals] settled?** ~

► Probably refers to the ‘Devise for Succession’ which settles an orderly accession for the children of Henry VIII.

By envy though she lost thrift,

~ **By envy** [(L) *invidia*, wp in: non, (E) ‘not’ + *videa*: ‘to see’, ‘to seem’ (*passive*), hence ‘not seen’, ‘not seeming’] **though she lost** [(L) *amittere*: *Transf.* ‘to let go, to let slip’] **her thrift** [(L) *parsimonia*: ‘restraint, moderation’], ~

~ **By not Seeming, though she let slip restraint**, ~

She got by grace a better gift,

~ **She got** [(L) *ferre*: ‘to bear’, ‘to bring forth’] **by grace** [(L) *dei beneficio*: 3c ‘permission to do (something)’; ‘the grace of God’; *alt. (L) venustas*: ‘by gracefulness, charm’] **a better** [(L) *mel, mellis*, (Fr) *miel*: ‘honey’, ‘sweet’, hence (Fr) *suite*: ‘ensuing’, ‘succeeding’ + (Fr) *or*: ‘gold’; hence (L) *melior*: ‘successor d’Or’] **gift** [(L) *dos*: ‘a dowry, marriage portion’, ‘gift’, wp a grammatical particle: to do(r); *alt. (L) donum*: ‘a gift’, ‘a remittance of debt’],

~ **She bore, by grace, a sweeter Do[s]**. ~

Once more, *Canto 1 103-8*:

~ **Can Grey sewer make fair Tudor-St.Mores Heir**,

104 **Or Vere-Tu from changed d’Or?**

106 *Can un-Seen core Or-rival re-Vere*
Banish the Royals that R[oyals] settled?
By not Seeming, though she let slip restraint,
 108 *She bore, by grace, a more Do[s]. ~*

Hadrian Dorrell as Author

Willobie His Avis is not a defense of chastity, but a warning of the looming catastrophe if a Virgin Queen leaves no heir. It was recalled by censors in 1599, probably for its overt subject. Having rejected every suitor, Elizabeth seemed to leave no option but Scottish succession. *Willobie* was probably intended to raise awareness of a domestic alternative, beyond the franchise of the Cecil or Dudley factions, and neither French nor German. The unacknowledged child of Elizabeth and the Lord Admiral Seymour yet remained, and his son would be an heir of blood. This final option would have been a riddle to be solved by contemporary readers. Hence, the name **Avisa** has an overriding meaning in this work: (Fr) *avis*: ‘advice, counsel’, (L) *avis*: *metonym* ‘omen’, ‘portent’; though Hadrian Dorrell protests a Latin derivation of the name, it is a warning to the Queen and her country. The name of this poem is more properly: *Willobie: his Advice* — *Sum’More: his Augury*.

The characters in *Willobie* do not appear to differ in their “infection” or “passion”. Despite the appropriate initials, D.B., a ‘Frenchman’, doesn’t give hints of the French marriage proposal or Duc d’Alençon, and this is true of the others as well. The merits of each suitor are not truly presented. Perhaps it is because the aim of each is possession of ‘All’—the demesne of England—and respective arguments are outside the meaning of the work; hence, only Dorrell and Willobie are of genuine interest to us.

The Phoenix and the Turtle and The ‘Chequer’s Ring’

Uncharacteristic for its brevity, “*The Phoenix and the Turtle*” restates Shakespeare’s theme once more, as both a prophecy and a lamentation of public loss. We understand from this allegory, Apollo, the Sun/Son, has caused the aging Phoenix, enveloped in myrrh (L. *murra*), to burst in flames — and such is the relationship between Thomas Seymour (father) and Edward Tudor-Seymour (son). The poem fables the death of Beauty (*venustas*), of Constancy (*fidelitas*), of Truth (*veritas*), and Grace/Mercy, from the direct line of Tudor succession. Such losses are imminent with the passing of Elizabeth *Regina* — though, in the writer’s eyes, it need not be so.

Birds are used in this work as metonyms for the souls of the Tudor-Seymour family. Certain ‘birds’ grieve the loss of Tudor. Naturally, they include the mythic Phoenix as emblem of the Seymours, and the Turtle-dove (Turtur), or “doue”/dove — the active particle in *Tudor*. The two represent Thomas Seymour and Elizabeth Tudor respectively or, in marriage, becoming a single flesh. Also welcome in mourning is the Swan, the bird sacred to Apollo, and his “mischief-bent” messenger, the Crow.

‘Shakespeare’ (O/S), who presents himself divided, as both Apollo, the inspirer of ‘Birds of Omen’, and as Mercury, the god of ‘Birds of Omen’, is uniquely positioned to foretell such “disasters in the Sun”, as figured in *Hamlet* (I.1 118).

The writer has chosen birds for their behaviors, and for special attributes they possess, which can be interpreted by humans:

bird: (L) *avis*: II. *transf.* ‘Especially, in reference to auguries, since the Romans took their omens or auguries from birds; hence, *avis* (metonym) = omen, portent, a sign. (Lewis & Short)

bird: (E) *lc* ‘A young man..child, son’; *ld* ‘A maiden, a girl’ (OED)

Usurpers of Tudor power, particularly the writer’s ‘de Vere’ *alter ego*, with interests vested in the Cecil family, are excluded from funeral arrangements.

A secret marriage between Elizabeth R and Seymour is hinted at numerous places in the Canon; in this poem it is explicit. Though the Queen yet lived in 1601, no child was acknowledged to carry forward the Crown Tudor monarchy. This poem is an urgent reminder to Elizabeth R of a perilous event soon to occur.

The Phoenix and the Turtle

1 Let the bird of loudest lay,

~ **Let** [*12a* ‘to permit, allow’] **the bird** [? ‘soul’] **of loudest** [(*L*) *clarus*: ‘clear’, *magnus*: ‘strong’] **lay** [*1a* ‘A short lyric or narrative intended to be sung’], ~

~ **Let the Phoenix, of fullest song,** ~

► “The bird of loudest lay” is thought by some to be a Nightingale (see *Phaedo*, by Plato), however we suggest the Phoenix itself is intended here, following Philostratus (170-247 AD) in his *Life of Apollonius*: “*The Phoenix which is being consumed in its nest sings funeral strains for itself.*” (see theoi.com) Therefore, our Tudor-Seymour writer describes himself as the standard bearer of the Tudor monarchy; and his repeated songs tell us he is the only ‘bird’ who may be reborn true to lineage from his parents ashes.

2 On the sole Arabian tree,

~ **On the sole** [(*L*) *unicus*: ‘one and no more’; *alt.* (*L*) *solus*: ‘only, single’, *wp sol*: ‘sun’, *wp sol*-less, son-less] **Arabian** [(*Hebrew*) ‘oreb’: ‘raven’: may refer to black, or dark, in the St. Maur surname.] **tree** [(*L*) *stemma*: ‘genealogical tree’], ~

~ **On the singular St. Maur tree,** ~

3 Herald sad and trumpet be,

~ **Herald** [(*L*) *praeco*: ‘herald (in a court of justice)’] **sad** [(*L*) *maestus*; sadness, (*L*) *dolor*, *maeror*] **and trumpet** [cornet, *wp coronet*: ‘A small or inferior crown, spec. a crown denoting a dignity inferior to that of a sovereign’, *alt.* (*L*) *praedicare*: ‘proclaim’, ‘eulogize’] **be** [(*L*) *sum*], ~

~ **Mournful herald and cor’net be,** ~

► We see the question of bastardy is erased if the Tudor and Seymour parents are married.

4 To whose sound chaste wings obey.

~ **To whose sound** [(*L*) *sonus*] **chaste** [(*L*) *castus*: ‘clean, pure’, ‘morally pure’] **wings** [(*L*) *ala*, *ales*: ‘winged’, ‘the arm of a man’; also, in heraldry of Seymour name, wings ‘conjoined in leure’, “presumed to be the wings of an eagle.” (*A Complete Guide to Heraldry*. Fox-Davies, A.C., 1909); ‘(*deus*) Mercury, (*puer*) Cupid’] **obey** [(*L*) *parere*: ‘yield’], ~

~ **To whose sound More-all arms yield.** ~

5 But thou, shrieking harbinger,

~ **But thou** [(*L*) *tu*], **shrieking** [(*L*) *clamare*: ‘to call, cry aloud’, ‘proclaim, declare’] **harbinger** [(*L*) *praenuntius*: ‘foreteller, omen’; *antecursor*], ~

~ **But you, shrieking [H]owl,** ~

► **Owls**, condemned to ‘live’ at night (‘Night’) were said in antiquity to represent the souls of the dead. Askalophos, son of Acheron, according to myth was changed (metamorphosis) to an owl by either Demeter or Persephone as a punishment for revealing secrets. The Owl was thenceforth sacred to Hades, but an ill-omen to man. (see theoi.com)

6 Foul precurrer of the fiend,

~ **Foul** [(*L*) *iniustus*: ‘unfair, unjust’; *alt.* (*L*) *foedus*, *putidus*, *immundus*: ‘unclean’,] **precurrer** [(*L*) *praecursorius*: ‘forerunner’] **of the fiend** [(*L*) *diabolus*: ‘a devil, the devil’], ~

~ **Un-Fair forerunner of the deVir fiend,** ~

7 Augur of the fever’s end,

~ **Augur** [(*L*) *augur*: ‘diviner, soothsayer’; ‘at Rome, a member of a particular college of priests..who made known the future by observing the lightning, the flight or notes of birds, the feeding of the sacred fowls..’, etc.] **of the fever’s** [(*L*) *febris*: ‘a source of uneasiness, torment’] **end,** ~

~ **Diviner of the Fe’Ver’s end,** ~

► Edward Tudor-Seymour (*O/S*) has closely coupled the “fiend” (devil), “auger” (diviner), and “fever”, by reinforcement and transitive wordplay, to suggest de Vere, the writer’s *alter ego* and (*L*) *nemesis*: ‘tormentor, long-standing rival’. De Vere does not descend from the same “troop” as the other birds noted.

8 To this troop come thou not near!

~ **To this troop** [(*L*) *troppus*: ‘flock’] **come** [(*L*) *descendere*: ‘to come down’, ‘descend’] **thou not near** [(*L*) *necessitudo*: ‘a close connection’, ‘relationship’]! ~
~ **To this flock thou descend not nearly!** ~

9 From this Session interdict

~ **From this Session** [(*L*) *conventus*: ‘assembly’; ‘union, combination’] **interdict** [(*L*) *interdico*: ‘forbid, prohibit’, ‘outlaw’] ~
~ **From this assembly prohibit** ~

10 Every fowl of tyrant wing,

~ **Every** [(*L*) *omnis*: ‘all’] **fowl** [(*L*) *volucris*: ‘winged’, 2 ‘winged creatures’; *wp* ‘foul’, opposed to ‘fair’, *foul*, (*L*) *obscenus*: ‘impure’, 2 ‘ill-omened, unpropitious: *volucres*, owls’—birds of Night; likely refers to Regency.] **of tyrant** [(*L*) *tyrannus*: ‘a usurper or despot’] **wing** [(*L*) *ala*: ‘the wing of an army’, ‘arms’], ~
~ **All fowls of usurping arms,** ~

11 Save the Eagle, feathered King:

~ **Save** [*i.e.* excepting, (*Fr*) *sauf*] **the Eagle** [(*L*) *aquila*: ‘Eagle, the lightning bearer of Zeus’, ‘standard bearer’], **feathered** [(*L*) *penna*: ‘pen’, *pluma*, referring to the writer himself.] **King** [(*L*) *rex*]: ~
~ **Save the Standard Bearer, plumed King:** ~
► The Eagle, in classical myth, is the ‘standard bearer’ of Zeus.

12 Keep the obsequy so strict.

~ **Keep** [(*L*) *observare*: ‘maintain’] **the obsequy** [(*L*) *obsequium*: ‘A funeral rite or ceremony’] **so** [etym. ‘in the same way’, ~ in the same-more or manner.] **strict** [(*L*) *severus*, *wp reflexive se*: ‘himself’ + *verus*, Vere-us.]. ~
~ **Maintain the funeral rite the So se-Vere.** ~
~ **Maintain the funeral rite in such manner severely.** ~

13 Let the Priest in Surplice white,

~ **Let the Priest** [(*L*) *sacerdos*, *Vestae*: ‘Vestals’, ‘a virgin goddess of the hearth, home, and family in Roman religion’; myths refer to tales of miraculous impregnation’] **in Surplice** [*a* ‘A loose vestment of white linen’, suggesting white plumage of the Swan; *surpel*: ‘A surplice, (perhaps) a cover of a book’, ? covering.] **white** [(*L*) *albus*, perhaps *Albion*: ‘world’, ‘Originally, the island of Britain’—*world*, (*L*) *orbis*: *wp* Two-dor’, Tudor.], ~
~ **Let the Vestal in Vestments white,** ~

14 That defunctive Music can,

~ **That defunctive** [‘Of or related to dying’] **Music** [*A.Ib* (The Musical) Art personified’; Oxford (*O/S*), metonymically *Muris/Mus*, is joined to -ic, *suffix*: ‘after the manner of’, to personify the Muse and ‘Mouse’ of his own art.] **can** [*5a* ‘Expressing physical or mental ability: have the power to, or capacity to’], ~
~ **That can dying Mus-ic sing,** ~

15 Be the death-divining Swan,

~ **Be** [(*L*) *sum*] **the death** [(*L*) *mors*]-**divining** [*5a* ‘To make out or interpret by supernatural or magical insight’] **Swan** [(*L*) *Cygnus*, bird sacred to Apollo and emblem god of the writer.], ~
~ **Be the Mors-portending Swan,** ~

16 Lest the *Requiem* lack his right.

~ **Lest** [*1a* ‘for fear that’] **the** [*?wp* Lest’a, Leicester, Robert Dudley] **Requiem** [(*L*) *missa defunctorum*, *1* ‘A mass said or sung for the repose of the soul of a dead person’; *2* ‘Rest, repose, or peace, esp. for the soul’] **lack** [*1* ‘To be without’] **his right** [(*L*) *recte, vere*: ‘according to truth’]. ~
~ *Leices t’a Stillness be without his Vere.* ~

17 And thou treble-dated Crow

~ **And thou** [(*L*) *tu*] **treble** [‘Consisting of three members, things, or sets’]-**dated** [(*L*) *data*: ‘the season, duration’, *3b* ‘vaguely, the time or period at which something happened’, here specifically ‘hour’, from the common syllable *or/our*, in the writer’s name Tudor-Seymour; — found *twice* in Tu-d’or, and *once* in Seym-our.] **Crow** [(*L*) *cornix, corvus, (garrula, loquax)*: ‘crow’; ‘consecrated to Apollo on account of its gift of prophecy’, ‘good omen’] ~
~ *And Tu, thrice-[h]our’d Informer*~

► Refers to the myth of Coronis, daughter of the Thessalian king Phlegyas, and mother of Aesculapius by Apollo. Coronis, while pregnant with Apollo’s child, was unfaithful, and Apollo sent Artemis to kill her. The child was saved, and the originally white Crow, the ‘mischief-bent bird of Apollo’ who had informed on Coronis, was singed black. (see theoi.com for other versions of these myths.)

18 That thy sable gender mak’st

~ **That thy sable** [(*L*) *Mustela* or *Martes zibbelina*: ‘a small carnivorous mammal’, ‘a species of Marten’ noted for its dark brown to deep-grey/black fur.] **gender** [(*L*) *genus*; *n.1 2b* ‘offspring’] **mak’st** [(*L*) *facere, (It) fare*: ‘to do, make’, hence *wp* Todo’r.] ~
~ *That thy Moor Tudor engenders* ~

19 With the breath thou giv’st and tak’st,

~ **With the breath** [(*L*) *spiritus*: ‘air’, *2* ‘The breath of a god, inspiration’, *II.B* ‘spirit, soul, mind’] **thou** [(*L*) *tu, timesis Tu-dor*] **giv’st** [(*L*) *dare, timesis Tu-dar*] **and tak’st** [(*L*) *sumere, surname St. Maur, Seymour*], ~
~ *With the soul Tu-dar and Sommer,* ~

20 ’Mongst our mourners shalt thou go.

~ **’Mongst** [(*L*) *inter*] **our** [*wp* (E) *ore*: *n.2 3* ‘Metal, esp. precious metal, perhaps with the added sense ‘gold’ by paronomasia with the heraldic (*Fr*) *or*’] **mourners** [*wp* Mourn, More + er, -er, *suffix*: ‘A man who has to do with (the thing denoted by the primary noun)’] **shalt thou go** [(*L*) *meo, meare, wp* (E) *mere*: ‘sea’]. ~
~ *Among Or-Mour’ners shalt thou go.* ~

21 Here the Anthem doth commence:

~ **Here** [(*L*) *hic*: ‘in this place’, with wordplay on *heir*, the writer’s anthem.] **the Anthem** [(*L*) *antiphona*; *1a* ‘A short piece of plainsong recited or sung before and after a psalm or canticle’; we take this to mean II.22-52 give the reader an honest preamble to the THRENOS, II.53-67.] **doth** [*? wp* (*L*) *facere*: ‘to do’] **commence** [(*L*) *incipere*]: ~
~ *Here the plainsong doth begin:* ~

22 Love and Constancy is dead;

~ **Love** [(*L*) *amor*] **and Constancy** [(*L*) *constantia, firmitas*: ‘firmness, durability’, *II. Trop.* ‘constancy, endurance’; (E) *durance*: *1* ‘Continuance’, *2* ‘Lasting quality’; (E) *sameness*] **is dead** [(*L*) *mors*]; ~
~ *A’More and Durance is Mor-tuus;* ~

23 Phoenix and the Turtle fled

~ **Phoenix** [Emblem of Seymour family.] **and the Turtle** [(*L*) *turtur*: *wp* Tudor; Turtle-dove, includes wordplay on Tudor and *dove*: pronounced here as do, or dov (dew); the dove is an emblem of the goddess Venus,

which helps resolve the problem of inverted sexes (*see* 1.31)] **fled** [(L) *fugere*: ‘to flee for refuge’, to become fugitive.] ~

~ **Seymour and the Tudor fled** ~

► The **Turtle** signifies the Turtle-dove, (L) *turtur*. In Christian iconography, the dove is figured as an angel, or more, The Holy Spirit, and this is followed in Shakespeare’s metonymy as the active particle ‘Do’ in ‘to do[r]’: Tudor. Hence, we find *daemons*, such as DESDEMONA and OPHELIA, to represent ‘sanctified’ spirits of Tudor who will ultimately die for a’More.

24 In a mutual flame from hence.

~ **In a mutual** [(L) *mutuus*, evoking in timesis (L) *mortuus* from 1.22.] **flame** [(L) *ardor*, wp R-d’Or] **from hence** [(L) *hinc*: ‘this place’]. ~

~ **In a Mu-tu-all R-d’Or from hence.** ~

25 So they loved, as love in twain

~ **So** [*Ia* ‘In the way or manner described’, (L) *more*] **they loved** [(L) *amare*, wp married.], **as love** [(L) *amor*] **in twain** [(E) two, (OE) *tú*]

~ **So they a’Mare’d, as a’More in Tu** ~

26 Had the essence but in one;

~ **Had the essence** [(L) *natura*: ‘order’] **but** [(L) *modo*: ‘only’] **in one** [(L) *unus, unicus*; ll. 25-32 discuss the idea of equality between spouses.]; ~

~ **Had the nature but in one;** ~

27 Two distincts, Division none:

~ **Two** [*timesis* Tu, wp Tu-dor] **distincts** [(L) *distinctus, separatus*], **Division** [(L) *partitio, divisio*; *divortium*: ‘a separation’, ‘divorce, a dissolution of marriage’] **none** [(L) *nullus*: ‘none’]: ~

~ **Two separates, Divorce none:** ~

28 Number there in love was slain.

~ **Number** [(L) *summa*, (E) *sum*: *arith.* ‘A number’; (L) *numerus*: *B* ‘A certain collective quantity’; *II. Trop.* ‘number, rank, place, position’] **there in love** [(L) *amor*] **was slain** [(L) *interficere*: ‘to put between’, ‘to kill’]. ~

~ **Sum there in a’More was slain.** ~

29 Hearts remote, yet not asunder;

~ **Hearts** [(L) *cor*] **remote** [(L) *disjunctus*: ‘distant, remote’], **yet not asunder** [(L) *seorsum*: ‘sundered, separate, apart’; wp *se Sum-or*]; ~

~ **Hearts disjunct, yet the same sum;** ~

30 Distance, and no space was seen

~ **Distance** [(L) *distantia*: ‘difference, diversity’], **and no space** [(L) *intervallum*: ‘space between, interval’, wp *inter-wall*, (L) *intermuralis*.] **was seen** [(L) *videre*, *timesis* Sey-mour.]. ~

~ **De Verse, and no Mure was Seyn** ~

31 ’Twixt this Turtle and his Queen:

~ **’Twixt** [Between] **this Turtle** [(E) *turtur*, wp Tudor] **and his Queen** [*I* ‘A woman, esp. a noblewoman; a wife’; an unusual characterization of Tudor as *Rex*, and Seymour as Consort-*Regina*.]: ~

~ **Between this Tudor and his Queen:** ~

► The sexes are inverted with the marriage of *Phoenix* and *Turtle* — Tudor becomes male, Seymour becomes female. This follows the notion of two fleshs becoming one in matrimony, yet in this peculiar instance, the Queen remains dominant. See Arthur Golding’s translation of Ovid’s *Metamorphoses XV*

449-52 in which asexual reproduction, or parthenogenesis, of the Phoenix is similar to that of the Hyena. Might this account for our writer's wondrous existence despite his mother's virginity?

But if that any noveltye woorth woondring bee in theis,

450 *Much rather may we woonder at the Hyen if we please.*

To see how interchaungeably it one whyle dooth remayne

452 *A female, and another whyle becommeth male againe.*

32 But in them it were a wonder.

~ **But in them it were** [wp? V pron. W in Latin, Vere pron. Were] **a wonder** [wordplay One-d'Or — Two-d'Or = Tudor.]. ~

~ *But in them it Were a One-d'Or.* ~

33 So between them Love did shine,

~ **So** [*1a* 'In the way or manner described', (*L*) *more*; (*Welsh*) *mor*: 'so', 'sea'] **between** [(*L*) *inter*] **them Love** [(*L*) *amor*] **did shine** [(*L*) *lucere*: 'to shine forth'], ~

~ *The More between them a'Mor did shine,* ~

34 That the *Turtle* saw his right

~ **That the Turtle** [(*L*) *columba*; (E) *turtur*: 'turtle'] **saw his right** [(*L*) *merito*, wp *timesis* mere + to, syllables of Tudor-Seymour.] ~

~ *That the Tudor saw his merit* ~

35 Flaming in the *Phoenix*' sight;

~ **Flaming** [(*L*) *ardere*: 'blazing', 'glittering'] **in the Phoenix'** [Emblem of Seymour, hence both *Phoenix* (Seymour) and *Turtle* (Tudor) if married.] **sight** [(*L*) *sententia, iudicium*: 'judgement, opinion']; ~

~ *Blazing in the Phoenix' judgement;* ~

36 Either was the other's mine.

~ **Either** [(*L*) *alteruter, aut...aut*: 'either...or', wp Two-d'or.] **was the other's** [(*L*) *alter*] **mine** [(*L*) *aurifodina*: 'a gold mine'; *1c figurative* 'An abundant or constant source of supply; a store from which (something specified) may be obtained.']. ~

~ *Or-Or was each other's mine.* ~

37 Property was thus appalled,

~ **Property** [(*L*) *proprietas, proprius*: 'a peculiarity, characteristic (of a person); (*L*) *patrimonium*: 'inherited property', 'right of possession, property'] **was thus** [(*L*) *ita, sic*: 'in this manner', so.] **appalled** [(*L*) *terrere*: 'to frighten'; *appall*, 4 'To lose heart..become dismayed', 5 'To make pale, to cause to lose or change color', here meaning from Lancaster (Red) to York (White).], ~

~ *Possession was so made pale,* ~

► 'Shakespeare' (O/S) here compares the marriage of Tudor and Seymour to a *de facto* transfer, or entailment of the Queen's estate (monarchy) to the 'Yorkist' Tudors of the Grey-Dudley alliance.

38 That the self was not the same;

~ **That the self** [(*L*) *ipse, alter idem*: 'a second self'] **was not the same** [(*L*) *idem: timesis* Seym-our]; ~

~ *That the self was not the Seym;* ~

► Queen Elizabeth took the motto (*L*) *Semper eadem*: 'Always the Same', as noted in William Camden's *Annales — The True and Royal History of .. Elizabeth, Queen of England*. It is a convenient coincidence she adopted this phrase which might signify her 'marriage' to Seymour, and the rightful change of surname. Oxford (O/S) owns a kind of duplication of her motto in *Shakespeare's Sonnet 76* at the key line:

"Still all one, ever the same"

► Speaking of mottoes, Jane Seymour took “Bound to serve and obey” as her own, a theme which recurs in *The Taming of the Shrew*.

39 Single Nature’s double name

~ **Single** [(L) *unus, solus*] **Nature’s** [(L) *essentia*: ‘the being or essence of a thing’] **double** [(L) *duplex*: ‘two-fold’] **name** [(L) *nomen*, also *cognomen*.] ~

~ **One essence’ married name** ~

► The single Nature of each is revealed in their name Two-d’**Or** and Same-**Or**; both are essentially (L) *aureus* = ‘golden’, as ‘Shakespeare’ tells us at many points in his Canon.

40 Neither two nor one was called.

~ **Neither two** [*timesis Tu*; two: *duo*, *wp do*, (L) *facere*, (It) *fare*: ‘to do(r)'] **nor one** [(L) *unus*; the same (an equality): (L) *idem, eadem*; (L) *unanimus (unus-animus)*: ‘of one mind, heart, or will’; (L) *monas*: ‘unity’] **was called** [(L) *nominare, appellare*]. ~

~ **Neither Duo nor Monas was called.** ~

~ **Neither To-duo[r] nor monarch was called.** ~

41 Reason, in itself confounded,

~ **Reason** [(L) *causa*; *alt. wp (L) rea, reus*: I ‘defendant, prisoner’, II.2 ‘one who is answerable for anything’, II.B ‘one guilty of any crime, one condemned to any punishment’ + son: (L) *filius*; likely refers to the political punishment of attainder.], **in itself confounded** [(L) *frustrari*, (E) ‘frustrate: 2 ‘To deprive of effect, render ineffectual, to neutralize’], ~

~ **Attainder’s son, in himself confounded,** ~

~ **Authority’s son, in himself confounded,** ~

42 Saw Division grow together,

~ **Saw** [(L) *videre, intelligere*: ‘to understand’, ‘perceive’] **Division** [Ia (E) severance; (L) *partitio*: ‘a sharing, parting’, ‘the division of an inheritance’; *divisio*: ‘distribution’, ‘differences, subjects of dispute’] **grow** [(L) *augeri*: ‘increase, augment’] **together** [(L) *una, simul*: *wp rhotacism* Simur, Seymour], ~

~ **Saw SeVerance added Seymour** ~

43 To themselves yet either neither,

~ **To** [(L) *erga, in*] **themselves** [(L) *se, sese; sui*: ‘itself, themselves’] **yet** [(L) *tamen, attamen*: ‘nevertheless’] **either** [(L) *alteruter, aut...aut*: ‘either...or’, *wp Two-d’or*.] **neither** [(L) *ne, neve*: *wp (E) never, neve(r)*], ~

~ **In themselves, n’E.Ver-the-less either neither,** ~

44 Simple were so well compounded;

~ **Simple** [(L) *merus*: ‘pure, unadulterated’] **were** [*wp Vere*] **so** [] **well** [(L) *or*] **compounded** [(L) *confundere*: ‘mix together’, ‘unite, join’]; ~

~ **Merely Vere so Or united;** ~

45 That it cried, How true a twain

~ **That it cried** [(L) *exclamare*], **How true** [(L) *verus*] **a twain** [(E) *Tu*] ~

~ **That it exclaimed: How Vere-ous a Tú (Two)** ~

46 Seemeth this concordant one!

~ **Seemeth** [3a ‘To have a semblance or appearance’] **this concordant** [(L) *concor*; (E) I ‘harmonious, unanimous’, 2 ‘Agreeing, correspondent’] **one** [(L) *unus*]! ~

~ **Appears this correspondent One!** ~

- 47 Love hath Reason, Reason none,
 ~ **Love** [(L) *amor*] **hath Reason** [(L) *causa*; *alt. wp (L) rea, reus*: I ‘defendant, prisoner’, II.2 ‘one who is answerable for anything’, II.B ‘one guilty of any crime, one condemned to any punishment’ + son: (L) *filius*; *alt. (L) justis de causis*: ‘valid reason’, ‘authority’], **Reason none** [(L) *nullus*], ~
 ~ **A’More hath Authority, Authority none**, ~
 ► Playing with the idea of ‘Authority’, or valid reason, the Aut + Or (Two-dor) vests his strength in the surname of his mother, only to find Author-ity empty.
- 48 If what parts can so remain.
 ~ **If** [(L) *si*] **what** [(L) *id quod*] **parts** [(L) *dividere*: II ‘To divide, separate, part from’,] **can so** [(L) *hoc modo*: ‘in this way’; (L) *moris, mores*] **remain** [(L) *durare*: ‘endure’]. ~
 ~ **If that which divides can More en-Dure**. ~
-
- 49 Whereupon it made this *Threne*
 ~ **Whereupon it made** [(L) *facere, (It) fare*: ‘to make, do’] **this Threne** [I ‘A song of lamentation, formerly specifically the Lamentations of Jeremiah’] ~
 ~ **Whereupon it made this Threne** ~
 ► We understand this ‘Threne’ recalls the Old Testament Jeremiads (*The Book of the Prophet Jeremiah*), lamentations on the destruction of Jerusalem. If the line of the Crown Tudors is broken, England will see a similar Tragedy. Oxford (O/S) already knew the design of Robert Cecil to cede the monarchy to the Stuarts: “Out of the north an evil shall break forth upon all the inhabitants of the land.” (I:14)
- 50 To the *Phoenix* and the *Dove*,
 ~ **To the Phoenix** [Emblem of Seymour.] **and the Dove** [(E) *wp Dow, the faire principle of To-do(r)*], ~
 ~ **To the Seymour and the D’Or**, ~
- 51 Co-supremes and stars of Love,
 ~ **Co-supremes** [(E) *co-*, *prefix*: ‘Of a joint subject’ + *supreme*: (L) *summus*, *wp Sum-mor*, Seymour, again intimating Elizabeth’s former married state to Thomas Seymour.] **and stars** [(L) *lumen*: II.A ‘A light, i.e. a most distinguished person or thing, an ornament, glory, luminary’] **of Love** [(L) *amor*], ~
 ~ **Co-Sum-mu[r]s and glories of a’More**, ~
- 52 As Chorus to their Tragic Scene.
 ~ **As Chorus** [‘Singers and dancers in the religious festivals and dramatic performances of ancient Greece’, ‘by Shakespeare..reduced to a single personage, who speaks the prologue, and explains or comments upon the course of events’] **to their Tragic** [I ‘Of..an event..that causes great suffering, destruction, or distress’] **Scene**. ~
 ~ **As Chorus to their Tragic Scene**. ~

Threnos

- 53 Beauty, Truth, and Rarity,
 ~ **Beauty** [(L) *venustas*] **Truth** [(L) *veritas*], **and Rarity** [(L) *raritas*, *wp Two-d’R-ity, or R-are-ity*], ~
 ~ **Venustas, Veritas, and Raritas**, ~
 ~ **Beaufort, Vere, and Two-d’or**, ~
- 54 Grace in all simplicity,
 ~ **Grace** [(L) *merces, mereo*: ‘what is deserved or earned’, (L) *clementia*: ‘mercy’, *wp Cy-Mer*, Seymour; (L) *miser cordia*: ‘mild-hearted, merciful’] **in all** [(L) *totus*, *wp Tu-do(h)s*] **simplicity** [], ~
 ~ **Mer-Cies in Tудо[h]s simplicity**, ~

55 Here enclosed, in cinders lie.

~ **Here** [*wp* heir] **enclosed** [(*L*) *cingere*: ‘to surround, encompass, wreath, crown’], **in cinders** [(*L*) *cinis*: ‘The ashes of a corpse that is burned’, *II.B* ‘The ruins of a city laid waste and reduced to ashes’] **lie** [(*L*) *iacere*: ‘to lie resting’, with suggestion of ruinous (*L*) *Iacomus*, James, as the improper successor of Tudor.]. ~

~ *Heir encompassed, in ruins lie.* ~

56 Death is now the *Phoenix* nest;

~ **Death** [(*L*) *mors*] **is now** [(*L*) *nunc*: ‘at this time’; (*L*) *modo*] **the Phoenix** [Emblem of Seymour.] **nest** [(*L*) *nidus*: ‘dwelling, home’, perhaps with pun on transf. meaning: ‘pigs in a sty’, *i.e.* the birds have become piglets under the de Vere emblem.]; ~

~ *Mors is now the Seymour dwelling;* ~

57 And the *Turtle*’s loyal breast

~ **And the Turtle**’s [(*E*) *turtur*, (*L*) *turtur*: ‘apparently an echoic name, imitating the cooing of the dove’] **loyal** [(*L*) *fidelis*] **breast** [(*L*) *animus*: *fig. I* ‘air, current of air’, *wp* heir; *CI* ‘The vital principle, breath of life’] ~

~ *And the Tudor’s faithful heir* ~

58 To eternity doth rest.

~ **To eternity** [(*L*) *aeternitas*: *I* ‘the everlasting home’, ‘immortal’; (*L*) *in aeternum*: ‘forever’] **doth** [] **rest** [(*L*) *re-quiēs*: ‘repose’]. ~

~ *To E.Ver-lasting home doth retire.* ~

59 Leaving no posterity,

~ **Leaving** [(*L*) *relinquere*: ‘to leave behind’] **no posterity** [(*L*) *posteritas*: ‘future time, succeeding generations’; *B* ‘offspring’], ~

~ *Leaving behind no successor,* ~

60 ’Twas not their infirmity,

~ **’Twas** [] **not their** [*wp* t’heir: the heir.] **infirmity** [(*L*) *infirmitas*: ‘not firm, in strength or durability’, the state of Tu-dur], ~

~ *’Twas not t’heir wanting Dur-ability,* ~

61 It was married Chastity.

~ **It was married** [(*L*) *matrimonio iungere*] **Chastity** [(*L*) *castitas*: ‘purity of morals’, ‘purity of body’; (*L*) *pudicitia*: ‘shamefacedness (*verecundia*), chastity’; (*L*) *merus*: ‘to gleam; *cf.* *marmor, mare*’, ‘pure, unmixed, unadulterated’]. ~

~ *It was married Purity.* ~

➤ The writer once more asserts his parents were married. Despite efforts to make a him bear the punishment for a marriage not approved by Privy Council, Oxford (*O/S*) will not go gently into the Night. Princess Elizabeth and Admiral Thomas Seymour must have been secretly married at some point, or else our man would not keep repeating this. Key Ministers benefited themselves by maintaining regency powers over the Queen; her reputed ‘Virginity’ was enforced, if not by her own choice.

62 Truth may seem, but cannot be;

~ **Truth** [(*L*) *veritas*] **may** [(*L*) *possum facere*] **seem** [(*L*) *videri*], **but cannot be** [(*L*) *sum*]; ~

~ *Vere-ity may seem, but cannot sum;* ~

63 Beauty brag, but 'tis not she;
 ~ **Beauty** [(L) *venustas*] **brag** [(L) *gloriari*: 'to boast'; (E) 4 reflexive 'To boast or vaunt oneself, to make one's boast, exult'], **but 'tis not she**; ~
 ~ *Venus glory, but 'tis not she*; ~

► Here 'Shakespeare' knocks down the conceit, perhaps begun by Edmund Spencer, of Gloriana. The combined epithets 'Venus' and 'Gloria' fairly name the Queen.

64 Truth and Beauty buried be.
 ~ **Truth** [(L) *veritas*] **and Beauty** [(L) *venustas*] **buried** [(L) *humare, humo*: 'to bury'] **be** [(L) *sum*]. ~
 ~ *Veritas and Venustas have buried Sum*. ~

65 To this urn let those repair
 ~ **To this urn** [(L) *urna*: 'The urn of Fate, from which is drawn the lot of every one's destiny'] **let those repair** [(L) *se conferre*: 'to make one's way'] ~
 ~ *To this Urn of Fate make your way* ~

66 That are either true or fair;
 ~ **That are** [wp R(egius)] **either** [(L) *aut*: 'or'; (E) either...or: (L) *aut...aut*] **true** [(L) *verus*] **or** [(L) *aut*] **fair** [(L) *facere, (It) fare, (Fr) faire*: transitive wp 'to do(r) = Tudor'] ~
 ~ *That 'R' Or Vere-us Or Tudor*; ~

► An unhappy consequence of the writer's loss of his good (Merces/SeMore) name is the death of the true de Vere and Tudor lines as well.

67 For these dead Birds sigh a prayer.
 ~ **For** [wp (L) *for*: 'to say', *timesis* Sey(mour).] **these dead** [(L) *mortuus*: 'dead, decayed, withered'; (L) *infern*: 'inhabitants of the infernal regions, the dead', wp (L) *in-ferrea*: not hard, not durable.] **Birds** [(L) *avis*, here specifically the *Mors/More* Birds: the Phoenix (Semour) and Turtle (Tudor).] **sigh** [(L) *suspirare*: 'sighing after, longing for'; wp sigh/Sey: *timesis* Sey-mour.] **a prayer** [(L) *orationis*: III.E 'A prayer', 'the practice of prayer'; *alt. (L) preces*]. ~

~ *For these More-Tu'ous Birds sigh a prayer*. ~

Once More:

The Phoenix and the Turtle

~ *Let the Phoenix, of fullest song,
 2 On the singular St. Maur tree,
 Mournful herald and cor'net be,
 4 To whose sound More-all arms yield.*

*But you, shrieking [H]owl,
 6 Un-Fair forerunner of the deVir fiend,
 Di-Viner of the Fe'Ve'r's end,
 8 To this flock thou descend not nearly!*

*From this assembly prohibit
 10 All foulds of usurping arms,
 Save the Standard Bearer, plumed King:
 12 Maintain the funeral rite So se-Vere.*

*Let the Vestal in Vestments white,
 14 That can dying Mus-ic sing,*

16 *Be the Mors-portending Swan,
Leices t'a Stillness be without his Vere.*

18 *And Tu, thrice-[h]our'd Informer
That thy Moor Tudor engenders
20 With the soul Tu-dar and Sommer,
Among Or-Mour'ners shalt thou go.*

22 *Here the plainsong doth begin:
A'More and Durance is Mor-tuus;
Seymour and the Tudor fled
24 In a Mu-tu-all R-d'Or from hence.*

26 *So they a'Mare'ied, as a'More in Tu
Had the nature but in one;
28 Two separates, Divorce none:
Sum t'here in a'More was slain.*

30 *Hearts disjunct, yet the same sum;
De Verse, and no Mure was Seyn
32 Between this Tudor and his Queen:
But in them it Were a One-d'Or.*

34 *The More between them a'Mor did shine,
That the Tudor saw his merit
36 Blazing in the Phoenix' judgement;
Or-Or was each other's mine.*

Or-Or: wp Two-d'or

38 *Possession was so made pale,
That the self was not the Seym;
40 One essence' married name
Neither Duo nor Monas was called.*

42 *Authority's son, in himself confounded,
Saw SeVerance added Seymour
44 In themselves, n'E.Ver-the-less either neither,
Merely Vere so Or united;*

46 *That it exclaimed: How Vere-ous a Tú (Two)
Appears this correspondent One!
48 A'More hath Authority, Authority none,
If that which divides can More en-Dure.*

50 *Whereupon it made this Threne
To the Seymour and the D'Or,
52 Co-Sum-mu[r]s and glories of a'More,
As Chorus to their Tragic Scene.*

Threnos

54 *Venustas, Veritas, and Raritas,
Mer-Seas in Tудо[h]s simplicity,
Heir encompassed, in ruins lie.*

57 *Mors is now the Seymour dwelling;
And the Tudor's faithful heir
To E.Ver-lasting home doth retire.*

60 *Leaving behind no successor,
'Twas not t'heir wanting Dur-ability,
It was married Purity.*

63 *Vere-ity may seem, but cannot sum;
Venus glory, but 'tis not she;
Veritas and Venustas have buried Sum.*

66 *To this Urn of Fate make your way
That 'R' Or Vere-us Or Tudor;
For these More-Tu'ous Birds sigh a prayer. ~*

The Phoenix and the Turtle may help explain the mysterious pearl-banded signet ring, apparently once belonging to Elizabeth R, now called '**The Chequers Ring**'. Thought to have been a gift from former Lord Protector Edward Seymour's son, Edward Seymour (1539-1621), Earl Hertford, the jewel encrusted ring bears the initials ER (Elizabeth Regina) on the bezel, figured in diamonds and blue enamel upon gold. There is a tiny locket beneath the initials, within which are two portraits, one of Elizabeth herself, thought to date from about 1575, and another of a woman dressed in a clothing style dating from the mid-1530's. This likely represents Anne Boleyn, the Queen's mother. On the back of the bezel is the image of a Phoenix emerging from fire.

We suggest the most likely source of this ornamental ring is as a gift (circa 1575) from Edward Tudor-Seymour, the Queen's son, and that the ring is a remembrance of their shared lineage. The pearl band and prominent pearl appended to the initials 'ER' probably signify (*Latin*) *margarita*, (*Greek*) *margarites*, 'pearl', and (OE *by folk etym.*) *meregrot*: 'sea pebble, pearl'; intending wordplay (*L*) *marmor*, or Sea-more. The image of the Phoenix is an emblem of the Seymour family and recalls Elizabeth's married name. As the Queen's unfortunate mother, and Edward Tudor-Seymour's grand-mother, the memory of Anne Boleyn also recognizes the false imputations of bastardy to both Elizabeth R and her gifted son.

Method — 'Shakespeare' in a Nutshell (*L*) *moracius*

This section supposes a general knowledge of the writer's scheme. The careful student should, by now, understand much of Shakespeare's Invention; we hope the **method**, the guiding principles, are not by this time too wearisome.

method: 2a 'A way of doing anything, especially according to a defined and regular plan.' (*OED*)

etymology—(*L*) *methodus*: 'rational procedure' (1518 or earlier); also (*L*) *ratio*: 'an account rendered'.

POLONIUS

Hamlet II.2 203

Though this be madness, yet there is method in't.

Historical Note: The man who was POLONIUS, Sir William Cecil, created Baron Lord Burghley in 1571, was the cleverest and craftiest politician of the Elizabethan Age. The cool efficacy of his judgement was appreciated by employers, and each took him in confidence to handle their most sensitive matters. (See *historical discussion of 'Shakespeare's father-in-law*, p.32)

This book is about the rational process used by 'Shakespeare'—Edward Oxenford—to render an account of his true Tudor-Seymour life. You won't find the name **Edward Tudor-Seymour** in the *Dictionary of National Biography*; it is only through the oblique testimony in the poems and plays of Shakespeare that we may be virtually certain of that erstwhile and honest name. Edward de Vere (Oxenford), 17th Earl of Oxford, is the same person, but this identity is rejected by the artist as false.

By a careful method of rhetorical figures, the writer restates such information again and again to assure its importance in the readers mind. Interpretation requires little speculation on the readers part; 'Shakespeare' has given the necessary guidance towards interpretation for the attentive listener.

Let's see how 'Shakespeare' demonstrates important aspects of his method and guides the reader in *Hamlet II.2 169-219*. Within this 50 line piece, in a scene 543 lines in length, the writer establishes his historical allegory in which each word can be read as fact or fiction. By following the staged play or film, we find a deeply psychological tragedy; but if read with care, considering the multiple meanings of words, there is a more important political drama concerning the writer's 'House'—his name, family, descent, and honorable legacy. We must attend to each word, as if by **double-entendre** it held the key to deeper meaning; more often than not, it does. In doing so, we'll cultivate in ourselves a sense of **Renaissance Wit**.

Hamlet is a perfect **allegorical history** of the writer's life. This particular scene records the transparent machinations of the king's minister POLONIUS (William Cecil 1520-98) as he deals, Pandar-like, with HAMLET. At *I.170* Polonius enters the stage to find Hamlet reading. Polonius salutes him, and Hamlet facetiously mistakes him for a "fishmonger":

POLONIUS *Hamlet II.2 174-6*

Do you know me, my lord?

HAMLET

174 Excellent well. You are a fishmonger.

POLONIUS

175 Not I my lord.

Here Oxford makes a **topical allusion**—for the present day reader, an **historical allusion**—to 'Cecil's fast', obtained in a Parliamentary bill of 1563 and passed principally by the efforts of Cecil. The law added thirty-three compulsory fish eating Wednesdays to the existing "popish" (Catholic) Wednesday and Friday fish days each year. The reason behind the measure was to subsidize the cost of modernizing the English navy and increasing the number of fisherman/mariners to man her ships (see Cecil, Sir William, *The History of Parliament, British Political..History*, 1558-1603).

Hamlet regrets Polonius is not so honest (*i.e. truthful, L. verus*) as a fishmonger, indirectly charging him with ascribing a false religious justification for subsidies and taxation. If selling fish had been Cecil's only occupation, he might be called honest for the general good done by his 'white lie'; but as regent-minister he has sold for personal profit a Worm (Ver) that had been properly a Sea-Creature (Sea-Mor). Hamlet, as that 'very' Sea-Creature, speaks surreptitiously of Oxford's fabricated 'de Vere' identity:

HAMLET *Hamlet II.2 176-9*

176 Then I would you were so honest a man.

~ **Then I would you were so** [were so, (*L*) *verso*: 'to turn'; Latin *v* pron. as *w*.] **honest** [(*L*) *fidelis*: 'faithful'; *sincerus*, *verus*: 'true'; 'morally uncorrupt'] **a man** [(*L*) *vir*]. ~

~ **Then I would you turned a true Vere.** ~

► I suspect Hamlet refers to the turning of himself (the writer) from Tudor-Seymour to de Vere by Polonius, rather than a change in Polonius.

POLONIUS

177 Honest, my lord?

~ **True, my lord?** ~

HAMLET

178 Ay, sir. To be honest, as this world goes, is to be

~ **Ay** [(*L*) *vero*: 'verily'], **sir** [*I.1a* 'The distinctive title of honor of a knight or baronet'; likely used to pinpoint the identity of Wm. Cecil; (*L*) *vir optime*]. **To be** [(*L*) *sum*: 'To be', 'I am'] **honest** [(*L*) *sincerus*: 'pure, unmixed, whole'; *transf.* 'uncorrupt'], **as this world** [(*L*) *orbis*: *wp* (*L*) *bis*: 'two' + *or*: *heraldry* Or; hence Two-d'Or] **goes** [(*L*) *meares*, *wp* Meres], **is to be** [(*L*) *sum*] ~

~ **Verily, Baronet? To be uncorrupted, as this Two d'Or-Mere 's, is to be** ~

179 one man picked out of ten thousand.

~ **one** [(L) *unicus*: ‘one, only, sole’] **man** [(L) *vir*, playing on (Fr) *ver*, (L) *vermis*: ‘worm’] **picked out** [(L) *eligere*: ‘to select, choose’, (*superlative*) *electus*: ‘elect’, suggesting Danish and Polish election of kings.] **of ten thousand** [*i.e.* ‘picked out of ten thousand *pl.* (Fr) *vers*, ‘worms’]. ~
~ *a unique Vere elected out of ten thousand.* ~

In these lines, the writer plays on the similarity of Vere, (L) *Verus* (‘true/honest’), with (L) *Vir* (man), and (Fr) *ver* (‘worm’). He uses two languages, Latin and French, to reference wordplay. As you’ll see in greater detail elsewhere in this book, ‘Shakespeare’ is a game of words in which **puns** and **etymologies** vie with each other to conceal yet reveal intended meaning. Generally, the **reference language** is the language of the land in which action is placed, but this varies somewhat as Latin and French were at times spoken in England among the educated and professional classes.

Oxford also introduces one of many **recurring themes**: a man trusted as honest (L. *vir honestas*) proves to be utterly dishonest:

~ *Ay, sir. To be honest, as this [dishonest] Two-d’Or goes, is to be one vir/Vere picked out of ten thousand (viri/ver).* ~

Hence, the apparent *non sequitur* of the following lines, in which maggots, (Fr) *ver*, are produced out of thin air / slender heir:

POLONIUS

180 That’s very true, my lord.

~ **That’s very** [3 ‘In emphatic use, denoting that the person or thing may be so named in the fullest sense of the term, or possess all the essential qualities of the thing specified’; hence, in this instance ‘Vere’ true] **true** [*wp* (L) *verus*: ‘truthful’; yet only having the appearance of truth.], **my lord** []. ~
~ *That’s Vere-True, my lord.* ~

HAMLET

181 For if the sun breed maggots in a dead dog,

~ **For if the sun** [*wp* ‘son’] **breed** [(L) *procreare*: ‘to beget’] **maggots** [*wp* (Fr) *ver*, (L) *vermis*] **in a dead** [(L) *mors*] **dog** [(L) *canis*, (Fr) *chien*, *wp* *Saint*, *St.*; *alt.* *lupus*: ‘the family of wolves and dogs’, (Virgil).], ~
~ *For if the Son beget Verses in a St. Maur,* ~

182 being a good kissing carrion — Have you a daughter?

~ **being** [(L) *esse*, *sum*: ‘to be, to exist’] **a good** [(L) *mers*, *merx*: ‘goods’]-**kissing** [*wp* (L) *basare*: ‘to kiss’, *bassiare*: ‘to lower’ (*reconstructed*)] **carrion** [*B.1a* ‘Consisting of..corrupting flesh’; (L) *cadaver*: *wp* *cadere*: ‘to fall down, drop’ + *Ver*, the writer’s false name.] — **Have you a daughter** [‘offspring’]? ~
~ *being a Goods-kissing Fallen-Vere — Have you a daughter?* ~
~ *Sum mers corrupting flesh — Have you a daughter?* ~

And here is the **supra-text** of Shakespeare’s wordplay, with special attention to the rhetorical figure called **timesis** — the dividing of words, usually proper names, in two:

~ *For if the Son beget Verses in a Mort Wolf,*
[a] *Sum Mers lowering Cada-Ver — Have you a daughter?* ~

POLONIUS / Cecil’s daughter was Anne Cecil, Countess of Oxford, and the writer’s first wife; this is a rhetorical use of purposeful *non sequitur*. ‘Shakespeare’ chides Cecil for poor judgement—for working against all interests in lowering his son-in-law’s station, from sole heir to the Tudor throne, to being heir to the Earldom of Oxford. In doing so, Cecil corrupts the bloodline of both Tudor, Seymour, and de Vere. HAMLET (Oxford) further advises his father-in-law against allowing OPHELIA (Anne) to “walk i’ th’ sun”, punning on sun and, alluding to the idea of spontaneous generation (Aristotle). He evidently questions his fatherhood of Anne’s first child Elizabeth, and equally of the ‘de Vere’ identity in himself:

POLONIUS *Hamlet II.2 183-86*

183 I have, my lord.

HAMLET

184 Let her not walk i' th' sun. Conception is a

~ **Let her not walk** [(L) *ire*: 'to go'; *alt. (L) prosequi*: 'to follow', 'pursue'] **i' th' sun** [*wp* sun / son].

Conception [(L) *conceptio*: 'conception, becoming pregnant'; *1b* 'The action of first coming into being'] **is a** ~

~ **Let her not pursue th' Son. Pregnancy is a** ~

185 blessing, but as your daughter may conceive, friend,

~ **blessing** [(L) *beare*: *wp* Bear, due to the agency of (John) Dudley, Northumberland;], **but as your** [*?wp* th'ore] **daughter** [(L) *filia*] **may conceive** [(L) *cogitare*: 'to think, reflect, consider'], **friend** [(L) *familiaris*: 'known in the house', 'family, intimate'] ~

~ **bear-ing, but as your daughter may consider, my familiar,** ~

186 look to't.

~ **look** [(L) *obtueor, intueri*: 'to look at'] **to't** [*wp* Tu't(ah)]. ~

~ **See Tu'd'or.** ~

The New *Variorum Edition of Shakespeare* debates the meaning of lines 180-86, and acknowledges the mysterious play of words at some length. Students may there observe how traditional readings have suffered from metaphorical interpretation because they have not paid heed to the speakers suggestion: "**Yet there is Method in't.**" Commenters appear reluctant to consider what that method might be, or examine avenues in rhetoric such as elements of wit, despite repeated counsel to do so.

The simple correspondence of Cecil's biography to the character of POLONIUS, among many other like instances, suggests the writer has a political stand. So central is Cecil to the question of Succession— 'The Queen's Great Matter'—and so topical is *Hamlet* with the rule of England, that we are forced to reflect upon Shakespeare's overarching design. If there are clues to the identity of Polonius, are there clues to the identity of the other characters? Yes, there are. It may be said that no line in the Canon exists merely for theatrical purposes; they must first fulfill their biographical purpose. Ben Jonson said: "Shakespeare wants Art"; I suggest he meant the Canon is not artifice, but history. Well, of course it's artificial, but there is a strong vein of truth within:

(*OED*) **art**: *III.1a* 'Cunning, artfulness; trickery, pretense; conduct or action which seeks to attain its ends by artificial, indirect, or covert means.

Readers will be shown the first precept of dedications to the Folios:

~ '**Shakespeare' has created a Monument to himself.**' ~

To achieve that result his verses must be intelligible to a wide audience. To be intelligible to a wide audience the writer must be either plain or methodical. Because he couldn't be plain in the face of a censorious and predatory state Authority, he developed a method.

What sort of egotist would go to such lengths? I suspect it's not egotism at all; it's vindication he seeks; he seeks Revenge. Our Tudor-Seymour writer will not take the loss of his name with the equanimity he imagined for PHILIP THE BASTARD in *King John*. When Shakespeare's mother—against the best interests of the Nation—refuses to acknowledge her son, it's time to take action (on the stage).

Continuing at lines 189-92, the writer then has POLONIUS (Cecil) recall his first marriage to Mary Cheke (m. 1541-43), said to have been for love and contrary to his father's wishes. Perhaps assuming Oxford's father-in-law Cecil would sense another imputation, the wording is as innocent as a recollection of youthful love:

POLONIUS *Hamlet II.2 189-92*

189 [He] is far gone. And truly, in my youth

~ **A** (He) [*wp (L) aes*: 'copper ore'] **is far** [(L) *ample*: 'fully'; *amplius*: 'more'] **gone** [(E) 'Lost; ruined..undone]. **And truly** [(L) *vere*], **in my youth** [(L) *pueritia*: 'boyhood'] ~

~ *Ore-More lost. And Verily; in my boyhood* ~

~ *He is More lost. And Verily, in my boyhood* ~

190 I suffered much extremity for love, very near this.

~ **I suffered** [(L) *perferre*: ‘to bear, suffer, endure’, *wp per*: ‘because of, on account of’] **much** [(L) *multus*: ‘great, many’] **extremity** [(L) *extremitas*: ‘the end’] **for** [*wp (L) for*: ‘to speak, say’] **love** [(L) *amor*], **very** [*wp Vere*] **near** [(L) *propior*: ‘near’, ‘closely connected’] **this**. ~

~ *I bore many ends Seymour-Vere closely connected this* ~

191 I’ll speak to him again.—What do you read, my lord?

~ *I’ll speak to him once more. — What do you read, my lord?* ~

HAMLET

192 **Words, words, words.**

➤ **Words**, (L) *verbum*; (Fr) *mots* (*pron. mō*, likely punning on E. moe: ‘more’, ‘to a greater extent’)

For a moment, *Hamlet* as drama and *Hamlet* as political allegory, appear to agree, yet with two historical truths quite different in effect. One is harmless, an almost affectionate remembrance of Cecil as a kind of father while Oxford was his ward; the other is full of dangerous intrigue and extra-legal practices. The extremity of POLONIUS’ (Cecil’s) love for Mary Cheke is an exaggeration, but his position *in extremis*: ‘at the very point of death’, for his contrivances against Somerset (Edward Seymour, A’mor) and the 16th Earl of Oxford (John de Vere, Very), was real.

Historical Note: William Cecil (POLONIUS) began his career as servant to the Lord Protector, Edward Seymour (Duke of Somerset), and was probably instrumental in attempting to escheat estates of the Earl of Oxford to Somerset. As the political fortunes of the Protector declined, so too did those of Cecil, and the latter was imprisoned for eight weeks from November, 1549, in the Tower of London, for complicity in the ambitious practices of his Master. Within a year of his release in late January, 1550, Cecil was serving the Lord President John Dudley, (Duke of Northumberland) in the same key position as he had the Protector (source: *Burghley*, Stephen Alford, 2008).

So what does Hamlet read? “Words, words, words”: ‘Mots, mots, mots’: **More, more, more**’; and sure enough, just as our writer tells us, ‘Shakespeare’ is largely built of rhetorical devices, repeating (sometimes ‘outlandishly’) his name.

HAMLET reads to POLONIUS (*II.2 195-200*) a description ‘old men’ by a ‘satirical rogue’, said to be Juvenal (writing 100-127 AD), *Satire X, begin. l.188*, but if so, very loosely adapted for Cecil’s benefit. It’s an accurate though superficial description of the writer’s father-in-law; especially noteworthy is a sly jest:

HAMLET

Hamlet II.2 200

... with most weak hams.

“Weak hams” puns on Cecil’s lowering from the writer’s leonine Tudor-Seymour identity to that of the porcine Oxford. By *synecdoche*, “ham” indicates the abhorrent pig, and Cecil possesses—*pars pro toto*—the hammy haunches of a Blue Boar (Oxford). “Most”, preceding “weak hams”, belongs to a kenning phrase that specifies much but not all of Polonius’ strength as supported by the writer’s Earldom rather than kingdom; it is an identity purposely weakened to allow ministerial control of a Prince. Thus we find double-entendre as Hamlet continues:

HAMLET

Hamlet II.2 202

... for yourself, sir, shall grow

old as I am if, like a crab, you could go backward.

The meaning seems obvious: Polonius is older than Hamlet, and to equal Hamlet’s age, Polonius would have to ‘youthen’. But there is also **amphiboly** (grammatical ambiguity). Hamlet jests Cecil would have to grow backwards, in the manner he has engineered for the Tudor-Seymour child, in order to subtract years from his age with the passing of time. If Juliet’s birthday (*see Romeo & Juliet I.3*), July 31st (1548), Lammas Eve, is the writer’s, we can figure Oxford was 20 months older than his age given by William Cecil — April 12, 1550.

POLONIUS / William Cecil may not be as quick-witted as our HAMLET/Tudor-Seymour, but he's quick enough to find Hamlet's mad replies "pregnant" with truth. POLONIUS then utters his famous lines—

204 [Aside] Though this be madness, **madness**, (L) *furor* **moria**: 'folly, foolishness' (Erasmus)
Yet there is Method in't. Will you walk **method**, (L) *ratio: rhetoric* 'reason supporting a proposition'
 206 Out of the ayre, my lord? **ayre**, wp heir
 Once More:

POLONIUS [Aside] ~ **Though this be Furor**,
Yet there is rational design in't: Will you walk
 206 **Out of the heir, my lord?** ~

► The contraction of in't (l.205): 'in it', may hint at the (L) *inter*: 'between, among, amid', or inter: 'interment', 'the action of interment, burial'.

HAMLET/Tudor-Seymour knows that to "walk out of the heir" is to lose that which sustains his life. He's maintained by usurpers CLAUDIUS (Dudley) and POLONIUS (Cecil) to calm his mother GERTRUDE (Elizabeth), and keep her from desperate action. If Hamlet were to be killed, her hope for the future would also die, and so might die their lucrative regency:

HAMLET

Into my grave? **grave**: (L) *mors*: 'the state of death'
 ~ **Into death?** ~

POLONIUS

207 Indeed, that's out o' th' Ayre:
 ~ **Indeed** [(L) *vere, vero*: 'in truth, really, indeed'; (E) indeed, likely rooted in 'to-do(r)': [*prep. in*: 5a
 'Defining the particular part of anything in which it is affected' + deed: 1a 'That which is done, acted, or
 performed..by a responsible agent; an act'], **that's out o' th' Ayre** [wp Heir]: ~
 ~ **In Vere, that's out O' the Heir**: ~

208 How pregnant (sometimes) his Replies are?
 ~ **How pregnant** [(E) pregnant: *Of a word* 'full of meaning, imaginative, inventive, cogent'; *alt. (L) gravida*:
 gravid', wp (E) graved: 'buried', wp *grave, mors*] (**sometimes**) [wp some-hours, St. + hours; some + times: (L) *horas*]
his Replies [(L) *responsum*: 'to respond', 'to re-engage, to pledge oneself again'] **are** [wp R(egius)]? ~
 ~ **How graved St. Maur his responses R[egius]**? ~
 ~ **How full of Seymour meaning his responses R[egius]**? ~
 ► The aside, or (*Gr*) *seorsin*, is a rhetorical device in which an actor speaks apart (from the action) or, as if
 to himself.' (*Cyclopaedia, Ephraim Chambers, 1728, paraphrased*)

209 A happiness,
 ~ **A happiness** [3 'A successful or felicitous aptitude, fitness, suitability, appropriateness'], ~
 ~ **An appropriateness**, ~

210 That often Madness hits on,
 ~ **That often** [so often, (L) *toties*, wp? Tuda(h)] **Madness** [wp (L) *fūror*: 'counterfeit, personate'; wp *fūror*:
 'madness, raving'] **hits** [(L) *ferire*: 'to strike', perhaps playing on iron / steel of (Welsh) *dur*; *alt. (L) offendere*,
incidere: 'to hit upon', 'fall upon'] **on**, ~
 ~ **That Tudor's Counterfeit falls upon**, ~

211 Which Reason and Sanity could not
 ~ **Which Reason** [wp (*Spanish*) Rey's + Son; (L) *ratio*: 'a reckoning, account'; wp Rat-io, (L) *muris*] **and**
Sanity [wp (L) *sanitas reducamus*: 'restored health'; (L) *sanitas*: 'health, sanity', 'correctness', 'genuineness' +
reducamus: wp 'reduce a *Mus (Muris)*: 'a mouse, rat', hence: reduce a More.] **could not** ~
 ~ **Which a reckoning and restoration could not** ~

~ *Which Rey's Son and Restored More could not*

212 So prosperously be delivered of.

~ **So** [(Welsh) *mor*: 'so', 'sea'] **prosperously** [(L) *prosper*: 'according to one's hope', prosperously, favorably; *alt. (L) bene*: 'well'; *wp ((L) vel*: 'or'; *alt. (L) florere*: 'to flower'] **be** [(L) *sum*] **delivered of** [(L) *partum edere*: 'to bring into the world, bring forth, give birth to']. ~

~ *So favorably be born of.* ~

~ *So Rosily be born of.* ~

Once More:

HAMLET

206 ~ *Into Mors?* ~

POLONIUS

~ *Indeed, that's out O' th'Heir:*

208 *How graved St. Maur his responses R[egius]? ~
An appropriateness,*

210 *That Tudor's Counterfeit falls upon,
Which a reckoning and restoration could not*

212 *So favorably be born of.* ~

► The layout of print found in the First Folio is here reproduced. We believe its structure is meant to call attention to the passage.

Polonius, thinking Hamlet is driven to distraction (madness) for love of his daughter, is inspired to "contrive" a meeting between Ophelia and her amorous Prince:

POLONIUS

210 [Aside] [I will leave him,
And suddenly contrive the means of meeting **contrive**, (L) *ingere*: 'to feign, invent, form'
Between him and my daughter.]

212 My Honourable Lord, I will most humbly

~ **My Honourable** [(L) *honoratus*: 'distinguished, respected', (L) *amplius*: 'more' 'dignity, esteem', 'repute, good name'; it does not follow that because Hamlet is honorable, that he is honored.] **Lord** [(L) *dominus*: 'master'], **I will** [*wp (L) volo, velle*: 'to be willing, to wish', *wp (L) relinquere*: 'to leave behind', *wp (L) mos, moris*: 'the will, humour, wishes of a person'] **most** [(L) *maxime*: 'very, most'] **humbly** [(L) *summissus*: 'to let down, send under'] ~

~ *My More esteemed Lord, I will most moderately* ~

~ *My Verifiable Lord, I will very subjectly* ~

► Although Polonius speaks gently to Hamlet, he acts upon his own will: "I will" he says. Polonius (Cecil) is the agent in raising or lowering Hamlet (the writer). Polonius acts moderately to conceal his power to modulate—to lower or raise—the status of Hamlet.

► Both transpositions seem to work very well.

213 Take my leave of you.

~ **Take** [(L) *sumere*: 'to take, obtain', 'assume'] **my leave** [(L) *vale*: 'as a farewell greeting'; (L) *valere*: 'force, strength'] **of you.** ~

~ *Assume my force of you.* ~

► "Take my leave of you." This is amphiboly: 'ambiguous discourse; a sentence which may be construed in two distinct senses; a quibble.' Polonius makes his departure, but more importantly (masking for the writer's father-in-law), takes his strength and force from Hamlet / Oxford (O/S).

HAMLET

214 You cannot Sir take from me anything, that I

~ **You cannot Sir** [*I.Ia* ‘The distinctive title of honor of a knight or a baronet’] **take** [(L) *demere*: ‘to take away, subtract’; *wp de*: ‘taken from’ + *Mere*: ‘Sea’] **from me anything, that I** ~

~ *You cannot, Baronet, remove anything that I* ~

215 **will more** willingly **part withall**, except my **life**,

~ **will** [*wp (L) volo, velle*: ‘to be willing, to wish’] **more** [*metonym* St. *Maur*, the writer’s name] **willingly** [(L) *libenter*: ‘pleasurably’] **part** [(L) *partiri*: ‘share’, *alt. (L) separare*: ‘disjoin’] **withall** [*withal*, (L) *simul*:

‘together, at the same time’; *wp with* + *All*, allodium: *metonym* *All*, monarchy: ‘absolute ownership by the Crown’] **except** [(L) *praeter*: ‘more than’] **my life** [(L) *mortalitas*: ‘human life’, ‘mankind’, ‘the being subject to death’], ~

~ *will More pleasurably separate from All, except my Mortality*, ~

216 except my **life**, except my **life**.

~ *except my Mortality, except my Mortality*. ~

Once More:

POLONIUS

212 ~ *My More esteemed Lord, I will most moderately* ~

~ *My Verifiable Lord, I will very subjectly*

Assume my force of you. ~ **take**, (L) *sumere*: ‘to take, assume’, ‘obtain’; *alt. (L) rapere*: ‘seize’

HAMLET

214 *You cannot, Baronet, remove anything that I will More pleasurably separate from All, except my Mortality,*

216 *except my mortality, except my mortality.*

Dost understand the word? Explore words to understand the game being played. **Repetition** is an advisory to examine a word for polysemy in English, or analogs, cognates, and derived words in another language. Further, ‘Shakespeare’ never loses his sense of humor. He’s the sort who cracks *wise* on the gallows. As goes Sir Thomas *More*, so goes Edward St. *More* (Oxford). On parting with HAMLET (St. Maur), POLONIUS (Cecil) wishes him “well”:

POLONIUS

Hamlet II.2 217-18

217 **Fare you well**, my lord.

~ **Fare** [*wp (Fr) faire*: ‘to do’ + (L) *vel*: *or, pron. well*] **you** [(L) *tu*] **well** [*timesis* *fare* + *well* are broken apart.], **my lord** [(L) *dominus*: ‘master’]. ~

~ *Tudor, my L’or’d* ~

HAMLET

218 These **tedious old fools**!

~ **These tedious** [(L) *taedet, taedere*: *wp Tudor, wp (Welsh) Ty-dur*] **old** [(L) *senex*] **fools** [(L) *morus*: (E) *moria*]! ~

~ *These Tudor-ous St. Mores!* ~

Once More:

POLONIUS

~ *Tudor, my D’Or*. ~

HAMLET

~ *These Tudor St. Mores!* ~

Hamlet doesn’t mock Polonius, though it appears he does so ‘under his breath’. He mocks himself for the ‘tedious-ness’ of his method. We think it’s a bit of an inside joke.

Some have asked whether the name Tudor-Seymour was ever conceived to be, or actually used as, the writer’s name. Absolutely yes! at least by the writer. Once understood—once your wits have been sharpened a bit—he will be found to cram each set-piece with iterations of that name and information that shapes his story.

What did Shakespeare expect of his audience?

The works of 'Shakespeare' are a monument to a forsaken man, unacknowledged by his mother, repudiated by Authority, maligned by historians; hence, his memorial appears under another's name. Evidently, he expected his autographic art would be incomprehensible as such to censors, yet we see in the dedications to the Canon, some found it possible to decipher. I doubt the writer expected his audiences in *The Theatre* or *The Curtain* to comprehend the political supra-text. While the message is intelligible word for word, it's often cloudy, couched in abstraction, and the wordplay comes fast and thick. You would have to attend: 'pay attention to' each word—much as Prospero admonishes Miranda—and such attention isn't possible at the pace of performance. You would have to be aware it's there; you'd have to be anticipating it. Then again, it may be it was meant to catch the conscience of the Queen during performances, and no one else. The attuned royal listener would be hit with frequent 'jolts' of recognition. We believe the wordplay is based on words that already had significance to the Queen.

Readers have a competitive advantage over an audience. If only they are advised to be looking out for it, and are given a few examples, they will begin to see more and more. Shakespeare frequently has characters practicing their wit: playing with synonymy, homonymy, anagrams, declensions, and hiding in a wide variety of rhetorical devices; these are intended to catch the conscious of the reader.

Glossary

This glossary contains many of the key words used by 'Shakespeare' to name himself and his nature. While these special words act as guideposts, all words are to be considered 'at play'. Because of the uniform double-entendre, each word takes its place in two separate schemes: one literary: tragical-comical-historical — the other: autobiographical.

We have given examples for many key words. These may be used by students to solve the writer's enigmas. We suggest solutions, but they are only propositions. The **OpenSourceShakespeare** concordance will allow you to choose from a great variety of speakers and contexts in addition to the ones here chosen. Remember the rhetorical devices from this essay, and apply them to each example. You are not so much learning the rhetoric to understand Shakespeare, but reading Shakespeare to learn language and rhetoric. As we've said before, he is surely be the greatest teacher of English to the native English speaker.

Words underlined should be examined for more complete understanding. Once accustomed to Shakespeare's odd method, you'll find fascinating word associations and etymologies at every turn. Some of our notes will only make sense if you've read this essay.

We believe these key words can be examined in works of the Elizabethan period to find if Shakespeare's hand has been at work. They may, in certain instances, also allow us to understand indirect commentary by others on the man of the age, and of all time.

Each 'example-puzzle', or 'proof', in the glossary is partially completed. You'll find much that we've missed; and we'll have misunderstood much. As noted before, each noun, verb, adjective, and adverb, should be reviewed for its full potential. If we remember the writer intends to build a '**marble**—(L) *marmor*—memorial', 'with **Tu : Much** conceiving', and **that each word almost tells his name**, we'll be on the right track to a memorial result that will be a satisfactory to our 'Shakespeare' (O/S).

A

again: (L) *denuo, de novo*: 'anew, again'; 'a second time', 2a 'Into a former condition, state; once more'.

ex.1 HAMLET *Hamlet* 1.2 187-8

He was a man, take him for all in all, **man**, (L) *vir, maritus*: 'husband' **all**, (L) *totus*: *wp tu-da[s]*
188 I shall not look upon his like **again**. **like**, (E) 'same' **again**, (E) more

ex.2 FLUELLEN *Henry V* V.1 11-13

but I will be so pold as to wear it in my cap till I see **pold**, *wp* *pold*: 'supported'
12 him once again, and then I will tell him a little **once again**: 'once more'
piece of my desires. **piece**, (Fr) *morceau*, *wp* *Cea-mor* **desires**, *wp* (Fr) *de + Sire, père*

► Making note of **see + again** can be taken to mean more, hence *Seymour*.

air, aire, ayre, aer: *wp* (L) *heres*, ‘heir’.

ex.1 SEBASTIAN *Twelfth Night IV.3 1-4*

This is the **air**; that is the glorious Sun **air**, *wp* *heir* **gloriosus**, (L) *amplus*: ‘more’ **sun**, *wp* *son*
 2 This pearl she gave me, I do feel’t and see’t; **pearl**: (L) *margarita*, *etym.* (OE) *mere* + *grot*
 And though ’tis wonder that enwraps me thus, **wonder**, *wp* *One-d’Or* **enwrap**, (L) *velo*
 4 Yet ’tis not madness. Where’s Antonio then? **yet**, *III.9* ‘notwithstanding’ **madness**, (L) *furor*

- (a) Repetitions of contractions ’t and ’tis are probably significant; perhaps related to (Welsh) *Ty*: ‘house of’. (b) (L) *furor* is often played as madness, and ‘made-ness’, imposture, counterfeiture.
- ANTONIO: St. Anthony of Padua, patron saint of lost things.

ex.2

The Passionate Pilgrim 16

“**Air**,” quoth he, “thy cheeks may blow; **air**, *wp* *heir* **cheeks**, (L) *gena*: I. ‘cheeks’, II. ‘eyes’
 10 **Air**, would I might triumph so! **triumph**, (L) *triumphus*: ‘succeed’ **so**, (E) ‘in such a manner’
 But alas! my hand hath sworn
 12 Ne’er to pluck thee from thy throne, **pluck**, (L) *vellere*: *wp?* *vel*, ‘or’ + ‘heir’

- The Privileged Center, “Air” (at line 9), is the key-note of a poem. This passage almost certainly alludes to some agreement not to lead a coup d’état against ministers governing the Queen — a coup (stroke) that might easily topple the Queen as well. The ‘cheeks’, or ‘eyes’ (offspring) are the concern.

all, (Fr) *tout*: *wp* as a timetic element of Tu-dor. ‘All’, allodium: ‘having absolute ownership of the State’.

MASTER FORD *Merry Wives of Windsor II.2 162-164*

162 Troth, and I have a bag of money here troubles me:
 if you will help to bear it, Sir John, take **all**, or
 164 half, for easing me of the carriage.

- This is in reference to de facto rule of Leicester over the English Crown, as well as to the estate(s) taken from Oxford by the same.

all one: ‘the same’, *timesis* *Seym*[our]; *wp* *alone*; from which *Gr. monarchēs, monos*: ‘alone’ + *arkhein*: ‘to rule’

ex.1 FLUELLEN *Henry V IV.7 14-16*

14 Why, I pray you, is not a “pig” great? The pig, **pig** = big
 or the great, or the mighty, or the huge, or the magnanimous,
 16 are **all one** reckonings, save the phrase is a little
 variations.

- FLUELLEN’s riddle ask’s: ‘What word ties each of these meanings together? except the one which is mispronounced; *i.e.* what is [big], great, mighty, huge, magnanimous, but is not pig’. The solution is the (L) *amplus, amplius*: ☞ “The form *amplius* has the ambiguity of the English more, which is sometimes an adj., sometimes a subst., and sometimes adv.—” (*A Latin Dictionary*, Lewis and Short, 1975)

ex.2 Shakespeare *Sonnet 76 5-8*

Why write I still **all one**, ever the same,
 6 And keep invention in a noted weed,
 That every word doth almost tell my name,
 8 Showing their birth and where they did proceed?

- This instance of *all one* relates both the joint nature of de Vere and Seymour, as well as the authors origin.

almost: *metonym* (L) *fere*: ‘almost, nearly’, suggesting the [Most + All] character within Oxford-Seymour, and associating (L) *fere* with (It) *fare*, and (Fr) *faire*: ‘to do[r]’.

GLOUCESTER *King Lear* III.4 164-165

164 Thou say'st the King grows mad: I'll tell thee, friend,
I am **almost** mad myself. **almost**, (L) *ferre* + **mad**, (L) *morus*, hence Tudo[r]-More.

► Both GLOUCESTER and KING LEAR may be understood to mask for Queen Elizabeth. Both have two sons within a single child, but that single child has two political identities so divergent they can only be represented as different individuals. This example relates to the possible marriage between Elizabeth and Thomas Seymour; under Catholic Canon Law she is 'all or mostly' More herself, and hence our writer may claim legitimacy.

are: *R[egius]*: Latin 'royal'; as appended to the signatures and names of kings, queens; eg. Elizabeth **R**.

► Are, **Ares**: "God of War"; *wp* 'god of Vere'.

ex.1 LEONTES *Winter's Tale* I.2 15-16

We **are** tougher, brother,
16 Than you can put us *to't*.

► **Are**, in this case, qualifies tough, or hard (*L. dur*), and *to't*, such that the writer is tying himself to royalty as a Tudor (To't-dur). **Are** as *R[ex]* is reinforced by the wordplay on Tudor, and by the preceding passage by POLIXENES (*I.2 14*): "Besides, I have stayed / To tire your royalty."

ex.2 *Venus and Adonis* 52. 307-9

308 He looks upon his love and neighs unto her; **love**, (L) *amor* **neigh**: 'expressing sexual desire'
She answers him as if she knew his mind;
Being proud, as females are to see him woo her, **females are** *R[egina]*, Queen

► "females R", i.e. 'royal females', express willingness to breed with Seymour in this Tudor allegory. 1.309 *wp* "to see him woo her = to Se-ym-ou-r; thereby likening Oxford's courtship of Mary Browne Wriothesley to that of his father, Thomas Seymour to his mother, Elizabeth Tudor; i.e. a political alliance meant to 'improve the breed'.

arm, arms, (L) *arma*; 'coat of arms', signifying family identity.

ANTONY *Antony and Cleopatra* IV.14 72-77

Eros,
72 Wouldst thou be window'd in great Rome and see
Thy master thus with pleach'd arms, bending down **pleach'd**: *v.3* 'to entwine, interlace'
74 His corrigible neck, his face subdued **corrigible**: *adj.3* 'open..to correction'
To penetrative shame, whilst the wheel'd seat
76 Of fortunate Caesar, drawn before him, branded
His baseness that ensued?

► The 'pleach'd arms' refer to the writer's 'braided' nature: there is first the name by which he is known, Oxford, and secondly the secret and true identities of Tudor and Seymour.

art: 'archaic or dialect' 2nd person singular present of *BE*. Often with 'Thou', hence wordplay *anagram* T[h]ou-tar. Usually used as an element in *timesis*, where another will combine to form the name Tu-d'or.

HENRY V *Henry V* IV.1 232-241

232 And what **art** thou, thou idle ceremony? **ceremony**, (L) *caerimonia*, *wp caeruleus*: 'of the sea'
What kind of god **art** thou, that suffer'st more
234 Of mortal griefs than do thy worshippers?
What are thy rents? What are thy comings in?
236 O ceremony, show me but thy worth!
What is thy soul of adoration?
238 **Art** thou aught else but place, degree and form,

Creating awe and fear in other men?
 240 Wherein thou **art** less happy being fear'd
 Than they in fearing.

as, 'In the same degree, of the same quality'; hence a *metonym* for 'The Same, The Seym', etc., often accompanies same for emphasis, and more to complete *timesis*.

GLOUCESTER *Henry VI, Part II 11.3 32-38*

32 My staff? Here, noble Henry, is my staff:
 As willingly do I the same resign **willingly**, (*L*) *libens*, *wp* *Libens*, 'a name for Venus', *amor*.
 34 As e'er thy father Henry made it mine;
 And even as willingly at thy feet I leave it
 36 As others would ambitiously receive it.
 Farewell, good king: when I am dead and gone, **dead**, (*L*) *mors* **go**, (*L*) *meare*, *wp* 'mere, sea'
 38 May honorable peace attend thy throne! **throne**, (*L*) *solium*: *metonym* 'chair of state'

ass, (E) 'fool', (*L*) *morio*: 'a fool', (*L*) *as*, *asse*: *Law* 'A whole, a unit', esp. relating to inheritance' —
haeres ex asse: 'heir, sole and whole'.

HAMLET *Hamlet V.1 70-74*

70 That skull had a tongue in it, and could sing once. How the
 knave jowls it to the ground, as if 'twere Cain's jawbone, that **'twere**, linking Were, and Cain.
 72 did the first murther! This might be the pate of a Politician,
 which this **ass** now o'erreaches; one that would circumvent God,
 74 might it not?

► Hamlet's observations on the gravedigger's handling of skulls calls to mind the silencing of an individual. This is done by noting the now absent tongue and, referencing Cain, the silencing of his brother by murder (obsolete murther, here hinting at 'mother', mu[h]ther with non-rhotic 'r'). Most interesting is the way **ass** (*L. morio*) relates to 'overreaches', structured like 'Ore-Reaches'. To "circumvent God" suggests the politician violates just inheritance or succession (divine right).

B

back, (*L*) *dorsum*, *wp* d'Ore + Sum(mer).

IAGO *Othello I.1 114-15*

114 I am one, sir, that comes to tell you your daughter
 and the Moor are now making the beast with two backs. **beast**, (*L*) *fera*, *wp* Fair, Tudor.

► The "beast with two backs" refers to the Oxford/Seymour identity. *Desdemona* is a *daemon* of the writer, more pleasant than Iago (the writer's diabolical alter ego. Connect the parted elements in line 115: Moor, Two, Dor-Sum (back), for a reasonable likeness of 'Tudor-Seymour' = ~ Two-Dor Sum-Moor ~.

bad, (*L*) *male*: 'badly, ill, wrongly, erroneously, improperly'; (*Fr*) *mal*: 'evil, ill, wrong; misfortune'.

wp (E) *male*: 'of or relating to man or men', (*L*) *vir*: 'a male person'; (*L*) *mas*, *mare*, *maris*: 'male, masculine; brave'.

HAMLET *Hamlet III.4 28-9*

28 A bloody deed — almost as bad, good mother,
 As kill a king, and marry with his brother.

► Contrast with good, (*L*) *merces*, *merx*; hence, *Merces* / *Ce-mors* = 'good', *Vir*, *Vere*'s = 'bad'.

barren, (*L*) *sterilis*, (E) *sterile*: *A.I. 1* 'Of a woman: Bearing no children'; *4a* 'Of land: unproductive, bare'

ex.1 *Venus and Adonis* (dedication)

"But if the first heir of my invention prove deformed, I shall be sorry it had so noble a godfather, and never after ear so **barren** a land, for fear it yield me still so bad a harvest."

- The sterility of Elizabeth R is transferred to the land itself.

ex.2 QUEEN ELIZABETH *Richard III II.2 66-71*
 Give me no help in lamentation;
 I am not **barren** to bring forth complaints. **barren**, (L) *sterilis*
 68 All springs reduce their currents to mine eyes, **spring**, *wp* (L) *ver* **eye**, (L) *gemma*: ‘plant bud’
 That I, being govern'd by the watery moon,
 70 May send forth plenteous tears to drown the world! **drown**, (L) *summergere* **world**, (L) *orbis*
Oh for my husband, for my dear lord Edward! **husband**, *I.1* ‘The male head of a household’

► Here, a past Queen Elizabeth (Woodville, 1437-1492) acts as a thin mask for the current one. She is not **barren**, she has children, one who here is here named Ver (*wp* Spring, Latin *Ver*, Italian *Prima Vera*). Nonetheless, she is preoccupied with the subject of virginity symbolized by Diana’s moon. As allegory, Elizabeth’s husband—‘a male head of a household’—is identical with her son ‘lord Edward’.

bastard: *n.1a* ‘one begotten and born out of wedlock’; refers to the author’s birth as child of Queen Elizabeth. His status might change to legitimate under certain circumstances of Catholic Canon Law.

ROSALIND *As You Like It IV.1 198-202*
 198 No, that same wicked **bastard** of Venus, that
 was begot of thought, conceiv’d of spleen, and born of **spleen**, (L) *lien*: ‘delay of claim’
 200 madness; that blind rascally boy, that abuses every one’s **rascal**, *II.5b* ‘A young, lean, deer’
eyes, because his own are out, let him be judge how **eyes**, (L) *gemma*: ‘offspring’
 202 deep I am in love. **deep**, *3* ‘The deep part of the sea’ **love**, (Fr) *amour*; hence Sea’mour.

► Idle talk of Amour is bound to be oblique commentary on the writer. Venus is an historic metonym for Elizabeth R. As such, the bastard son of VENUS/Elizabeth is the writer (O/S); and this is reinforced in Venus’ mythological child, Cupid, or Amor. The “rascally boy” ab-uses E. Vere-y one’s ‘eyes’ (offspring).

beauty: *metonym* By *timesis*, the first syllable of names Beaufort and Beauchamp names the matrilineal lines of Tudor and Seymour, and synonym for (E) fair: ‘beautiful, agreeable’, with *wp* on (Fr) *faire*: ‘to do[r]’.

Sonnet 22 5-8
 For all that **beauty** that doth cover thee
 6 Is but the seemly raiment of my heart, **seemly**, *wp* *Seym-ly* **raiment**, *array: 5* ‘orderly sequence’
 Which in thy breast doth live, as thine in me:
 8 How can I then be elder than thou art?

- (Fr) *beau*: ‘beautiful, fair’; beauty: ‘of divine Order, Truth’

► Here, one aspect of the author, the Tudor side as represented by ‘beauty’, comments on the different ages of himself: His Tudor-Seymour true identity being two years older than his assumed ‘Vere’ identity. Many of the Sonnets are meditations on the writer’s existence.

bear, *v. (L) fero*, ‘to bear, produce’, ‘to give birth, bear offspring’, ‘to move’, ‘to bear away’, ‘to support, endure’, ‘to make public, disclose, show’, ‘to report, relate’, ‘tell, say’, ‘to pass off a person or thing by any name’ (“A rose by any other name”); *alt. (L) porto*, ‘to bear, carry, convey’; ‘conveyance of property’ figures importantly in ‘Shakespeare’. **Bear** is an important metonym denoting the transfer of property from (L) *porta*: door, *wp* Tu-d’Or, to ‘The Great **Bear**’, the John Dudley family. Tudor, de Vere, and Seymour patrimonies, were conveyed by coercion to the Dudleys and Cecils; **bear**, in particular relates to assaults on the Crown by Dudley, and his son Robert (as CLAUDIUS in *Hamlet*):

HAMLET *Hamlet III.1 76-7*
 70 For who would **bear** the Whips and Scorns of time,
 ...
 76 Who would these Fardels **bear**, **fardels**, *n.2* ‘one-quarter share, fragment’
 To grunt and sweat under a weary life, **grunt and sweat**, as Boar **weary**, *wp* Vere-y

- 78 But that dread of something after death, **death**, (L) *mors*
 The undiscovered Country, from whose Bourn **country**, (L) *regio*: ‘province’ **ourn**: 2 ‘limit’
 80 No Traveller returns, Puzzles the will, **traveller**, (L) *viator*: ‘messenger’ **puzzle**: ‘confuse’
 And makes us rather **bear** those ills we have,
 82 Than fly to others that we know not of.

► See *Hamlet* V.1 91-111 for HAMLET’s Bill of Complaint against a clever lawyer (Cecil) for losses from the estate of King Hamlet. These are “very conveyances” (103) and the inheritor himself must “have no more, ha?” (105); and in this manner, Oxford (O/S) names the conspirators (Dudley and Cecil)—and victims (Vere and [St] Maur) of extortion crimes against the State.

► *Alt. verb* (L) *ferre wp* ‘fair’, (Fr) *faire*: ‘To do[r]’

bear: *subst. metonym* By the agency of Dudley—John Dudley (Northumberland), or Robert Dudley (Leicester). John Dudley was the first of his family to adopt ‘The Bear and Ragged Staff’ of the Earls of Warwick.

► Denotes a burden or encumbrance, on the English Crown and the writer.

IAGO *Othello* IV.1 61-62

“I mock you! no, by heaven.

62 Would you would **bear** your fortune like a man!” **fortune**, (L) *fortuna*: ‘state’ **man**, (L) *vir*

► Oxford’s real properties were largely absorbed by Leicester. There remained little to support an Oxford title.

beast, (L) *bestia*: ‘animal’, replaced (OE) *deór*: ‘deer’.

be, being: (L) *sum*: ‘I am’, ‘to be’; By *timesis*, the first syllable of Sommer, Summer; indicates St. Maur, Seymour.

ANTONIO *The Merchant of Venice* I.1 1-5

In sooth, I know not why **I am so sad**, **so**, *timesis* St. **sad**, (L) *maereo, moer*

2 It wearies me: you say it wearies you; **weary**, *wp pron. W and V*: Vere-y

But how I caught it, found it, or came by it,

4 What stuff ’tis made of, whereof it is borne, **stuff**, (L) *materia*, *wp Mater*: ‘mother’ (+ -ia, suffix)

I am to learn: ...

► **I am** is divided from sad by *timesis*. The reference language is Latin; line 1, **I am**, (L) *sum*, may be joined to sad: (L) *maereo, moereo*: ‘sadness’, to tell the writer’s name ~ Sum-moer. Likewise, at 1.5, **I am** is joined with to learn: (L) *memoriae mandare*: ‘to commit to memory’, hence ~ Sum[me]mor. As ever, our writer doesn’t demur from far-fetched puns. At 1.4 we discover the heart of the matter: the ‘matter’ is Mater, and ’tis a (Welsh) *Ty*: ‘House’ mater (mother), and from this Som-mer source it is born.

boar, abhor: *metonym* Things related to the noble title of Oxford; derived from **bear, bore** (*see above*).

Venus and Adonis 667-672

What should I do, seeing thee so indeed,

668 That tremble at the imagination?

The thought of it doth make my faint heart bleed, **faint**, (L) *languidus*: ‘weak’

670 And fear doth teach it divination. **fear**, (L) *vereri* **divination**, (L) *hariolari*

I prophesy thy death, my living sorrow, **death**, (L) *mors* **sorrow**, (L) *dolor, wp do-l’or*

672 If thou encounter with the **boar** tomorrow. **tomorrow**, *emphasis, wp Tu-More-O*

► The Blue Boar, symbol of the Earldom of Oxford, will be responsible for obliterating the true Tudor-Seymour identity (“so indeed”) of our writer (and in ADONIS). VENUS wonders what she should do, seeing ADONIS “tremble so” at things of the imagination, (L) *vis ingenii: wp* ‘implanted things’. The identity, of course, is false, but the effect real enough.

bond, bound, (L) *vinculum*: ‘a band, chain’, *transf.* ‘any bond, fetter’. Both Elizabeth R and our Tudor-Seymour (O/S) writer are apparently bound to a code of silence not tell the Queen’s secret: they will “speak no more”,

directly. On the other hand, Tudor-Seymour will tell the secret endlessly in the Canon; as HOTSPUR, he'll find the Queen in her sleep and "hollow Mortimer" (Seymour) in her ear (*see I Henry IV 1.3 218-25*).

SHYLOCK *Merchant of Venice III.3 12-17*

12 I'll have my **bond**; I will not hear thee speak:

I'll have my **bond**; and therefore speak no more. **speak no more**, ~ Sey no More ~

14 I'll not be made a soft and dull-eyed fool, **soft**, (*L mollis* **dull**, (*L obscurus*: 'dark, secretly'
To shake the head, relent, and sigh, and yield **relent**, (*L molliri*: 'supple' **yield**, (*L concedere*

16 To Christian intercessors. Follow not; **intercessor**, (*L deprecator*: 'one who averts by entreaty'
I'll have no speaking: I will have my **bond**.

➤ **Soft**, (*L mollis*, substitutes liquid consonant *r* for *l*, hence *mollis* = *moris*).

boy, boys, *wp* (*Fr*) *bois*: 'A wood or forest'; perhaps denotes the writer's affinity for Edward of Woodstock, eldest son of Edward III, and called 'The Black Prince'. The Maur, or Moor-ish quality of our 'Shakespeare', links him verbally to The Black Prince. A second historical association with Woodstock is Elizabeth's confinement in Woodstock Palace from May/1554 to April/1555; and it may be "the Wood" is a symbol of exile of retreat, as we see in *As You Like It*.

bounty, (*L bonitas*: 'goodness' 'abundance, plenty'; associated with (*L mers*, *merx*, hence Summer, Seymour.

FESTE *Twelfth Night V.1 42-46*

42 Marry, sir, lullaby to your **bounty** till I come **lulluby**, 'pacify, induce..quiescence'
again. I go, sir; but I would not have you to think that

44 my desire of having is the sin of covetousness. But, as **desire**, (*L cupiditas*
you say, sir, let your **bounty** take a nap; I will awake it ... **covetousness**, (*L avaritia*

brass: (*L orichalcum*; bronze: (*L aereus*: 'made of copper or bronze', as distinct from gold; *wp* (*L aeris*: 'The lower air (*wp* heir), as distinct from (*L aether*: 'The upper pure air'.

brave, (*L fortis*, (*Fr*) *fort*: *timesis* Beaufort, naming the royal line in Beaufort-Tudor.

breath, (*L spiritus*, *anima*: 'The breath of life, soul', 'Life', (*L animus*: 'the intellect, reason'. The immutable heart of a person.

GERTRUDE *Hamlet III.4 197-199*

Be thou assur'd, if words be made of **breath**, **breath**, (*L spiritus*

198 And **breath** of life, I have no life to **breathe** **breath of life**: (*L spiritus* **life**, (*L spiritus*
What thou hast said to me. **breathe**, (*L spirare*

➤ GERTRUDE plays with polysemy, shading her meaning from a limited choice of words, all derived from the 'Spirit' of POLONIUS (an historic metonym for Wm. Cecil), to positively identify the character who has just died at the hands of Prince Hamlet.

➤ (*L aura*: 'air breathed', 'blowing, breath, wind'; *alt.* 'air, heaven' *wp* with (*L aureus*: 'golden'
(*L auris*: 'the ear', *wp* heir (*L aurum*: 'made of gold', 'ring')

burden, (*L onus*: 'a load', 'a burden, trouble, charge'; derived from bear (of Dudley), the additional burden of carrying the cost of confiscatory ministers.

PERICLES *Pericles V.3 46-48*

46 "Look, who kneels here! Flesh of thy flesh, Thaisa;
Thy **burden** at the sea, and call'd Marina **burden**, (*L onus*: 'weight, difficulty', 'woes'

48 For she was yielded there." **yield**, (*L ferre*: 'endured', born. **there**, *wp* t'heir

burn, (*L cremare*, *concremare*: 'to consume by fire'; *alt.* (*L comburere*: 'to burn up, consume entirely')

➤ The 'consuming' of the Monarchy by **fire** (*L ardour*, *wp* R-d'Or) is an essential theme of Shakespeare. The Ardour/ R-d'Or—the lust for power—is that of Elizabeth and Thomas Seymour.

Venus and Adonis 181-186

- And now Adonis with a lazy sprite, **lazy**, *wp* (L) *piger*: ‘boar of Oxford’ **sprite**: *n.l.* ‘spirit’
 182 And with a heavy, dark, disliking eye, **heavy**, (L) *gravis*: *wp* ‘grave’, hence (E) *mure*
 His louring brows o’erwhelming his fair sight, **lour**: ‘drawn brow’ **o’erwhelm**: ‘overturn’
 184 Like misty vapours when they blot the sky, **vapour**, (L) *nebula*; ‘cloud’ **sky**, (L) *caelum*: ‘air’
Souring his cheeks cries ‘Fie, no more of love!’ **sour**, (L) *exacerbare*: ‘provoking’
 186 The sun doth burn my face: I must remove.’ ~ *The Son doth blacken my look ...* ~

C

cheek, (L) *gena*: ‘the cheek’; (L) *wp gigno*, *geno*: ‘to beget, to bear’; (L) *gens*: ‘clan’
 (Fr) *joue*: *wp* *jew*/Tu as the first syllable of Tudor; from (Welsh) *ty*: ‘house’, ‘house of’
 Alt. **cheek**: (OED fig. 1c) ‘The outer part of an arm or inlet of the sea’

► **cheek**: As the ‘face’ of the clan, descending as an inherited character, and certifying the blood within.

Rape of Lucrece 386-392

- 386 “Her lily hand her rosy cheek lies under, **hand**, (L) *manus*: ‘work of an artist’ **cheek**: ‘clan’
 Cozening the pillow of a lawful kiss; **cozen**, (L) *fallere*: ‘cheat’ **kiss**, (L) *basiare*, *wp* *bassiare*
 388 Who, therefore angry, seems to part in sunder, **sunder**, (L) *separare*, ‘apart’
Swelling on either side to want his bliss; **swell**, (L) *tumere*
 390 Between whose hills her head entombed is: **hill**, (L) *collis* **entomb**: (L) *humare*
 Where, like a virtuous monument, she lies, **virtuous**, *wp* (L) *ornatus*, (or + *natus*)
 392 To be admired of lewd unhallow’d eyes.” **admire**, (L) *mirari* **lewd**, (L) *incestus*: ‘impure’

cloud, cloudy, (L) *nubilus*: ‘gloomy, sad’, ‘unfavorable, adverse’, (Fr) *nuageux, nébuleux*: ‘obscure’, (Fr) *trouble*: ‘cloudy’, ‘disorder, turmoil, quarrel’. We posit ‘cloudy’ to be wordplay on **cludley**/dudley, referring to Robert Dudley, Earl of Leicester, and derived from (ME) *clud*: ‘cloud’.

color, (L) *color*: ‘tint, hue’; *transf.* ‘outward show, external appearance’; hence, ‘color’ is appearance, not reality.

FLUTE *Midsummer Night's Dream III.1 88-92*

- 88 “Most radiant Pyramus, most Lily-white of hue, **most**, (L) *amplius*: ‘more’, *amplissime*: ‘most’
 Of colour like the red rose on triumphant brier, **brier**, (L) *dumus*: ‘thorn-bush’
 90 Most brisky Juvenal and eke most lovely Jew, **brisky**, (L) *alacer*: ‘alacrity’ **Jew**, *wp* Tu-[dor]
 As true as truest horse that yet would never tire, **horse**, *wp* (ME) *ors* **never**, *meton.* ‘not E. Ver’
 92 I’ll meet thee, Pyramus, at Ninny’s tomb.”

► This piece is a classic example of the separation of surnames into syllables. Brier is Latin *dumus*; playing on *du More*; likewise *Pyramus* plays on (L) *pyra*: ‘A fire’ + (L) *mus*, *moris*: ‘A rat’, hinting at Fair-More: (L) *fere*: ‘almost’, *wp* (E) *fair*: *metonym* Tu-dor + More. Repetitions of most evoke More and Most. Radiance (89) is an attribute of Apollo, a model of the writer’s character. The indecisively colored Lily, either white or red, likely refers to the writer John Lyly, perhaps an allonym for Oxford — somehow or another, ‘every word almost tells his name’. Juvenal probably puns on Ju: *wp* Tu, first syllable of *Tudor* + *venal*, (L) *venalis*: ‘that can be bought with bribes’

country, (L) *ruri*: *wp* [Tu-d]ur/i; alt. (L) *patria*: ‘fatherland’; one’s inherited obligations and loyalty to the land and king.

CASSIUS *Julius Caesar III.1 117-119*

- So oft as that shall be, **so**, *wp* ‘in such a manner’, ‘mores’
 118 So often shall the knot of us be call’d **knot**, *II.10a* ‘Something..difficult to trace out or explain’
 The men that gave their **country** liberty. **man**, (L) *vir*, *wp* Vere **liberty**, (L) *libertas, licentia*

courage, (L) *constantia*: ‘steadiness, firmness’; (L) *firmitas*: ‘stability’ — the chief attribute of Tudor, *i.e.* Tu-dur.

► *associations*: valor, brave, constancy, heart, fearless.

BISHOP OF ELY	<i>Henry V 1.2 115-121</i>	
	Awake remembrance of these valiant <u>dead</u>	valiant , (L) <i>fortis</i> dead , (L) <i>mortuus</i>
116	And with your <u>puissant arm</u> renew their feats: You are their <u>heir</u> ; you sit upon their throne;	puissant , mighty, (L) <i>potens, validus</i>
118	The <u>blood</u> and courage that renowned them Runs in your veins; and my thrice- <u>puissant</u> liege	renown , <i>wp (Fr) renom</i> : ‘to name again’
120	Is in the <u>very</u> May- <u>morn</u> of his youth, Ripe for exploits and <u>mighty</u> enterprises.	May-morn : (Fr) <i>printemps</i> ripe , (Fr) <i>mûr</i> : ‘mature’ mighty , (Fr) <i>fort</i>

► The ‘valiant dead’ mentioned here relates to Oxford’s true line, ‘Fort-’, and the term *puissant* is a pun on the French *poisson*, or fish (*i.e.* of the sea). The arms being touted are Beaufort-Tudor-Seymour arms. It is then specifically said that as the heir, all the better qualities of the Tudors and the Seymours are bred into him.

creature, (MFr) *creature*: 4 ‘A person who owes his or her fortune and position, and remains subservient to, a patron.’

cupid, Roman god of Love and Desire; *wp* on ‘God’ (Fr) *deux* (or two/Tu), and ‘Love’ (L) *amor*, both representative of Oxford’s figurative ancestry. If his mother is Venus, he is Amor.

HELENA *Midsummer Night’s Dream*
Love looks not with the eyes, but with the mind,
And therefore is wing’d **Cupid** painted blind:

D

day, (L) *de*: ‘To designate the material of which anything is made, of, out of, from’; *alt. (L) dies*: ‘light’; (L) *tempus diurnum*: ‘daytime’, opposed to night.

► The writer takes for himself the attributes of Apollo: ‘the light of the Sun’ (*aegletes*), ‘born of a wolf’ (*Lycegenes*), and ‘Cynthian’ (*Cynthus*)—‘of Mt. Cynthus’, but playing on the idea: ‘of the Moon’. It’s a small coincidence he claims status as Son/Sun and Heir, with a Seymour-Wolf as father, and a Tudor-Moon as mother.

► Also used in wordplay to denote (L) *de*: ‘origin’

DRONIO OF SYRACUSE	<i>Comedy of Errors IV.2 58-62</i>	
58	<u>Time</u> is a <u>very</u> <u>bankrupt</u> , and owes <u>more</u> than he’s <u>worth</u> to <u>season</u> . bank (of a river), (L) <i>moles + rupt</i> : ‘rupture, break; nullify’	Time , <i>metonym</i> ~ Cecil ~ season , (L) <i>hora, tempus</i>
	Nay, he’s a thief <u>too</u> : have you not heard <u>men say</u>	thief , (L) <i>fur, wp (E) fair, metonym</i> Tundo[r]
60	That <u>Time</u> comes stealing on by <u>night</u> and <u>day</u> ? If <u>Time</u> be in debt and theft, and a sergeant in the way,	sergeant , (L) <i>servientem</i> : ‘servant’
62	Hath he not <u>reason</u> to <u>turn back</u> an <u>hour</u> in a <u>day</u> ?	reason , <i>wp</i> Rey’s Son day + hour : <i>deor</i>

► Here Shakespeare names the Cecils (“Time”) thieves of his identity. ‘Time’ turns back an hour (an ‘Or’) in a *de*—and more, they turn back the man’s identity entirely.

dangerous, (L) *anceps*: ‘with two heads’, ‘of two natures’. *Trop. 2C* ‘Dangerous, perilous’

dear, ‘Regarded with feelings of high estimation and affection; beloved, loved’;

► *wp* (OE) *deore*: *wp d’Or*: ‘of gold’; by *timesis*, the second syllable of [Tu]d’or.

BONNE *Henry VI, Part III III.3 212-213*
212 **Dear** brother, how shall Bonnë be revenged,
But by thy help to this distressed queen?

► In this case, *dear* probably means ‘beloved’. As such, this refers to the authors (a)more brother, or his Seymour side. Only the queen can make justice for his loss of position.

deer, *metonym* for Tudor from (ME) *deor*, playing on *d'or*; two of them make Tudor.

VENUS *Venus and Adonis* 229-32

“Fondling,” she saith, “since I have found thee here **fondling**, (*L*) *amplexor*: ‘one who caresses’
Within the circuit of this ivory pale, **ivory**: (*L*) *eburneus*: ‘ivory tusks’ (boar). **pale**, (*L*) *saepe*: ‘fence’
I’ll be a park, and thou shalt be my deer;

► VENUS, representing Elizabeth R, has a special ‘deer park’ in which her son, the writer, may be kept under a sort of ‘house-arrest’. His false identity as a ‘tusked boar’ is that park. Princess Elizabeth herself was isolated from political conspiracies in such a park—at the palace of Woodstock in 1554-55.

Her son is no fondling; she has refused to acknowledge him. He is very nearly a fouling: ‘A deserted infant whose parents are unknown’.

deep, (*OED*) ‘The deep sea, the ocean, the main’; *metonym/timesis* Mare-More, Sea-mor, etc.

THE BASTARD *King John* IV.3 120-124

120 Ha! I’ll tell thee what;
Thou’rt damn’d as black—nay, nothing is so black;
122 Thou art more deep damn’d than Prince Lucifer: **Lucifer**: the Morning Star, Venus.
There is not yet so ugly a fiend of hell
124 As thou shalt be, if thou didst kill this child

► ‘Deep’, meaning ‘Sea’, works as a pun with ‘More’ (deep), creating the compound ‘Seymour’. Once more, we see our **Thou-Art More** (Tudor-More) writer raising the subject of Venus (or the Devil), and the death of a child.

delight, (*L*) *delectio*, *wp de lectio*: by selection, election; (*Fr*) *délices*.

THESEUS *Midsummer Night's Dream* V.1 39-41

Say, what abridgement have you for this evening?
40 What masque? what music? How shall we beguile
The lazy time, if not with some **delight**? **delight**, (*L*) *lumen*: *fig.* ‘light, clearness, insight’

► Delight plays on some election of entertainment—some ‘transport’: (*L*) *effere*, *portare*, with *wp* ‘to door’, but with the purpose of genuine expression. The writer expects to cast light on an obscure subject.

demure, *wp* *de*: ‘of’ + *mure*: ‘a wall’; **demure**: ‘grave, modest, serious’.

MALVOLIO *Twelfth Night* II.5 49-52

And then to have the humor of state; and **humor**, (*L*) *ordinatio*: ‘arrangement’
50 after a **demure** travel of regard, telling them I know my **travel**, (*L*) *abalienare*: ‘to make alien’
place as I would they should do theirs, to ask for my **theirs**, *wp* *t* heirs
52 kinsman Toby ...

► Here ‘Shakespeare’ identifies an element of himself (MALVOLIO) as rearranged—he is demure, though he’s suffered a (mis)carriage of regard. He’s not unlike MERCUTIO: ‘Ask for him to-morr-ow, and you shall find him a grave / Mure man’ (*Romeo and Juliet* III.1 97).

desire, *wp* (*Fr*) *de* + *Sire*, *père*; (*L*) *cupiditas*: ‘passionate longing’, esp. ambition; **desire**, (*L*) *amor*; **desire**, (*L*) *avere*: ‘to wish well’, ‘Hail’, (*L*) *vel*: ‘or’.

► 4 ‘To long for something lost..miss, regret, desiderate’; relates to (*Gr*) *Eros*, the God of ‘Love and Desire’, refers to Oxford as ‘A More’ and ‘De (the) Sire’.

BRUTUS *Coriolanus* II.1 232-234

232 It was his word: **miss**, (*L*) *movere*: ‘change, shake’
Oh, he would miss it rather than carry it, **carry**, (*L*) *portare*: *wp* to door.
But by the suit of the Gentry to him, **suit**, (*L*) *petitio*: ‘request’ **gentry**, ‘below nobility’
234 And the **desire** of the Nobles. **desire**, (*L*) *ave*: ‘farewell’, *wp* to-do-or, Tudor.

dew, (L) *ros*, *wp* (Welsh) *du*: ‘black, sable, dark; *fig.* sad; bitter; lowering; wicked’. See in this glossary: **do**.

CALIBAN *The Tempest* 1.2 321-2

As wicked **dew** as e'er my mother brushed **wicked**, (OE) *adj.* *wicke*, < *wicca*: ‘witch’
322 With raven's feather from unwholesome fen **feather**: (L) *penna*: 6 ‘pen’ **fen**: 2 ‘mire’
Drop on you both!

► An example of reinforcement; the underlined words support the meaning of *dew*, (Welsh) *du*. This piece gives a description of the witch-born Caliban, linked by appearance and wordplay to the Queen.

raven (322), *adj. B.* ‘black, intensely dark’, refers to surname Moor, More.

unwholesome (322), (L) *pestilens*: ‘deadly’; (L) *discedere*: ‘to separate’; *wp* (L) *decapitare*: ‘to decapitate’.

do, done, *metonym/timesis, wp* (Fr) *faire*: ‘to do’, to-do[r]; (It) *fare*.

HELENA *All's Well That Ends Well* II.3 73-75

Now, Dian, from thy altar do I fly, **Dian**: ‘goddess of moon, chastity’ **do**, (Fr) *faire*: To do(r)
74 And to imperial Love, that god most high, **imperial**, ‘supreme’ **Love**, (Fr) *amour*
Do my sighs stream. **sigh**, (Fr) *haleine*: ‘breath’, ‘life’ **stream**, (Fr) *couler*: ‘to proceed’

► Helena flies from ‘chaste’ Tudor (‘the Moon’) to the arms of sexual love — *amour*. Note the doubling of **do** (I.73,75) as emphasis on Dian.; the writer uses *timesis* to indicate Two-do(r).

dog, (L) *canis*, *wp* *canus*: ‘hoary, grey; indicating affinity with Grey-Dudley (Tudors), and Yorkist ‘white’.

door, d'or, (L) *port*: *metonym/timesis wp* second syllable of Tudor; includes *wp* (L) *deorum*: ‘of the gods’.

ROSENCRANTZ *Hamlet* III.2 330-332

330 Good my lord, what is your cause of distemper? You do surely **distemper**, (L) *morbus*
bar **the door** upon your own liberty, if you deny your griefs to **the door**, *wp* (Welsh) *Ty-dor*
332 your friend.

► (L) *foras*: ‘out of doors’, wordplay **forest**, meaning without two-doors.

bar, (L) *occludere*: ‘to close, obstruct’, ‘to block..so as to prevent anything from passing’; likely wordplay hinting, as with **cloudy**, at the Dudley source of obstruction.

drown, (L) *summersio*: ‘submersion’; *summergo*: ‘to plunge under, to overwhelm’.

QUEEN MARGARET *Henry VI, Part II* III.2 94-96

94 The pretty-vaulting sea refused to **drown** me, **drown**, (L) *summergere*
Knowing that thou wouldst have me **drown'd** on shore, **shore**, (L) *ora*
96 With tears as salt as sea, through thy unkindness. **tears**, (L) *divellere* **unkindness**, (L) *alienatio*

duty, anagram of Ty-du(h), for Tudur.

E

each, (L) *omnis*: ‘all, every, whole’; each is used when the writer does not mean to refer to the name E.Ver.

Sonnet 81 1-4

Or I shall live your epitaph to make, **or**, Two-d'or. **epitaph**, (L) *titulus* **to make**, (It) *fare*
2 Or you survive when I in earth am rotten; **rotten**, (L) *putrefacere*: ‘to make soft’, removing dur.
From hence your memory death cannot take,
4 Although in me **each part** will be forgotten.

► **Each** is used rather than ‘every’ likely because ‘Shakespeare’ wishes to show that all aspects of himself will be lost with death, not simply the deVere part. “Each part” (1.4) in **All**, referring to the monarchy and allodial possession of the kingdom, restates the two-d’**Or** of lines 1-2.

ear, (L) *auris*: probable pun on the similarity of (L) *auris*: ‘ear’ and (L) *aurum*: ‘made of gold’.

MACDUFF *Macbeth* II.3 82-84

- Q gentle lady,
 82 'Tis not for you to hear what I can speak: **hear**, (Fr) *audit*: 'a hearing'
 The repetition, in a woman's **ear**, **repetition**, *wp re*: 'again' + *pétition*: 'memorial' **ear**, *wp* *heir*
 84 Would murder as it fell. **murder**, *wp timesis* Mur + Dur **fell**, *wp* (Fr) *assommer*: 'beat to death'

► MACDUFF can repeat strange things: (1.82) **speak**, (MFr) *discors*: *wp dis-*, prefix 'twice' + *cors*: 'hearts', hence 'two heart'; or possibly **speak**, (Fr) *dire*: 'to say', *wp, timesis* Sey, *alt. wp dur*: 'hard'.

early, (L) *maturus*: 'in good time', 'in good season'.

- JULIET *Romeo and Juliet* 1.5 139-142
 My only love sprung from my only hate! **love**, (L) *amor* **spring**, *wp* (L) *ver* **hate**, (L) *odium*
 140 Too **early** seen unknown, and known too late! **known**, (L) *declarus*: 'reveal', 'made public'
Prodigious birth of love it is to me, **prodigious**, (L) *ingens*: 'monstrous', 'implanted'
 142 That I must love a loathed enemy. **loathe**, *wp* (L) *abhorrere*: 'abhor', a-boar, averse.

► Early combines the *wp* of *heir-ly* and the syllables of *ma* and *tur* (*dur*), and will be combined with complimentary syllable *so* and *too*, hence *eg. so early* or *too early*.

earth, (L) *orbis*: 'the globe', *wp, anagram bis*: 'two' + *or*, *wp* (L) *aurum*: 'gold', *heraldry* Or, hence Two-d'Or; *alt. (L) solum*: 'ground, foundation'; 'soil, land'; *wp* (L) *solium*: 'a chair of state', 'dominium, regal'. Indicates, by *timesis*, the Tudor Earls of Richmond: (Fr) *monde*: 'world', 'the earth' (?). The following is a curious part of an extended set piece that includes demonstration of the progressions needed to arrive at the writer's thought.

- HAMLET *Hamlet* V.1 196-201
 196 No, faith, not a jot, but to follow him thither
 with modesty enough, and likelihood to lead it.
 198 Alexander died, Alexander was buried, Alexander returneth
 to dust; the dust is **earth**; of **earth** we make loam; and **loam**, *wp* (Fr) *l'homme*: (L) *vir*: 'man'
 200 why of that loam whereto he was converted might they not **convert**, (L) *conversus*
 stop a beer barrel? **beer**, *n.2* 'One who exists, the Self-existent' **barrel**, (L) *vas*: 'vessel'

► This set-piece extends throughout *Act V, scene 1*. The confusing "argall" (*V.1 12*) introduces the theme of (L) *argilla*, the loam or clay of which man is made. Such loam/(Fr) *l'homme* may be shaped into the barrel or vessel, (L) *vas*, into which the "Be-er" or Sea may be poured; it may also form the bung by which this vassal, (L) *vassallus*: 'man-servant', may be stopped.

ere, *wp, kenning subst. heir*; used both prepositionally as before, but also as emphasis on the subject of succession.

- HASTINGS *Richard III* III.2 43-45
 I'll have this crown of mine cut from my shoulders
 44 **Ere** I will see the crown so foul misplaced.
 But canst thou guess that he doth aim at it?

► The reference to beheading is in relation to Shakespeare's father, Thomas Seymour, and figuratively, to his mother. In this way, the heir is hidden, and so the crown goes elsewhere.

estate, (It) *estate*: 'summer', Sommer, Seymour, [St.] Maur.

- EDGAR *King Lear* V.3 204-209
 204 Whilst I was big in clamour, came there a man, **clamour**, 1 'outcry' **man**, (MFr) *mari*
 Who, having seen me in my worst **estate**, **worst**, *wp* (Fr) *dessous* **estate**, (Fr) *succession*
 206 Shunn'd my abhorr'd society; but then, finding **shun**, (Fr): *éviter*: 'veer' **abhor**, *wp* a Boar.
 Who 'twas that so endur'd, with his strong arms **so** (Fr) *si*, *wp* *Sea* **endur'd**: Into state of Dur.
 208 He fastened on my neck, and bellowed out **bellow**, (Fr) *souffler*: 'to blow, to breathe'
 As he'd burst heaven; **burst**, (Fr) *crever*: 'to split, rend'

► This passage puns on the incorrect identities of Shakespeare. His ‘worst estate’ relates to the lost Seymour title, as does his ‘abhor’d’ society, which is the Oxford boar. As such, he is misnamed ‘a boar’ because that is the (lesser) estate he has been given. “Worst”, (*Fr*) *dessous*, hints at the (*L*) *sus*, ‘de Sus’, de Vere condition in which the writer finds himself.

even, *wp* Two’d, *VI. 17a* ‘the sum of two equal whole numbers’; **even**, (*Fr*) *à fleur*: ‘level’, ‘in flower, prime’; (*Fr*) *égal*: ‘equal, like, alike’, ‘same’; (*L*) *planus*: ‘level’

PISTOL *Merry Wives of Windsor V.5 82*

82 Vile worm, thou wast o’erlook’d **even** in thy birth. **vile**, (*Fr*) *bas*: ‘base’ **worm**, (*Fr*) *ver*

► “O’erlook’d” is a pun on Or-looked: the appearance of Or in Tudor. Naturally, Or seeks the Two found in “even”. As such, the Worm (*Fr. ver*) was at birth denied his (Tud)ore right. Vile refers to Falstaff’s degraded state; he is base: *II. 6a Law* ‘In the feudal system: subject to a lord or a manorial court; not free.’

ever, *wp* E.Ver, the writer’s false name and lesser identity.

BERTRAM *All’s Well That Ends Well IV.2 13-17*

No more o’ that;

more, writer’s proper surname.

14 I prithee, do not strive against my vows: **strive**, (*Fr*) *s’efforcer* **vow**, (*Fr*) *vœu*, *wp*? Vere
I was compell’d to her; but I love thee **compel**, (*Fr*) *contraindre*: ‘to coerce’

16 By love’s own sweet constraint, and will for **ever** **sweet**, *wp* (*Fr*) *suite*: ‘succeeding’
Do thee all rights of service. **service**, *n.1* ‘the condition of being a servant’

► *L.16* “By love’s own sweet constrain” **constraint**, (*Fr*) *gêner*, *wp* *Genêt*

~ *By a’Mours same succeeding Genêt (Planta genista)*, ~

► The word constraint, in French *gêner*, is a homonym for *Genêt*, the royal Plantagenet family.

every, as both adj. and pronoun for E. Vere; ever + y: (OE) *ylc*: ‘each’, *y-*, suffix: ‘having the qualities of’; *adj. 1a* ‘An equivalent to all (with a plural noun) with collective meaning’, (*Fr*) *tout*, *wp*, *timesis* Tud[or]; (*L*) *omnis*.

PAROLLES *All’s Well That Ends Well IV.3 323-330*

Simply the thing I am

braggart, (*Fr*) *fanfare*, *wp* *farfara*: Two-do[r]

324 Shall make me live: who knows himself a braggart, **live**, (*Fr*) *demeurer*: ‘to live’
Let him fear this; for it will come to pass **fear**, (*Fr*) *terreur*, *wp* *terreux*: ‘earthy’, *wp* (*Fr*) *faire*

326 That **every** braggart shall be found an ass. **ass**, (*Fr*) *sot*, (*L*) *morio*: ‘fool’
Rust, sword! cool, blushes! and, *Parolles* live **rust**, (*Fr*) *rouiller*; *A.13* ‘decline from inactivity’

328 Safest in shame; being fooled, by foolery thrive. **shame**, (*Fr*) *pudeur*, *wp* Tudor **fool**, (*Fr*) *sot*
There’s place and means for **every** man alive. **man**, (*L*) *vir*, (*Fr*) *homme* **alive**, *wp* (*Fr*) *en vie*

eye, eyes: (*OED*) *10 ba* ‘A bud’; scion: *2b* ‘descendent, heir’; *alt. 11* ‘The sun (also heaven) as the source of light; conceived as an eye; *alt. 12a* ‘In biblical contexts: a fountain, (the source of a spring); also the eye of Jacob.

ORLANDO *As You Like It III.2 1-4*

Hang there, my verse, in witness of my love; **there**, t’heir **verse**, (*Fr*) *vers* **love**, (*Fr*) *amour*

2 And thou, thrice-crowned Queen of Night, survey **Queen of Night**: *myth* Hecate

With thy chaste eye, from thy pale sphere above, **chaste**, *wp* chased **eye**: *wp* ‘The sun’, ‘bud’

4 Thy huntress’ name that my full life doth sway. **sway**, (*Fr*) *porter*, *wp* door, d’or

► In this speech, Shakespeare is comparing Rosalind to three goddesses who are often associated with each other: Diana the huntress, Luna the moon, and Hecate who is depicted as having three heads and is the goddess of witchcraft. These are all sides of Elizabeth that are being presented, and the author says he will show her true nature(s) through his verse.

face, (*L*) *facies*: *1a* ‘make, form, configuration’, ‘external form, appearance’; (*Fr*) *état*: ‘state, condition, aspect, plight’; ‘identity’, ‘appearance’; (*L*) *facies, adversari*; (*L*) *vultus*: ‘the expression of the face’, ‘the look, appearance’, see **finger** below.

ULYSSES *Troilus and Cressida* II.3 25-27

Why, 'tis this naming of him does him harm. **naming**, (L) *nomen dare* **harm**, (L) *damnum*
 26 Here is a man—but 'tis before his **face**; **man**, (L) *vir* **before..face**, (L) *praefatio*: 'preface'
 I will be silent. **silent**, (L) *mutus*; 'mute', wp (L) *mutuus*: 'by turns, reciprocally'

► The false name of Oxford damns the writer. ULYSSES will be ACHILLES' reciprocal, as Oxford is the reciprocal of [St] More. Silent (l.27) makes transitive wordplay on (L) *mutus* and *mutuus*, with ULYSSES holding something 'mutual' with ACHILLES; the two may be 'interchangeable, synonymous'. The repetition of 'tis emphasizes the house (Welsh) *ty*, or family name, which damns ULYSSES' opposite.

fair, fare, 724; wp (Fr) *faire*, (It) *fare*, (L) *facere*: 'to do', Tudo[r]; alt. (L) *ferus*: 'wild', 'feral'.

Sonnet 6. 13-14

Be not self-willed, for thou art much too fair **self-will**, wp (L) *se moris* **too fair**, Tu/To do[r]
 To be death's conquest and make worms thine heir. **to be death**'s, *sum+mors* **worms**, *vermis*

► A key metonym, including within its scope the (Fr) *faire*: wp 'to do' in Tudo[r], and the (L) *ferus*: 'wildness' of mythic Mars (St. Maur). One of two double metonyms that tie Tudor and Seymour together. Our writer notes the (Old Saxon) *mis*: 'wrongly, mistakenly' + Vere in (L) *vermis* is not a satisfactory conclusion to the Tudor-Seymour bloodline.

fairy, (Fr) *fée*: wp (Fr) *faire*: 'to do' + -y, suffix: 'the state or condition of', hence Tudor.

STEPHANO *Tempest* IV.1 196-198

196 Monster, your **fairy**, which you say is a harm- **monster**, (L) *monstrum*: 'unnatural'
 less **fairy**, has done little better than played the jack **jack**: n.2a 'a scoundrel, a rogue'
 198 with us.

► The fairy spoken of is Ariel—some spirit of Tudor—who has presented Ceres (IV.1 167), the goddess of agricultural fertility, and beaten his Tudor tabor (IV.1 175), whereby CALIBAN and his associates, STEPHANO and TRINCULO, have been charmed from "unbacked colts", (ME *ors*, horse), into "calflike" heirs ("ears"). Ariel has the power of fairies in Welsh myth to change children's identities; they become (Welsh) *planta cael*: 'discovered children' or changelings — again, [Tud'] *ors* to *oxen*[fords]. PROSPERO notes of changeling-like CALIBAN: "with age his body grows uglier / So his mind cankers." (IV.1 191-2)

farewell, (L) *avere*, *aveo*: 1 'to wish, desire, earnestly, to long for'; 'craving' is an attribute of Vere and (L) *avere*. 2 'to be or farewell'; wp (It) *fare*: 'to do' + (L) *vel*: 'or'; metonym for To-do'or —Tudor. To 'farewell' is the essential salutation in 'Shakespeare' and ties the Tudor state to the craving by de Vere to be acknowledged — to be 'content', to have 'content'.

HENRY VI *Henry VI, Part III* IV.9 30-31

30 Sweet Oxford, and my loving Montague, **sweet**, wp (Fr) *suite*: 'succeeding'
 And all at once, once more a happy farewell. **happy**, wp A.J. 1a 'fortunate, successful'

fear, (L) *vereor*, *vereri*: 'to fear', a replacement value for Vere; (Fr) *véreux*: 'worm-eaten', 'doubtful, insecure'
 Alt. (Fr) *terreur*: 'fright'; 'awe, dread'; (L) *timor*: 'dread'; terror: 'fright'

► Opposed to courage, fear is represented in (L) *vereri*, the Vere-y fearful side of our writer.

CLOTEN *Cymbeline* IV.2 92-93

To thy further fear, **further**, (L) *amplius*: 'more' **fear**, (L) *vereri*
 92 Nay, to thy mere confusion, thou shalt know **mere**, 1 'the sea'
 I am son to the queen.

finger, wp (L) *ingere*: 1 'To form for a purpose', 2 'To represent, imagine, conceive', 3 'To feign, invent, fabricate'; hence (L) *factio*: Law 'a fictitious assumption in a case, a fiction'

Sonnet 96 5-8

As on the **finger** of a throned queen **finger**, wp (L) *factio*: 'counterfeiting, feigning'

- 6 The basest jewel will be well esteem'd, **well**, *wp* (L) *vel*: 'or' **esteem**, *wp* (L) *aestimare*
 So are those errors that in thee are seen **error**, *wp* *heir* 'Or'
 8 To truths translated and for true things deem'd. **truth**, (L) *veritas* **true**, (L) *verus*

► The Queen is characterized as a fiction, and deemed a monarch only as an agreed valuation—**esteem**, *wp* (L) *aestimare*: *aestas* + *mare*, 'Summer-Sea'—rather than by her true power or worth. The "error", *Heir-Or*, or *Or-heir* (Tudor *heir*), is understood to be true, (L) *verus*, only when translated, (L) *convertere*.

fire; *wp* *R-d'Or*, *R[egius] d'Or*, from the royal signature; (*Fr. fig.*) *ardeur*: 'ardor', 'passion'; (L) *ardor*, *fervor*.

TULLUS AUFIDIUS *Coriolanus* IV.7 54-55

- 54 One **fire** drives out one **fire**; one nail, one nail; **one + one** (R-d'Or) = two-dor **nail**, (L) *clavus*
 Rights by rights falter, strengths by strengths do fail. **right**, (L) *ius*, *wp* *Tus* **strength**, (L) *vires*

► This speech makes comment on how Queen Elizabeth has seeded the destruction of her own line: Two-d'or, Dure, Tus, and Veres.

fish, (*Fr*) *poisson*, (L) *piscis*: 'A sea creature'. Used to identify a Sea-creature, *n.l* *la* 'vertebrate animals with fins, including cetaceans, crustaceans, molluscs', *ld* 'turtles', or our writer (Sea-monster); in wordplay denotes the poison that may be used to limit the power of the monarchy.

HAMLET *Hamlet* IV.3 26-27

- 26 A man may **fish** with the worm that hath eat of a king, **man**, (L) *vir* **fish**, (L) *captare*, *piscari*
 and eat of the **fish** that hath fed of that worm. **fish**, (L) *piscis*: **worm**, (L) *vermis*

► **fishmonger**: *wp* seller of *poissons*, *poisons*.

flower, (*Fr*) *fleur*, (*transf.*) *élite*: 'the flower, prime'; (L) *flos*, *robur*: 'the best part'.

CAPULET *Romeo and Juliet* IV.5 34-40

- 34 Ready to go, but never to return.
O son! The night before thy wedding-day
 36 Hath Death lain with thy wife. There she lies,
Flower as she was, deflowered by him.
 38 Death is my son-in-law, Death is my heir; **death**, (L) *mors*, *More*
 My daughter he hath wedded: I will die, **I will die**, (L) *moriar*, *wp* *Morey*'R
 40 And leave him all; life, living, all is Death's. **all**, (L) *totus*, *Tudu*[hs]

► Denotes Tudor-Seymour as the finest part of the writer's complex identity. (L) *robur*: 'the quality of firmness, strength', oak; metonym for the writer's father, Sir Thomas Seymour, from a poem on Seymour's execution. (L) *robur* indicates 'the pick, flower, pith of anything'.

► FLORAZEL in *A Winter's Tale* appears as the Spring, and signifies qualities of the Roman goddess of the spring, Flora. This is typical gender reversal in 'Shakespeare'. He must find his soul in PERDITA, the lost child of LEONTES, king of Sicilia (Cecilia); the Spring, (L) *Ver*, will become one flesh by marriage to PERDITA.

fly, (L) *musca*; represents the fully formed state of the author, in contrast with (*Fr*) *Ver* 'worm', (L) *vermis*.

TITUS *Titus Andronicus* III.2 60-65

- 60 But how, if that **fly** had a father and mother?
 How would he hang his slender gilded wings, **slender**, (L) *gracilis*, *wp* *graceless*, without Mer-Sea
 62 And buzz lamenting doings in the air! **doings**, *wp* *To-do*[r-ings] **air**, *wp* *heir*
Poor harmless **fly**, **poor**, (L) *egens*: *wp* *e-*, *prefix*: 'without' + *gens*: 'clan' **harmless**, (L) *innocens*
 64 That, with his pretty buzzing melody, **buzzing**, *wp* (L) *murmur* **melody**, (L) *melos*, *wp* *mellis*
 Came here to make us merry! And thou hast kill'd him. **kill**, *wp* *mur-dur*

fool, (L) *morio*: ‘fool’; II. ‘a monster, deformed person’, (L) *morus*: ‘foolish’; (Fr) sot The true identity of the writer. Shakespeare’s ubiquitous fools reveal, in recondite terms, the man who is forbidden to openly tell his name.

FESTE *Twelfth Night* 1.5 30-34

30 Wit, an’t be thy will, put me into good fooling. **wit**, (L) *Musa*: ‘Muse’, ‘wit’ **will**, (L) *moris*
Those wits, that think they have thee, do very oft prove
32 **fools**; and I, that am sure I lack thee, may pass for a wise **wise**, (L) *mores*: ‘manner, ways’
man: for what says *Quinapalus*? ‘Better a witty fool, **man**, (L) *vir* **fool**, (L) *morio*
34 than a **foolish wit**.’

► In a characteristic moment of self-satisfaction, Shakespeare compliments himself on his good ‘wit’ as well as his Seymour nature, all disguised by self-deprecation; he quotes *Quinapalus*, a non-existent philosopher, whose name puns on our writer’s name—something like ‘Indeed Marish’, ‘Somewhat Moory’.

force, (Fr) *force*; (L) *vis*: ‘power, strength’; ‘Essential element in the masculine nature of god Mars’.

alt. wp visus: ‘seeing, sight’; the strength of the writer—to see more. Force, *timesis* (L) *fors*: ‘to say, speak’.

DUKE *As You Like It* II.7 101-102

What would you have? Your gentleness shall **force** **force**, (L) *extorquere*: ‘extort’, (L) *versare*
102 More than your **force** move us to gentleness. **gentleness**, (L) *clementia*: ‘mercy’, Cy-mer

► Here we find the linguistic play between the gentleness and Mercy of Seymour, and the extortionate force of Vere.

fortune, fortunate, (L) *fortuna, fors, casus*; (Fr) *fortune, sort*.

ROMEO *Romeo and Juliet* III.1 135

135 O, I am fortune’s fool!

► ~ *O, sum casus morio!* ~ Oh, I am some [Accidental, Chance] Fool! Likely wordplay on (L) *fors*: ‘chance, luck’, as timetic element of Beaufort, the royal line of Tudor.

foul, (L) *foedus, wp foetus, fetus*: ‘bringing forth young; breeding, conception, offspring, young still in the womb’, (L) *immundus, im-*, *prefix*: ‘assimilated form in Latin of prefix *in* + *mundus*: ‘The universe, the world’; (L) *taeter, wp* Tudor; hence ‘**fair** and **foul**’ denote Janus-faced Tudor(?)

G

gentle, (Fr) *doux*: *wp* (Fr) *faire*: ‘to do’, denoting the line of Tudor. (L) *mollis, wp* (L) *moles*, (E) mole: ‘sea wall’, ‘sea-mur[s]’; (L) *clemens*: ‘merciful’, wordplay on the true identity of the writer, at times characterized as female; in *Cymbeline* named in (Latin) *mollis aer*: ‘gentle air’, *wp* Sea-mur’s heir.

gold, (Fr) *or*, (L) *aurum, orum*: ‘gold, gold ornament’; often an element of wordplay on the writer’s true name:

(Fr) *or*: ‘but, now; well’ (eg. farewell = to-do + or, hence Todur/Tudor).

golden, (Fr) *d’or*; denotes the second syllable of Tudor.

Venus and Adonis 763-768

‘So in thysself thysself art made away; **thysself**, *timesis* (L) *tu, Tu*
764 A mischief worse than civil home-bred strife,
Or theirs whose desperate hands themselves do slay, **or**, *wp, anaphora* (Fr) *or*, (L) *aurum*
766 Or butcher-sire that reaves his son of life. **butcher**, (L) *lanius*: ‘executioner’
Foul-cankering rust the hidden treasure frets, **foul**, (L) *foedus*: ‘dishonorable’ **rust**, (L) *robigo*
768 But **gold** that’s put to use more gold begets. (two) **gold**: Tu-d’or **more**, the writer, More

► Note how there are two uses of ‘gold’ in quick succession. Gold denotes the or in two-d’or. Foul (767) (L) *foedus*, is *wp fetus, foetus*: ‘offspring..still in the womb’ and emphasizes begets (768).

good(s), (L) *Merx, Mers*, used in *timesis* as second syllable in Sommer, St. Maur. (Fr) *marché*: ‘market, price, rate’

EDMUND *King Lear* V.3 248-49

pant, (Fr) *soupirer*, (L) *suspirare* **life**, (Fr) *vie, wp* Vere

248 I pant for life. Some good I mean to do, **some good:** some + (L) *mers* **to do:** (Fr) *faire*
Despite of mine own nature. **nature,** (Fr) *disposition*

great, (L) *magnus, amplius, summus;*

PLAYER QUEEN *Hamlet III.2 165-168*

Now what my love is, proof hath made you know; **love,** (L) *amor*
166 And as my love is siz'd, my fear is so. **size,** *aphetic assize, wp, law* 'regulate, measure', Sea-mure
Where love is **great**, the littlest doubts are fear; **great,** (L) *amplius:* 'more' **fear,** (L) *vereri*
168 Where little fears grow **great**, **great** love grows there. **there,** *wp t'heir, the heir*

► Once More: 168 ~ *Where little Vere's grow More, More amour grows t' heir.* ~

green, (Fr) *vert:* *wp* The writer's false name: Vere. (L) *virens* (of living things): likewise, the created name for the Queen's child, de Vere.

► Green is typically an adjective for illness or deception. More positive associations are by fresh, vigor, healthy, new, young, youthful, raw.

KATHERINA *Taming of the Shrew IV.5 44-48*

44 Pardon, old father, my mistaking eyes, **mistake,** (L) *error* **eye,** (L) *gemma:* 'bud, eye, of a plant'
That have been so bedazzled with the sun **dazzle,** (L) *perstringere:* 'bind together' **sun,** (E) son
46 That everything I look on seemeth **green**; **everything,** (L) *totus:* 'all' **green,** (It) *verde*
Now I perceive thou art a reverend father. **thou art,** *wp Tu-tar* **reverend,** *wp re-Vere-end*
48 Pardon, I pray thee, for my mad mistaking. **mad,** (L) *furia:* (E) *rageous* / (L) *regius*

► The pun is in the "mad" (L) *furor:* 'rageous', (L) *Regius;* (L) *morus:* 'foolish') mistaking an old man for a "green" (It. *Ver[de]*), or young, one. This mistake is attributed to being "bedazzled with the sun (son)".

grey, denoting the Suffolk-line of the Tudor family. The Dudley family was allied to the Greys.

► The Suffolk-line descends from Mary Tudor, Henry VIII's younger sister, and Charles Brandon, Duke of Suffolk. Their eldest surviving child, Frances, married Henry Grey, Marquess of Dorset, and bore three daughters, the Ladies Jane, Katherine, and Mary. There is some association between the gray cast of this puritan branch of the 'Tudors', and Dudley extortion of the royal line. The weird sisters of Macbeth—in myth, the *Graeae*, "daughters of Phorcus and Ceto, sisters and guardians of the Gorgons" (*A Latin Dictionary*, Lewis and Short)—represent the Grey sisters: Ladies Jane, Katherine, and Mary.

DON PEDRO *Much Ado about Nothing V.3 24-28*

24 Good morrow, masters; put your torches out:
The wolves have prey'd; and look, the gentle day, **gentle,** (L) *mollis, wp (L) moles*
26 Before the wheels of Phoebus, round about **Phoebus:** 'Apollo, Sun'
Dapples the drowsy east with spots of **grey**. **dapple,** (L) *maculare:* 'to attain'
28 Thanks to you all, and leave us: fare you well. **drowsy,** (L) *semisomnus:* *wp* half d'Or-mant

► The sunrise mentioned here is representative of the 'son', 'Shakespeare' (O/S) himself. However, the grey, Leicester influence, mars his position. Morrigan (look up Irish myth), Queen of phantoms.

H

hair, *wp* *heir.* Frequently, perhaps always, played upon as heir; coupled with variants of [St.]Maur, Tudor.

LAUNCE *Two Gentlemen of Verona III.1 350-353*

350 More hair than wit — it may be. I'll prove it: the **more,** More **wit,** (L) *musa, wp musso*
cover of the salt hides the salt, and therefore it is more **salt,** (L) *sal:* *transf.* 'the sea'
352 than the salt; the hair that covers the wit is more than
the wit, for the greater hides the less. What's next? **greater,** (L) *maior:* 'more'

► Here, the ‘heir’ is greater than his creation, with wordplay on the hair that covers a mouse / (*L*) *muris* (*L. mus*)—the heir that conceals the Moor.

hand, (*Fr*) *moyen*: ‘means, way, manner’, ‘agency’, ‘intermediary’; ‘that which writes’; (*L*) *manus*: ‘handwriting’; (*L*) *opera*: ‘workman, laborer’; (*L*) *via*: ‘method, manner’; (*L*) *organum*: ‘organ’; (*L*) *ita*: ‘in this manner’.

Sonnet 99

In my love’s veins thou hast too grossly dyed.
 6 The lily I condemnèd for thy **hand**; **lily**: John Lyly (allonym) **hand**, (*L*) *via*, *organum*
 And buds of marjoram had stol’n thy hair; **marjorum**, (*L*) *oreganum* **hair**, *wp* heir
 8 The roses fearfully on thorns did stand, **fearful**, (*L*) *wp dire* **thorns**: (*L*) *sentis*, *wp sentus*: ‘rough’
One blushing shame, another white despair; **One**, (*L*) *princeps* **shame**, (*L*) *rubor*, *wp* robber
 10 A third, not red nor white, had stol’n of both, **red / white**: Houses of Lancaster and York
 And to his robb’ry had annexed thy breath; **breath**, (*L*) *spiritus*: ‘life’

► **Hand** is a metonym for the vehicle, the manner or method—a false name—by which the writer’s work is carried. John Lyly was Oxford’s private secretary/**hand** until they separated. This line indicates the probable cause: Oxford appears to have accused Lyly of acting as spy for a de facto Regency (Dudley and Cecil. Robb’ry (11), and shame (9) point to what is neither Lancaster nor York, *i.e.* not Plantagenet — the agency of Robert Dudley.

► Buds of Marjoram (7) alludes to the children of two Marjories: Dame Margery Seymour (1478-1550), mother of Ed. Seymour, Somerset (1500-52), and Th. Seymour, Baron Sudeley, (1508-49); and perhaps refers to Margery Golding-de Vere (1526-68), putative mother of Oxford. Sonnet 18 surely supports the naming of Margery Seymour’s sons as “the darling buds of May (diminutive of Mary, Margery). Lady Margery Seymour would be grandmother to both Edward VI and Oxford / ‘Shakespeare’.

hard, (*Fr*) *dur*: ‘hard, tough, unyielding’. (*L*) *durus*: ‘tough, strong, enduring’; (*L*) *durateus*: ‘wooden’. Special allowance is made for (*Welsh*) *dur*: ‘hard’, ‘steel’.

► The second syllable of Tudor/Tudur, and often played upon with iterations of Tu/two/too/to and enigmatic phrases representing St. Maur / Seymour.

EARL OF KENT *King Lear* III.2 61-68

Alack, bareheaded? **bareheaded**, (*L*) *impudens*: ‘without shame’, *wp* ‘without privates’
 62 Gracious my lord, **hard** by here is a hovel; **hard**, (*Fr*) *dur* **hovel**, (*Fr*) *taud[is]* + *dur*, To-*dur*
Some friendship will it lend you ‘gainst the tempest. **tempest**, (*Fr*) *tempête*: ‘storm’
 64 Repose you there, whilst I to this **hard** house— **repose**, (*Fr*) *dormant*: *wp d’or-mant*
More **harder** than the stones whereof ‘tis rais’d, **stone**, (*Fr*) *pierre*: ‘touchstone’
 66 Which even but now, demanding after you, **even**, (*Fr*) *même*: ‘same’ **demand**, (*Fr*) *demande*
Denied me to come in — return, and force **deny**, (*Fr*) *refuser*: ‘to reject’
 68 Their scanted courtesy. **scanted**, stinted, (*Fr*) *rare*: *wp* R-are, hence Two-d’R

hare, *wp* heir. Frequently, perhaps always, played upon as heir; coupled with variants of Seymour and/or Tudor.

hate, (*L*) *invideo*, *wp* on ‘to not see’. The opposite of love. (*L*) *odium*: ‘hatred’; (*Fr*) *haïr*: ‘to hate, detest’

hear, *wp* heir. Frequently, perhaps always, played upon as heir; coupled with variants of Seymour and/or Tudor.

LEAR *King Lear* I.4 271-274

256 It may be so, my lord.
Hear, Nature, **hear!** dear goddess, **hear!** **hear**, *wp* heir **Nature**, (*Fr*) *bonté*: ‘goodness’
 258 Suspend thy purpose, if thou didst intend **suspend**, *wp* (*L*) *sus*: ‘pig’ + (*Fr*) *pendre*: ‘to hang’
 To make this creature fruitful. **to make**, (*Fr*) *faire* (*Fr*) *creature*: *1a* ‘a created being’

heart, (*OED*) II. ‘The bodily organ considered..as the seat of feeling, understanding, and thought’ (*Fr*) *cœur*: ‘core, middle, depth’; (*L*) *cor*: ‘the seat of the emotions’.

► The heart, considered the seat of affection (*L*) *amor* and the will (*L*) *mos, moris*. **Heart**, (*Fr*) *courage*, is opposite *fear* (*L*) *vereri*.

LADY ANNE *Richard III* 1.2 14-16

14 **Cursed** be the **hand** that made these **fatal holes!** **fatal**, *wp* mortal **hole**, (*Fr*) *trou*, *wp* true, Vere
Cursed be the **heart** that had the **heart to do it!** (two) **heart**, **double-hearted**: ‘duplicitous’
 16 **Cursed** the **blood** that let this **blood** from hence! **blood**, (*Fr*) *sang*: ‘parentage, ancestry’

heaven, (*L*) *caelum, caelus*: *myth* ‘father of Saturn’/Cronus, *Fig.* ‘upper air, Heaven’, Air, *wp* *heir*; *alt.* (*Fr*) *ciel, cieux*: *wp* *sea* (?); (*L*) *caelum, polus, aurie*. *Caelus* (*Uranus*) from classical mythology personifies the sky or heavens; *Caelus* was overthrown by *Cronus* and fellow Titans in the Titanomachy. **Heaven** appears close (proximately) to **more**, or wordplay on **more**. It may form transitive puns on Seymour; eg. *cieux-more*. here, *Caelus* alludes to Th. Seymour who mates with the goddess *Trivia* (goddess of witchcraft), or with *Terra* (earth, (*L*) *orbis*) to produce *Janus*, the two-faced god of light, the sun, doors — *i.e.* Oxford-Seymour.

► Owain Glyndŵr (1359-1415, anglicized Owen Glendower), the last Welsh Prince of Wales. Glendower was allied with the Tudor and Percy families against Henry IV for rebellions of 1401 and 1403.

GLENDOWER *Henry IV, Part I* III.1 13-17

I cannot blame him: at my nativity
 14 The **front** of **heaven** was full of **fiery** shapes, **fiery**, (*E*) *ardurous*: R-dur-ous, *alt.* ‘faire-y’
 Of **burning cressets**; and at my birth **cresset**: ‘A vessel of iron’, (*Welsh*) *dur*; Tu-dur.
 16 The **frame** and **huge foundation** of the **earth** **earth**, (*Fr*) *terre*; (*L*) *Terra, Orbis*
Shaked like a **coward**. **coward**, (*Fr*) *lâche*, *wp* *l’achée*: ‘worm’, (*Fr*) *ver*, *wp* with *Oxford*.

► Prophecies and portents are important elements in Welsh and Classical Myth traditions, and particularly invested in the god Apollo. Oxford identifies himself, and various characters representing himself (here Glendower), as Apollonian.

► Heaven, as *Caelus*, is Oxford’s father in his mythical genealogy. *Orbis*, Tudor, is his mother.

hell, (*L*) *inferi, in-*, *prefix3*: ‘to express negation or privation’ + *feria*: ‘rest, peace, leisure’, hence ‘without rest’.

here, *wp* *heir*. Frequently, perhaps always, played upon as heir; coupled with variants of [St.]Maur, Tudor.

OLD SHEPHERD *Winter’s Tale* III.3 108-114

108 **Heavy matters!** **Heavy matters!** But **look thee** **heavy**, (*L*) *gravidus*: ‘pregnant’
here, boy. Now bless **thysself**: thou mettest with **things** **matter**, *wp* (*L*) *mater* **here**, *wp* *heir*
 110 dying, I with **things** newborn. **Here**’s a **sight** for **thee**. **things**, (*L*) *res*, *wp* *rex*
Look thee, a bearing-cloth for a **squire**’s child. **Look** **Look**, *wp* (*L*) *intueor*: in-Tu[d]or
 112 **thee here**; **take up, take up**, boy; open’t. **So**, let’s **see**. It **take up**, (*L*) *imp. sumere*
 was told me I should be rich by the **fairies**. This is **some** **fairies**, agency of change
 114 **changeling**. Open’t. What’s **within**, boy?

► Tudor-More changeling matters are within. The **squire** (*III*) spoken of, ANTIGONUS, representing the true servant John de Vere, 16th Earl of Oxford, protected that which was within the changeling child.

ho, *interjection, ???* may introduce a character who is an image or facet of the character who makes the introduction. (*L*) *heus*: ‘hallo, ho there’; (*L*) *heu*: ‘expressing grief or pain’.

honest, (*L*) *sincerus*: ‘morally uncorrupt, honorable’, ‘virtuous’; (see **worth, virtue, moral**); (*Fr*) . Frequently, what appears honest proves dishonest.

OTHELLO *Othello* III.3 242-243

242 Why did I **marry**? This **honest creature** doubtless **creature**, (*L*) *creatura*: ‘anything created’
Sees and **knows more**, much **more**, than he unfolds. **knows**, *wp* (*L*) *agnosco / agnascor*

► It appears **honest** is often playing upon (*L*) *onus*: ‘a burden, trouble, charge’, ‘a weight’. This would relate IAGO by metonymy to Dudley interests—a weight the writer must **bear**. The burden is to know or

acknowledge, (*L*) *agnascor*, ‘a child born after the father has made his will’. *Timesis* may be used to join *Sees* (243) to repeated *more*.

honey, *wp* (*Fr*) *honnir*: ‘to dishonor’. While honey appears to be a term of endearment, context suggests honey describes ‘sweet’, *wp* (*Fr*) *suite*, qualified with dishonor.

NORFOLK *Henry VIII* III.2 20-23

20 *O*, fear him not; *O*, *metonym* Oxford **fe**ar, *wp* (*Fr*) *faire*: ‘To do[r]
His spell in that is out: the king hath found **spell**, (*Fr*) *charme*: ‘occult power’
Matter against him that for ever mars **matter**, *wp* (E) *mater*, (*Fr*) *dure mère*: ‘hard mother’
22 The **honey** of his language. No, he’s settled, **honey**, *wp* (*Fr*) *suite* **lan**guage, (*Fr*) *mots*, *Moe*[r]
Not to come off, in his displeasure.

honor, (*Fr*) *honneur*: ‘dignity, esteem’, ‘repute, good name’. (*L*) *dignitas*: ‘official distinction’; (*L*) *honestus*, *fides*: ‘moral integrity’. (*L*) *honor*: ‘honor repute esteem’

► (*L*) *honorabilis*: ‘that procures honor or esteem’, 5*b* ‘.of distinguished rank or status’;

in Shakespeare often connotes the office and appearance of honor, but inconsistent with principles of honor.

► Refers to the good but maligned *names* of Seymour and de Vere.

FERDINAND *Love’s Labour’s Lost* II.1 166-170

166 It shall suffice me: at which interview
All liberal reason I will yield unto. **all**, (*Fr*) *tout* [*de*] **liberal**, (*Fr*) *ample* **reason**, *wp* (*Sp*) *rey-son*
168 Meantime receive such welcome at my hand **hand**, (*Fr*) *main*, *wp* ‘open sea’
As **Honor** without breach of **Honor**, may
170 Make tender of to thy true worthiness. **tender**, ‘to offer up’ **true worthi**ness, (*Fr*) *vrai mérite*

► The “breach of Honor” (169) suggests wordplay on (*Fr*) *honnir*: ‘to shame’ and (*Fr*) *honneur*: ‘honor, virtue’, ‘chastity’. A breach of the word *Honor* realizes a ‘shamed name’, not a ‘good name’.

horse, *wp* (ME) *Ors*, denotes the Or in Tu-d’Or; in the following example doubled to produce Two-d’Or.

wp (ME) *mare*: ‘A horse of either sex’; (*L*) *mare*: ‘the sea’

RICHARD III *Richard III* V.4 9-13

Slave, I have set my life upon a cast, **slave**, (*L*) *verna* **li**fe, (*Fr*) *vie* **cast**, (*Fr*) *dévers*
10 And I will stand the hazard of the die: **hazard**, (*Fr*) *risquer* **di**e, *wp* (*Fr*) *mourir*
I think there be six Richmonds in the field; **Richmond**, title, Henry Tudor.
12 Five have I slain to-day instead of him.
A **horse!** a **horse!** my kingdom for a **horse!** **A Ors! a Ors:** *wp* Tudor

hour, (*Fr*) *heure*: ‘time of day’; (*L*) *hora*: ‘time, in general’

► The divisions of the ‘de’ (origin) by ‘Time’ (Cecil); refers to the common syllable in Tudor-Seymour.

► The *Horae*, mythical personifications of the seasons—the sons of the Sea—are alluded to in

Shakespeare’s *hours*.

hourly: (*Fr*) *continuel*: ‘continual, perpetual’

JAQUES *As You Like It* II.7 24-27

24 ’Tis but an **hour** ago since it was nine; **hour**, *wp* (*Fr*) *Or* **ni**ne, (*Fr*) *neuf*, *wp* ‘new, young, green’
And after one **hour** more ’twill be eleven; **e**leven, (*Fr*) *onze*, *wp* *onc*: ‘never, ever’, ‘sometimes’
26 And so, from **hour** to **hour**, we ripe and ripe, **ri**pe, (*Fr*) *mûr*, *wp* Moor
And then, from **hour** to **hour**, we rot and rot; **rot**, (*Fr*) *pourrir*: ‘to corrupt, perish’

► Jacques counsels on the swift effect of Time (*metonym* for Cecil): one is *Green* (Vert), then *Never*, and *So-Mur*, and then perishes [*Two*]-*tor*. Emphasis in line 27 includes the idea of (*Fr*) *rotation*, *tourner*, to *rotate*, (*L*) *rotare*: ‘to spin on its axis’, from (*L*) *rota*: ‘wheel’; this is synonymous with (*L*) *verso*: ‘to twist about’, and relates to (*L*) *versatio*: ‘a changing, mutation’, and (*L*) *versipellis*: ‘that changes its skin, form’. Our writer makes the point that Vere is a (*L*) *rota* within himself.

house, (*Fr*) *maison*, (*L*) *domus, familia, gens*; as relates to one's 'house' or 'family'.

MIRANDA *Tempest* 1.2 458-460

458 There's nothing ill can dwell in such a temple: **temple**, (*L*) *tempus*: 'temple of the head'
If the ill spirit have so fair a **house**, **fair**, (*It*) *fare*: 'to do' **house**, (*L*) *familia*
460 Good things will strive to dwell with't. **good**, (*L*) *merx, mers* **things**, (*L*) *res, wp rex*

► House, (*Welsh*) *Ty*, is often played upon as the first syllable of *Ty-dur* (Tudor): 'hard house', or 'house of steel', and likewise is the root of much wordplay on (*L*) *domus, portus*: 'house', 'door', and [Two]-door, oyster, etc.

I

it, (*Fr* *dem. pron.*) *ce*: 'It', *wp* Sea; 'The thing previously mentioned, implied, or easily identified'.

► **It** is Seymour's Great Matter—the subject and object of 'Shakespeare'. **It** is the hidden *Res Publica*. **It** is 'often not expressed in Latin'. Often **it**: (*Fr*) *ce*, appears close by transitive *wp* for **More**. Reversed, **it** performs as *Ty*, the first syllable of *Ty-dur* — these are family matters?

K

kind, (*Fr*) *genre*: 'Genus; species', 'manner'; (*Fr*) *sorte*: 'sort, kind, species', 'manner, way'; (*Fr*) *espèce*: 'species, kind', 'nature'. (*L*) *genus*: 'kind', 'birth, descent, origin'

► *I.1* 'The inherent or essential quality of a thing.'; *alt. III.10b* 'A person's family or relations; one's kin or kinfolk'; **kin**, kindred, (*L*) *consanguinitas*.

HAMLET *Hamlet* 1.2 65

65 A little more than kin, and less than **kind!** **little** (children), (*L*) *pueri* **kin**, offspring

kill, (*L*) *mortifico*: 'to kill, destroy'; (*L*) *parricidium*: 'the murder of a parent or near relative'; (*L*) *caedes*: 'a cutting down, killing'; (*L*) *occidere*; (*L*) *necare*: 'to kill, put to death'; (*Fr*) *tuer*: 'to kill'; (*Fr*) *faire mourir*: *wp* 'to do death' — Tu-do[r] Mour, (*It*) *fare morire*.

OTHELLO *Othello* V.2 30-32

30 Well, do it, and be brief; I will walk by: **Well, do it**: *wp* (*L*) *vel*: 'or' + (*It*) *fare*: 'to do': Tudo[r]
I would not **kill** thy unprepared spirit. **unprepared**, (*L*) *imparatus* **spirit**: (*L*) *anima, animus*
32 No, heaven forfend! I would not **kill** thy soul. **heaven**, (*L*) *caelum*

► The 'marriage' of OTHELLO to DESDEMONA may not represent a sexual union, but the acceptance by the Queen of her son as husband: *I.1* 'The male head of a household'. In effect, Oxford's existence has killed the Tudor monarchy; and IAGO, as the Vere-y Boar, is more than an accomplice.

► There may be transitive wordplay in (*L*) *parricidus* and *imparatus* on the death of Katherine Parr. Because Thomas Seymour conspired to marry Elizabeth Tudor, the birth of Edward Tudor-Seymour (*O/S*) may be related to the death of Henry VIII's last queen, and the disappearance of Mary Parr-Seymour (1548-1624).

kiss, (*Fr*) *baiser*: 'to kiss', *wp* (*Fr*) *baisser*: 'to lower'. (*L*) *basiare*: 'to kiss', *wp* (*L*) *bassiare*: 'to lower'; (*L*) *ad bassiare*: 'to abase, to bring lower'.

► In the wordplay on to kiss and to lower is the idea of the **kiss of death**: 'the kiss of betrayal given to Jesus by Judas in the garden of Gethsemane; a seemingly kind or well-intentioned action, look, association which brings disastrous consequences' (*OED*).

PETRUCHIO *Taming of the Shrew* II.1 307-311

I tell you 'tis incredible to believe. Kate, meaning **pure**, (*L*) *merus*
308 How much she loves me—O, the kindest Kate! **love**, (*L*) *amor* **O** = Oxford **kind**, (*L*) *familia*
She hung about my neck, and **kiss** on **kiss** **hung..neck**, allusion Matthew 18:6
310 She vied so fast, protesting oath on oath, **oath**, (*L*) *periurium*: 'a false oath', 'lying'
That in a twink she won me to her love.

► There's Method in PETRUCHIO's madness. KATE's state, he tells us, is “unbelievable to believe.” The kindest, ‘familial’, KATE hangs about his neck like a millstone, threatening to drown: (L) summergere. KATE protests, (L) adseverare, her *a’Mor*, but we know it’s a fib. Though she might ‘drown’ PETRUCHIO, she’ll “see [him] hanged on Sunday first.” (II.1 300) Strangeness is everywhere in ‘Shakespeare’. As with LAERTES and HAMLET, IAGO and OTHELLO, KATE and PETRUCHIO are *alter ego* and *ego* of the writer.

► Note a backhanded compliment to England's Queen at II.1 265: (KATE) “A witty mother, witless else her son”. Oxford plays with (L) *Musa*: ‘muse’, and (L) *mus, muris*: ‘mouse, rat, weasel’ — ‘A Moor mother, else Moor-less her Son’ — and again suggests some marriage between Thomas Seymour and Elizabeth R.

L

lead, (L) *plumbum, plumbeus*: ‘of lead’, 2a ‘Of base quality or composition; opposed to gold’;

2c ‘Inert, spiritless’; 2d ‘Of dull color; dull grey’

► Refers to the ‘spiritless’ or soul-less identity of de Vere, imposed by the Gray/Dudley alliance; the ‘leaden’ *alter ego* of the writer. The verb ‘to lead’ may also be significant — (L) ferre, ducere.

ANTONY *Antony and Cleopatra* III.11 69-74

Fall not a tear, I say; one of them rates **rate**, (L) *aestimare*: wp Summer-Sea **all**, (L) *totus*
70 All that is won and lost: Give me a kiss; **win**, (L) *superare* **lost**, (L) *perire* **kiss**, (L) *basium*
Even this repays me. We sent our schoolmaster; **our**, wp Or **schoolmaster**, (L) *tutor*
72 Is he come back? — Love, I am full of lead. **come back**, (L) *revenire* **love**, (L) *amor*
Some wine, within there, and our viands! Fortune knows **wine**, (L) *merum* **viands**, (L) *vivere*
74 We scorn her most when most she offers blows. **scorn**, (L) *contemn* **most**, (L) *summum*

less, (Fr) *moindre*: ‘lesser, less important, inferior’, (Fr) *secondaires*: ‘subordinate, subservient’; (L) *minor*.

► Used to indicate the lesser of the writer's identities; de Vere/Oxford is the lesser, St. Maur is the greater. This adjective is closely associated with the identity enforced by, and benefiting, Robert Dudley, Earl of Leicester (‘Less’).

FALSTAFF *Henry IV, Part I* V.4 159-162

I'll follow, as they say, for reward. He that **follow**, (L) *succedere* **reward**, (L) *merces*
160 rewards me, God reward him! If I do grow great, **great**, (L) *amplus* **less**, (L) *minor, parvus*
I'll grow **less**; for I'll purge, and leave sack, and **purge**, (L) *movere* wp, pron. Mo[w]er
162 live cleanly as a nobleman should do. **clean**, (L) *purus*: ‘unadulterated’

► FALSTAFF is a follower, intending to succeed for reward, (L) *merces*. If he grows great, (L) *amplus*: ‘more’, he must grow Leices[ter], and follow Dudley's fortunes. It is plausible FALSTAFF's love of sack is his obsession with **sack**, or II.5 “sackcloth, as the material of penitential or mourning garments”; i.e. “the trappings and the suits of woe.” (*Hamlet* 1.2 86)

lie, (L) *iaceo, iacere*: ‘to lie’ (still), see **still**. The use of names like Jack (Falstaff), Jacques, Iachimo, Iago, are related to the idea of stillness. The following passage plays lie, (L) *iaceo*, against lie, (L) *mentior*.

FALSTAFF *First Part Henry IV* V.4 113-15

Counterfeit? I lie; I am no counterfeit. **lie**, (L) *iaceo*: ‘to lie’ (still) **counterfeit**, (L) *falsus*
112 To die is to be a counterfeit, for he is but the **to be**, (L) *sum* **to die**, (L) *mors*; hence *sum-mors*
counterfeit of a man who hath not the life of a man. **man**, (L) *vir*

► Jack (L. *Jaceo, Iaceo*) is **still**, but he is no **counterfeit**, a false *sus*: ‘pig’, or False-Taff (a false Welshman) He is a Jew, (wp Tu, chew), and like HAMLET (and like Elizabeth R), has lost the name of action (Fr) *faire*, (It) *fare*: ‘to do’.

like, (Fr) *aimer bien*, (L) *amare*, wp *a’Mare* — a’Maur writer + **like**, (Fr) *même*, hence ‘The Same-mer.’

► eg. HELENA “I like him well.” ~ *I Same(him) Or.* ~

like, (Fr) *même*: *timesis* ‘same’; usually the first syllable of wordplay on Seym + our; (L) *similis inter se*.

HELENA *All's Well That Ends Well* 1.1 218-221

- 218 What power is it which mounts my love so high, **love**, (Fr) *amour* + **so high**, (Fr) *haut*, pr. O
That makes me see, and cannot feed mine eye? **makes..see**, (Fr) *fait voir*, wp (E) favor
- 220 The mightiest space in fortune nature brings **space**, (Fr) *entre-deux* **fortune**, (Fr)
To join **like likes** and kiss like native things. **like**, (Fr) *même*: ‘Same’ **likes**, (Fr) *amours*

► In line 221, **kiss**, (Fr) *baiser, embrasser*: ‘to embrace, kiss’, denoting v.2 ‘to accept gladly or eagerly’, here within heraldic arms; **native things** likely refers to (Fr) *Or natif*: ‘native gold’, naturally occurring unalloyed gold, relating to Tu-d’Or.

light, (L) *lumen, lux*; *metonym*, identifies the writer; refers to *Apollo* in myth as the Sun/Son. Light is an essential association in Shakespeare. His true identity, Tudor-Seymour, aligns with *Apollo* from classical mythology, and his false, de Vere, with *Mercury*. Look for linguistic allusions to song and poetry, prophecy and oracles, archery, plague and disease, and protection of the young.

► Light denotes sunlight and enlightened rule, while darkness is night, obscurity and cloudiness, usurpation and despotic rule.

ROMEO *Romeo and Juliet* II.2 2-3

- 2 But, soft! what **light** through yonder window breaks? **soft**, (L) *mollis*, wp *moles*: ‘Sea-Mur’
It is the east, and Juliet is the sun. **window**, (L) *fenestra*: ‘an entrance’, door.

► JULIET is identified as the greater of Shakespeare’s identities, the Tudor-Seymour ‘Sun’. This also includes reference to the weeping morn, aurora, representing Elizabeth R.

lion, (L) *leo*, (Fr) *leon*: 3a ‘Taken as the type of one who is strong, courageous, or fiercely brave.’

BOTTOM *Midsummer Night's Dream* I.2 64-67

- 64 Let me play the **lion too**: I will roar, that I will **too**, *timesis* Tu + [d] **roar**, (L) *rugio*
do any man's heart good to hear me; I will roar, **man**, (L) *vir* **good**, (L) *mers* **hear**, wp *heir*
66 that I will make the duke say ‘Let him roar again,
let him roar again.’

► Here the notion is the lions roar will make a man (*Vir/Vere*) to hear (*heir*). The lions **roar** is wordplay on R-or, with repetition or doubling.

lip, (L) *labia*: *transf.* ‘to ridicule, make game of one’, wp *labes*: ‘a stain of infamy, defect’

liquor, salt liquor, brine, the sea: (L) *muria* (see *The Tempest*).

love, (L) *amor*, (Fr) *amour*: *metonym* a’*Mour*, a’*More*. More is an adjective and metonym that identifies as belonging to Tudor-More, the writer’s true name. From classical mythology, Amor is the son of Venus, and this association marks the writer as the Queen’s child. Compare this selection with that found above at **hour**, *As You Like It* II.7 24-7.

► Often associated with lust, hate.

LUCIANA *Comedy of Errors* III.2 3-4

- Even in the spring of **love**, thy **love**-springs rot? **even**, (L) *vel*: ‘or indeed’ **spring**, (L) *ver*
4 Shall **love**, in building, grow so ruinous? **rot**, wp (L) *rota*: ‘a wheel (of fortune)’, ‘inconstancy’

► The “spring of love” refers to the *Ver* within *A’Mor*, and may be characterized as the minor or unfulfilled position in fortune’s rotation; it may turn about and rise to summer.

M

mad, (L) *insanus*, (Fr) *insensé*: ‘insane, foolish, senseless’. As with fool, mad refers to the writer’s insensible state; **mad**: n.5 ‘Uncontrolled by reason or judgement; foolish, unwise’; **mad**, (L) *furor*: ‘madness, raving’; (L) *furere*: v. ‘to rage, be mad’; often played upon as (L) *furor*: ‘to counterfeit, personate’.

► (Fr) *insensé*, I.1 **insensibility**: ‘The quality of being imperceptible, or not appreciable by the senses’

► A clever double-meaning is found in **mad**: n.1 1 ‘A maggot’; *alt.* 2 ‘An earthworm’, hence (Fr) *ver*.

FESTE *Twelfth Night* 1.5 126-128

126 Like a drowned man, a fool and a mad man: one **drown**, (*L*) *summergo* **fool**, (*L*) *morio*
draught above heat makes him a fool; the second **mads** **heat**, 4c ‘feeling hot’ (from alcohol).
128 him; and a third drowns him.

marvel, *wp* marvel: Sea: (*L*) *mare* + (*L*) *vel*: ‘or’; *wp* marble, (*L*) *marmor*: *wp* Sea + Mor. Related to wonder, marvel, (*L*) *mirabilis*: ‘miracle’, *mirari*: ‘to wonder at’ + *bilis*: *wp* *bilix*: ‘two threaded’; from classical myth, a double life governed by the Moirai (Clotha, Lachesis, and Atropos).

KENT *King Lear* 11.2 52-53

52 No **marvel**, you have so bestirr’d your valour. You cowardly **coward**, *wp* Oxford identity.
rascal, nature disclaims in thee; a tailor made thee. **disclaim**, (*L*) *repudiare*: ‘denies claim’

► KENT represents our Tudor-Seymour writer, and OSWALD, his de Vere *alter ego*. KENT says of his *ne’er-do-well* self: “A tailor made thee.” (53) — As noted in **More Railing**, p.142, Oxford rails against himself; he’s in earnest, but there’s good fun too. “Cowardly” Oxenford is a man upon whom Nature can make no claim; instead, the credit for his ‘creation’ goes to the London ‘tailers’ Dudley & Cecil, *et fils*. **Tail**, III.3a Law ‘The limitation or destination of a freehold estate or fee to a person and the heirs of this body; *related phrases*: ‘in tail’, ‘estate in tail’.

Mars, god of war. The nature of Mars lives in St. Maur/Seymour. ‘Mars’ is an epithet for the writer’s father, Thomas Seymour, Lord Admiral of England and uncle to Edward VI (brother to Elizabeth I).

BERTRAM *All’s Well That Ends Well* 111.3 9-11

This very day, **very day**: *wp* de Vere
Great **Mars**, I put myself into thy file: **great**, (*L*) *amplus*: ‘more’ **Mars**: god of war
10 Make me but like my thoughts, and I shall prove **thoughts**, (*Fr*) *inquiétude*: ‘restlessness’
A lover of thy drum, hater of love. **drum**, (*Fr*) *caisse*, *wp* (*Fr*) *cas*: Law ‘cause’ **hater**, (*Fr*) *ennemi*

► The ‘restless’ de Vere follows Mars and pursues his legal cause, but is an enemy of a’Mour. Here BERTRAM identifies himself with de Vere; he wishes to displace a’Mour.

matter, (*L*) *materia*: ‘matter, material, stuff of which anything is composed’; *wp* (*L*) *mater*: ‘mother’.

► Matter is a word much played upon: the (*L*) *materia* is the writer’s *mater*. What’s the matter? The matter is the writer’s mater / mother, Queen Elizabeth I.

SLENDER *Merry Wives of Windsor* 1.1 164-168

164 Ay, you spake in Latin then too; but ‘tis no
matter: I’ll ne’er be drunk whilst I live again, **ne’er**, not heir **live**, (*Fr*) *vivre* **drunk**, (*Fr*) *gris*
166 but in honest, civil, godly company, for this trick: **honest**, 4 ‘truthful, rightful’; (*Ofr*) *verai*
if I be drunk, I’ll be drunk with those that have **civil**, ci + [wil]: Sea-mor **godly**, (*Fr*) *dieu* + ly
168 the fear of God, and not with drunken knaves. **fear..God**, (*Fr*) *faire..Dieu* **knave**, 1 ‘young man’

► The reference language of *Merry Wives* is French, though there are bits of Latin here and there. The “five senses”, *wp* (*L*) *sententia*: ‘meaning, signification’, as EVANS says, suggests a Latin substrate here. Nonetheless, drunk may be played as typsy, (*Fr*) *gris*: ‘grey’, or ‘Tudor-ish’, as suggested by FALSTAFF in *1 Henry IV* 11.4 172: “or I am a Jew else (d’Or)—an Ebrew Jew.”

► Considering BARDOLPH’s meaningful malaprops (1.1 163 “car-eires” (*L*) *invehere*: ‘to carry, bear’ + (*L*) *heres*: ‘heirs’, referring to conveyance to the heirs of Grey), SLENDER inadvertently gives counsel on the multiple meanings (*L. sententia*) hidden within. As a representative of ‘Grey’ forces—the Grey-Dudley family—he’s apt to drown himself in drink: “drunk, drunk, drunk” = (*Fr*) *gris*, *gris*, *gris*: ‘grey’, or ‘typsy’, and wear (*Fr*) *vêtement austère*: ‘severe clothing’, possibly referring to Puritan dress. SHALLOW may not be ‘Deep’, but he knows his words.

measure, (*L*) *mensura*: ‘amount, proportion’, ‘standard’; (*Fr*) *mesure*, *portée*: ‘reach, range’. Measure appears to be used as an anagram: Sea-Mure, St. Maur.

memory, (L) *memoria*: ‘the capacity for remembering’, *wp (Fr) mēme*: ‘same’ + *timesis moria*: More; St. Maur.
(L) *similis*: ‘like’, ‘same’ + *mor-y*.

Sonnet 15, 5-8

When I perceive that men as plants increase, **men**, (L) *vir* **plants**, (L) *planta* **increase**, (L) *geno*
6 Cheerèd and checked even by the self-same sky, **cheer**, (E) merry **check**, (L) *mora* **sky**, *Caelus*
Vaunt in their youthful sap, at height decrease, **vaunt**, (E) exult **decrease**, (L) *deminuere*
8 And wear their brave state out of **memory**: **wear**, *wp Vere* **brave**, (L) *fortis*

► The child is the recollection, or ‘memory’ of the bloodline, unless the bloodline is misstated. Here, the Vere, just as the Plantagenet, may be found with ears (heirs) raised, yet checked (moratory, delayed) by the ‘Se-Same’ *Caelus*, the personified Sky and father of ‘Two-faced *Janus*’. The writer is this *Janus*, and his Seymour father’s attainder and “decrease” (discretely noting decapitation) means his own loss of title. He will thus Vere (wear) t’heir’s Fort state out of Se-Mour-y.

mere, 1 ‘The sea’; **merely**, *adv.2 (L) merus*: ‘unmixed, pure’, ‘only, and nothing more’; (*Fr*) *seul*: ‘alone’;
merely: *adv.1* ‘Excellently, wonderfully’

ISABELLA *Measure for Measure* V.1 451-2

Thoughts are no subjects,

452 Intents but **merely** thoughts.

MARIANA

Merely, my lord.

► **Mere** and **merely** combine the conceptions of Sea, pure, and wonderful — what a word.

merit; (L) *meritum*: ‘deserving’; (L) *merere, mereo*: ‘to deserve, merit, be entitled to, be worthy.’: ‘to deserve, earn’.
(L) *dignitas*: ‘worth, worthiness’. (L) *virtus*: ‘excellence, capacity, worth, goodness, virtue’.

Sonnet 72

O, lest the world should task you to recite **Lest the**, *wp Leices[ter]* **world**, (L) *orbis* = two[d]or
2 What merit lived in me that you should love **task**, ‘to burden’ **recite**: *Law* ‘to state’
After my death, dear love, forget me quite, **death**, (L) *mors* **dear**, (ME) *deor* **love**, (L) *amor*
4 For you in me can nothing worthy prove; **nothing**, (L) *nihil* **prove**, (L) *probare*: ‘demonstrate’

► As a person who has not been acknowledged by his mother—defamed, struck from history, and so, marked for annihilation—Tudor-Seymour (*O/S*) is preoccupied with **merit**—his own merit. The word **burden** (158): ‘< stem. bur- of ber-an’, *to bear*, gives emphasis to “lest the” = Leices[ter], supporting the understanding that the “The Bear”, the Dudley family, is responsible for erasing the writer’s identity.

monster, (L) *morio*: *transf.* ‘a monster, a deformed person’; (L) *monstrum*: *Of inanimate things* ‘of the sea’;
portentum: ‘a prodigy, portent’; (*MFr*) *wp monstre, monstret*: ‘*monstret de, prétendre*’; hence (*Fr*)
prétendre: ‘To lay claim to, pretend’, generally indicating a claimant to the crown.

► **monster**, (*OED*) 1a ‘A mythical creature which is part animal and part human..’

EMILIA *Othello* III.4 158-161

158 But jealous souls will not be answer'd so; **jealous**, (L) *invidere*: < *videre*: ‘to see’, *i.e.* ‘not seen’
They are not ever jealous for the cause, **ever**, *wp E.Ver*
160 But jealous for they are jealous: ‘tis a **monster** **monster**, (L) *morio*
Begot upon itself, born on itself.

► This **monster** within OTHELLO is jealousy, from (L) *zelosus*: ‘devoted, zealous’. The tragic murder of Desdemona, (*daemon*, spirit), is apologized as his devotion to her Daemon — probably to be read as the spiritual principle or soul of his existence. OTHELLO, The Moor, is not jealous for E.Vere (159), but for the zealous and ‘unseen’ **Monster**: *wp (L) monstrum*: ‘prodigy, portent, marvel’, *wp (Fr) prétendre*: ‘successor’, or claimant, within.

moon, (L) *luna*; (Fr) *lune*: personified in Roman myth as *Diana*. Diana is Sister of *Sol* (the sun), and *Aurora* (the dawn). **Moon** is an historic metonym for Queen Elizabeth I—an ‘earthly’ moon. **Moon** represents in contemporary poetry the supposed Diana-like ‘chastity’ of the monarch, but Shakespeare associates her with the weak, reflected light of the sun/son, and the gravitational force of the moon upon the sea; she is inconstant, changeable.

STEPHANO *Tempest* II.2 135-136

STEPHANO: ‘crown, garland’

Out o’ the **moon**, I do assure thee: I was the man i’
136 the **moon** when time was.

► STEPHANO, a secondary mask for the writer, was once ‘in the Moon’, *i.e.* a child of the Moon.

moral, (L) *moralis*: ‘relating to morals’; (L) *morum praecepta*: ‘moral teaching’; (L) *honestus*: ‘morally correct’ (see **honest**, **worth**, **virtue**).

LYSANDER *Midsummer Night's Dream* V.1 119-121

He hath rid his prologue like a rough colt; he knows **rough**, (L) *horridus colt*, *wp* [h]orse’
120 not the stop. A good moral, my lord: it is not **good**, mercery **moral**, (L) *moralis*: ‘mores’
enough to speak, but to speak true. **speak**: (L) *dicere*, *wp* (Gr) *di*: ‘twice’ + (L) *ceras*: ‘horn’

► Once More, we find a ‘mercery moral’—a commodity in Mores:

120 ~ *A Mercery Moral, my lord: it is not
enough to ‘horn twice’, but to ‘two-horn’ Vere-ly.* ~

more, (Welsh) *mawr*: ‘great’, (W) *mor*: ‘sea’, ‘so’; (L) *plus, amplius*; (Fr) *plus*: ‘more’, (Fr) *encore*: ‘again’—the key metonym in Shakespeare. Though the writer is a man of many identities, metonyms, allonyms, pseudonyms, More—St. More—is his true name. Additionally, more is a comparative used to identify The More as more of something else: **more**: *adj., pron., adv., n.3, and prep.* A. ‘adj. and determiner’ . I.1 ‘As a comparative corresponding in sense to great’. g. ‘After (Latin) *maior*. The elder (of two brothers). ‘Opposed to LESS *adj. 1e.*’ (OED).

‘More’ is the cornerstone of Shakespeare’s monument. The Canon is constructed such that any extended passage will be found to be constructed of marble, (L) *marmor*.

► *associations: evermore moreover manner*, (L) *mores*: wise, ways **great**, (L) *magnus*, (L) *movere*: *wp* pronounced mo-were; (Welsh) *mawr*.

Sonnet 23 9-14

O, let my books be then the eloquence
10 And dumb presagers of my speaking breast,
Who plead for love, and look for recompense, **love**, (L) *amor*
12 **More** than that tongue that **more** hath **more** expressed.
O, learn to read what silent love hath writ:
14 To hear with eyes belongs to love’s fine wit.

morning, (Fr) *matin*, (L) *tempus matutinum*. Morning is figured as *Aurora* from myth. *Aurora* announces the arrival of the Sun; she is sister to the Sun (*Sol*) and the Moon (*Luna*).

Associations: morn, mourn, mourning.

► *Sonnet* 132 plays on the association between morning and mourning when the Sun/Son does not become (III.7 ‘suit, befit’) the mothers face. As always, the discussion tends to the graver significance of the Queen’s failure to acknowledge her son—the threat of Gray cheeks (L. *gena*: ‘eyes’ *poet.*)

Sonnet 132 9-12

As those two mourning eyes become thy face: **mourning**, (L) *maeror*: ‘sorrow’
10 O, let it then as well beseem thy heart **beseem**: 2 ‘suit’
To **mourn** for me, since **mourning** doth thee grace, **mourn**, (L) *maerere* **grace**, (L) *venustus*
12 And suit thy pity like in every part. **pity**, (L) *miser cordia*: ‘mercy’

mortal, (*L*) *mortalis*, (*Fr*) *mortel*: ‘subject to death’; (*Fr*) *meurtrier*: ‘murderer’; (*Fr*) *funeste*: ‘fatal, deadly’

PERICLES *Pericles* V.3 62-64

Reverend sir, **reverend**, (*L*) *venerabilis*: wp *veneralis* < *venus*
 62 The gods can have no **mortal** officer **gods**, (*L*) *deus*, wp do[r]s, Tudors **mortal**, wp *mor[t]all*
More like a god than you. Will you deliver **More**, surname of writer.
 64 How this dead queen re-lives? **dead**, (*L*) *mortuus* **re-live**, (*L*) *re-vivere* (?)

► (*L*) *Mortalis* often plays against the (*L*) *deus* and (*L*) *vivere*, as contrasts in the qualities of his names.

most, (*L*) *plurimus*, wp ‘many mice’, *metonym* superlative of *more*; wp (*L*) *mos*, *moris*: ‘the will, inclination’(?); (*Fr*) *le plus*, *plus*, *très*, *fort*. **Most** is used as a the superlative and a metonym to denote the greatest in a comparison or hierarchy, specifically **The More**—the highest among ‘*Pluri-Muris*’ identities.

► *assoc.* **mostly** *suffix* **most**

PRINCE HAL *Henry IV, Part II* IV.5 158-168

158 The care on thee depending **care**, (*Fr*) *soin* depending,
 Hath fed upon the body of my father; **body**, (*Fr*) *Corps* **father**, (*Fr*) *père*, wp *paire*: *deux à deux*
 160 Therefore thou best of gold art worst of gold. **thou**, (*Fr*) *Tu* **gold**, (*Fr*) or **art**, *anagram* ‘tar
 Other, less fine in carat, is more precious, *carat*, wp **Charract** (*FF*), (*L*) *caret*: ‘there is wanting’
 162 Preserving life in med’cine potable; **precious**, (*Fr*) *affecté* **potable**, wp (*Fr*) *boisson-able*
 But thou, **most** fine, **most** honour’d, **most** renown’d, **honour’d**, (*Fr*) *honoré*
 164 Hast eat thy bearer up.” Thus, my **most** royal liege, **renowned**: (*Fr*) *renommé* **eat**, (*Fr*) *ronger*
 Accusing it, I put it on my head,
 166 To try with it - as with an enemy
 That had before my face murd’red my father— **murd’red**, wp (*Fr*) *mur*: ‘wall + *redire*: wp Twodir
 168 The quarrel of a true inheritor. **true**, (*Fr*) *vrai*; (E) *aver*, ver: ‘true’ **inheritor**, (*OFr*) *heir*

► **murd’red** (167) yields a compact pun on More-Tudir.

move, (*L*) *movere* (*pron.* mo[w]er-e, hence wp *mour*; (*Fr*) *remuer*.

Sonnet 116

Let me not to the marriage of true minds **marriage**, *etym.* ‘union of two people’ **true**, (*L*) *verus*
 2 Admit impediments; love is not love **admit**, (*L*) *dare*: ‘to give’ (*L*) *impedimentum*: ‘obstruction’
 Which alters when it alteration finds **alter**, (*L*) *convertere*: ‘vary’, wp Vere-y
 4 Or bends with the remover to remove. **bend**, (*L*) *inclinare*: ‘yield’ **remove**, (*L*) *removere*

► Amphiboly, or grammatical ambiguity, is evident at l.3-4. (*L*) *v* is pronounced *w* in (*L*) *removere*.

~ *Let me not to the Mar state of Vere-y men*

2 *Allow obstruction; a’Mor is not a’Mor*

Which varies when it Vere-iation finds

4 *Or yields with the re-Mour-er to re-Mour.* ~

Or, (*Fr*) *or*, (*L*) *aurum*: ‘gold’

much, (*L*) *multus*: ‘great’, ‘numerous, many’; (*OED*) *A.I.1d* ‘Great in amount or degree’; *II*. ‘Great in amount or quantity’; *II.2c* ‘To a high degree, or in a..outstanding or exemplary form’; *adj* **mickle**: ‘great’. Comparative form of (*L*) *multus*: ‘much, many’ is *plus*: ‘**more**’.

► As a replacement value in *timesis* of both [Sea]-**more** and [Tu]-**d’or**.

GERTRUDE *Hamlet* II.2 19-26

Good gentlemen, he hath **much** talk’d of you, **good**, (*L*) *merces*; (E) *mercery* **much**, (*L*) *plus*
 20 And sure I am two men there are not living
 To whom he more adheres. If it will please you **adheres**, *etym.* ‘to be a supporter, follower’
 22 To show us so much gentry and good will **so much**, So-more **good will**, wp (*L*) *merces* + *moris*
 As to expend your time with us awhile
 24 For the supply and profit of our hope, **supply**, (*L*) *copia*: ‘means’ **profit**, (*L*) *lucrum*: ‘advantage’

they might not have been true). In the *Cosmogony* of Hesiod, the goddess of Night (*Nyx*) couples with Darkness (*Erebos*) to produce, among others, Sleep (*Somnus*) and Death (*Moros* : *St. More*), and the Fates (*Moirae*); this is an approximate genealogy for the writer himself with his own mother, Elizabeth figured as Night/*Nyx*.

LORENZO *Merchant of Venice* V.1 1-6

The moon shines bright: in such a **night** as this, **moon**, *historic metonym* Elizabeth R
 2 When the sweet wind did gently kiss the trees **sweet**, *wp (L-Fr) suita*: ‘following’ **wind**, (*L*) *aura*
 And they did make no noise, in such a **night** **tree**, *wp R-boar* **noise**, *wp (L) sonitus*: Son-a-Tus
 4 Troilus methinks mounted the Trojan walls **wall**, (*L*) *mur*
 And sigh’d his soul toward the Grecian tents, **sigh**, *wp (L) suspirare*: (pig’s breath)
 6 Where Cressid lay that night.

► Figuratively, the inconstant Moon (Elizabeth R) shines bright in the absence of the Son/Sun. In this scene, LORENZO and JESSICA chide with allusions to false love, trying to “outnight” (V.1 23) each other. LORENZO refers to the tale of *Troilus and Cressida*, in which our Shakespeare (O/S) figured himself as TROILUS (true-More) and CRESSIDA (false Vere). He had looked to marry the faithful More with the faithless Vere, and unify his spirit in one flesh; but, ultimately, must ‘exhale’ her spirit to the enemy camp. Night is a place of betrayal.

no more, ‘without more’, ‘more-less’. The peculiar state in which the writer finds himself; being left without his true identity.

CHRISTOPHER SLY *Taming of the Shrew* Prologue.2 5-11

I am Christophero Sly; call not me honor nor lord-
 6 ship. I ne’er drank sack in my life; and if you give me **sack**, (*L*) *merum* + exposed to ‘heir’)
 any conserves, give me conserves of beef. Ne’er ask me **conserves**, *wp* *embalm*, (*L*) *mortuus*
 8 what raiment I’ll wear, for I have **no more** doublets **doublet**, (*Fr*) *double[t]*, 5 ‘counterfeit jewel’
 than backs, **no more** stockings than legs, nor **no more** **back**: *wp (L) dorsum* d’Or + Sum[mer]
 10 shoes than feet—nay, sometime more feet than shoes, or **stocking**, 5 ‘detention in stocks’
 such shoes as my toes look through the overleather. **overleather**, *wp* O-Ver—, ‘upper leather’

► The mysterious CHRISTOPHERO SLY who disappears into *The Taming of the Shrew* represents the writer (of course). His name should be understood as **More-Tudor-ly**—Cresc-To-Ferrous-ly—an almost wild pun that breaks by *timesis* as (*L*) *cres[co]*: ‘to grow, increase’ + to, *Tu*: ‘thou, you’ + *ferreus*: ‘of iron’, *It.a* ‘hard’ + *ly*: ‘forming adjectives’. As he tells us here, he is more properly **Oxford**, a “conserve of beef”; he would rather distance himself from his **More** ‘double’.

Sonnet 146 9-14

Then soul, live thou upon thy servant’s loss, **servant**, (*L*) *servus*, *verna*: ‘slave’ **loss**, (*L*) *damnum*
 10 And let that pine to aggravate thy store; **pine**, (*L*) *pinus*, *wp* *penis*: ‘tail’, entailment.
 Buy terms divine in selling hours of dross; **dross**, (*L*) *scoria*: ‘slag’ from metal.
 12 Within be fed, without be rich **no more**: **rich**, (*L*) *dives*: ‘costly’; *wp* *divus*: ‘divine’, de Vere
 So shalt thou feed on Death, that feeds on men, **feed**, (*L*) *mordeo*: ‘consume’ **men**: (*L*) *Vir*
 14 And Death once dead, there’s **no more** dying then. **death**, (*L*) *mors* **die**, (*L*) *morior*

► We have not made a thorough study of the Sonnets, but most appear to be meditations on the writer’s states of being—his souls. His may seem a unique condition; but on reflection, many of us live divided lives, torn between subsistence and transcendence. Here we find the notion of Oxford selling off (*L. venum dare*) the ‘captive’ within himself as the scum of molten Ore/*aurum* (“hours”, 11).

nothing, (*L*) *nihil*, (*L*) *nullius*: ‘none, not any’, ‘ruined, of no account’; (*L*) *nemo*: ‘nobody’; (*Fr*) *rien*, *néant*.

As a child who may have been born outside of wedlock, the writer protests against his ‘nothing’ state—(*L*) *filius nullius*: ‘the child of no one’. The word love was (and is) used in various games of chance attested to

the late 16th century to mean nothing. The game of Morra, (*Fr*) *iouer à l'amour*: 'the play of love', was popular in France, Italy, and Spain.

► Nothing describes Oxford in two ways. First, as a synonym for **love**: meaning a zero score in games of chance; alternately it describes the writer in his nameless state: without true identity, without soul. A false name for our writer benefits a small group of aristocrats, but robs him of that eminence (flower) which should help guide the Republic. Note the reinforcement in our example:

LEAR *King Lear* 1.1 79

How!

79 **Nothing** can come of **nothing**; speak again. **come**, (*Fr*) *acceder* **speak again** = Say more.
~ *A'More can accede of a'Mour; say More.* ~

now, (*L*) *iam*, *wp* I am; (*Fr*) *or*: 'now, well' (well now); *timesis* the second syllable of Tud'or and Seym-or.

The golden morpheme (ore, *aurum*), or grammatical element, is much played upon.

ADRIANA *Comedy of Errors* V.1 186-189

186 Ay me, it is my husband! Witness you,
That he is borne about invisible: **borne**, (*L*) *ferre*, *portare* **invisible**, (*L*) *caecus*: 'blind', *wp* Cecil
188 Even **now** we housed him in the abbey here; **even**: *adj.* 17a 'Divisible [in two]' **now**, (*Fr*) *or*
And **now** he's there, past thought of human reason. **there**, *wp* t'heir **reason**, *wp* Rey's son

O

O, *adverb*, cognate with (*Old Saxon*) *eo*, *io*: 'Ever, always; throughout eternity'. Used in apparent exclamatory sentences and phrases (expressions of surprise or emotion) but within the supra-text signifying something like the pain of a lost soul. Substitution in wordplay for E. Vere (hence a metonym), the false name for our writer. Useful as 'O' for Oxford, but literally Ever.

COUNTESS *All's Well That Ends Well* V.3 71-72

Which better than the first, **O dear** heaven, bless!
72 Or, ere they meet, in me, **O nature**, cesse!

► Here the author is saying that if he is to become the heir, his Oxford identity will no longer be extant, taken over by his true Tudor name.

► The following is a classic case of sexual double-entendre. The (*L*) *vagina*: 'case', and (*L*) *causa*: 'sake, cause', both repeated for emphasis, give us a slight misunderstanding of the intimate connection between the writer's two identities: St. Maur (Juliet) and Oxford (Romeo). An extension of this same logic gives us the idea of a union or marriage of the two identities as the sought-after resolution.

NURSE *Romeo and Juliet* III.3 84-90

84 **O**, he is even in my mistress' case, **case**, (*L*) *theca*, *vagina*: 'scabbard', 'the female vagina'
Just in her case! **O woeful** sympathy! **sympathy**, (*L*) *consensus*: 'unanimity'
86 Piteous predicament! Even so lies she, **piteous**, (*L*) *miser*, *wp* *Mer-si* **predicament**, 'strait'
Blubbering and weeping, weeping and blubbering. **weeping**, (*L*) *lamentari*
88 Stand up, stand up; stand, and you be a man: **stand**, (*L*) *stare*, *consistere* **man**, (*L*) *vir*
For Juliet's sake, for her sake, rise and stand; **sake**, (*L*) *causa*
90 Why should you fall into so deep an **O**? **so deep**, (*L*) *pontus*; poet. for *mare*, hence *St. Mare*

► This speech acts as a clever rebuke by the writer to himself for entering his mistress' person-More as a usurper than her a'mour. The speech calls for Oxford to rise to his true name, and not remain impotent.

► As HAMLET dies in the First Folio, he moans thus: "O, o, o, o."; this may be derived from Robert Dudley's signature — o o — in letters addressed to Elizabeth R and, perhaps, names HAMLET's and the writer's killer.

odd, (*L*) *impar*: 'unequal, uneven'; (*OED*) 'In..phrases contrasting with even'; (*Fr*) *impair*.

► One, won, won-d', contrasting with two'd; hence syllable of 'wonder', contrasting with 'two-d'or'. Relating to the special significance of odd numbers according to ancient philosophers. Pythagoras found harmony in Nature manifest in odd numbers. The disharmony of Two-d'or, Elizabeth R, may be resolved by a One-d'or. VENUS addresses ADONIS (*V&A 13*): "Vouchsafe, thou **wonder**, to alight thy steed," — the writer is our Wonder. Below, "odd numbers" (repeated) may refer to 'un-paired' reckonings.

FALSTAFF *Merry Wives of Windsor V.1 1-4*

2 Prithee, no more prattling; go. I'll hold. This is **prattle**, (*Fr*) *murmure*, *wp* *Sea-mure*
 the third time; I hope good luck lies in **odd** **good luck**, (*Fr*) *fortune*, *bonheur*
 numbers. Away I go. They say there is divinity in **divinity**, (*Fr*) *dieu*
 4 **odd** numbers, either in nativity, chance, or death. Away! **odd**, *wp* (*Fr*) *impair*, 'to become less'
numbers, (*Fr*) *nombre*: 'variety', 'reckoning' **nativity**, (*Fr*) *naissance*: 'birth'
chance, (*Fr*) *sort*: 'destiny, fate' **death**, (*Fr*) *mort*, *décès*?
 3-4 ~ *They say t'heir is Dieu in impaired reckonings, either in birth, in sort, or in de-Cease.* ~

once, 2a 'At some point or period in the past; formerly'; (*L*) *antea*: 'before, formerly', (*Fr*) *autrefois*: 'formerly, in phrase *des mœurs d'autrefois*: 'bygone ways'. Frequently played "once more" — writer's former name.

BUCKINGHAM *Richard III III.7 88-91*

88 Sorry I am my noble cousin should **sorry**, (*Fr*) *désolé*: 'broken-hearted'
Suspect me, that I mean no good to him: **mean**, (*Fr*) *entendre* **good**, (*Fr*) *bien*: 'well', 'mercy'
 90 By heaven, I come in perfect love to him; **heaven**, (*Fr*) *Dieu* **perfect**, (*Fr*) *complet*
 And so **once** more return and tell his grace. **so once more**: 'formerly So-more'

one, 'The first in a hierarchy'*; (*OED*) *II.3a* 'Only, single, sole, alone', *III*. 'Undivided; forming a whole, united, the same'. Defines the writer as noted in *Sonnet 76* "still all one, ever the same". Here, the writer is clearly taking aim at his opposing identities characterized within CORIOLANUS and TULLIUS AUFIDIUS.

TULLIUS AUFIDIUS *Coriolanus IV.7 54-55*

54 **One** fire drives out **one** fire; **one** nail, **one** nail; **fire**, (*L*) *ardor* **nail**, (*L*) *clavus*
 Rights by rights falter, strengths by strengths do fail. **rights**, (*L*) *merito* **strength**, (*L*) *vires*

► Apparently adapting a proverb by Cicero, aiming to admonish Elizabeth R for 'driving out' a like a'More from Tudor (see *A Latin Dictionary*, Lewis & Short, p.352: **clavus**, "*Novo quidam amore veterem amorem tamquam clavo clavum eiciendum putant*")

only, (*L*) *solus, unus*; (*OED*) *I.1* 'Of a kind of which there exist no more, solitary'; *II.2a* 'alone', (*E*) one-ly. (*Fr*) *seule, unique*.

BEATRICE *Much Ado about Nothing IV.1 313-321*

Prince and counties! Surely a princely testi- **counties**, (*MFr*) *contes*: Counts (Earls)
 314 mony, a goodly count, Count Comfit, a sweet gallant **Comfit**, (*L*) *confecta*: 'a preparation'
 surely! O that I were a man for his sake! or that I had **gallant**, (*L*) *fortis* **were**, *wp* *Vere*
 316 any friend would be a man for my sake! But manhood **manhood**, (*L*) *virilem sumere*
 is melted into courtesies, valour into compliment, and **melt**, (*L*) *liquefio*: 'dissolve'
 318 men are **only** turned into tongue, and trim ones too. **tongue**, (*L*) *lingua*: 'speech'
 He is now as valiant as Hercules that **only** tells a lie, and **only**, (*L*) *solus*: 'by itself alone'
 320 swears it. I cannot be a man with wishing, therefore I **man**, (*L*) *vir*: *surname* *Vere*
 will die a woman with grieving. **die**, (*L*) *morior* **woman**, **woe**, (*L*) *dolor*, *adversae* + man, (*L*) *vir*
grieve, (*L*) *maerere*

opportunity, (*L*) *opportunitas, occasio*; (*Fr*) *occasion, opportunité*: 'opportuneness, seasonableness, expediency'.

Opportunity (obportunity) is a metonym for the Tudor family, apparently based on a playful treatment of its morphemes ob-, *prefix*: 'in a manner contrary to the usual' + port-, (*L*) *porta*: 'door' + ty: 'denoting quality or condition'. The triad of factors converging on the rape of Lucrece includes Opportunity, Time, and Night (or Cloud).

The Rape of Lucrece 876-79

876 “O opportunity, thy guilt is great!
 ’Tis thou that execut’st the traitor’s treason;
 878 Thou sets the wolf where he the lamb may get;
 Whoever plots the sin, thou point’st the season.

► Here is a dangerous passage! ‘Shakespeare’ implies the Princess Elizabeth placed herself where ‘The Wolf’—Thomas Seymour and the Ministers who followed him—in a position to be despoiled. Notice too, the reinforcement of ‘opportunity’/*opportunitas* by the word “season” in 1.879.

or, ore, (*Fr*) *or*, (*L*) *aurum*: ‘gold’; of particular significance when doubled, or two’d, especially with anaphora, indicating something pertaining to Tudor or Seym-our. Ore is the word of honor; ore / ‘respect, reverence’; 2a ‘Grace, favor, mercy; clemency, pity’.

► Implied with ‘or’, (*L*) *aut* (pron. and played out) to mark strong distinctions: “Out, out, brief candle”; (*L*) *vel*: ‘or’ (pron. and played well) signifies the root of the writer’s surnames. Even single utterances of or may complete the surnames Tudor, Seymour, Beaufort by *timesis*.

Or *Venus and Adonis, 146-7*:

Or, like a fairy, trip upon the green, trip, (*L*) *offendere, supplantare* green, (*L*) *viridis*
Or, like a nymph, with long dishevell’d hair, dishevell’d hair, ‘disordered heir’

► Nymph: 1 ‘a maid inhabiting the sea, rivers, mountains, woods, etc. 3 ‘An insect larva’

Or *The Rape of Lucrece, 848-52*

“Why should the worm intrude the maiden bud, worm, (*L*) *vermis* bud, (*L*) *germen*: ‘offshoot’
Or hateful cuckoos hatch in sparrow’ nests? hateful, (*L*) *odiosus* sparrow, (*L*) *spero*: ‘hopeful’
Or toads infect fair founts with venom mud? Or-toads, anagram To-doars mud, (*L*) *caenum*
Or tyrant folly lurk in gentle breasts? folly, (*L*) *moriae* gentle, (*L*) *mollis* breasts, (*L*) *mammae*
Or kings be breakers of their own behests? behest, (*L*) *fides* ‘promise’

► Hateful, 1.849 (*L*) *odiosus*, *wp* O-deO-sus = Oxford pigs?

► Another use of (*obsolete*) ‘ore’ is honor, such as it is used in or-ange: or: ‘reverence’ + ing. Orange-tawny was the livery color of the House of Oxford.

CLAUDIO *Much Ado about Nothing IV.1 29-41*

Sweet prince, you learn me noble thankfulness. sweet, (*L*) *sequor*, (*Fr*) *suite*: ‘succeeding’
 30 There, Leonato, take her back again: take, (*L*) *sumere* again, anagram (*L*) *rursum*: ‘the reverse’
 Give not this rotten orange to your friend; rotten, *wp* (*L*) *roto*: ‘to turn’ orange, *wp* reverencing
 32 She’s but the sign and semblance of her honor. semblance, (*L*) *imago*: ‘form, pretence’
 Behold how like a maid she blushes here! maid, (*L*) *virgo*; *wp* made: ‘invented’
 34 O, what authority and show of truth authority, (*L*) *auctoritas, gravitas* truth, (*L*) *verus*
 Can cunning sin cover itself withal! cunning, (*L*) *versutus*: ‘versatile’ cover, (*L*) *operimentum*
 36 Comes not that blood as modest evidence (*L*) *comes*: *wp* ‘tutor’
 To witness simple virtue? Would you not swear, virtue, *morphemes* Vere & Tudor
 38 All you that see her, that she is none: none, (*L*) *nullus*: ‘by no means’, ‘ruined’
 By these exterior shows? But she is none: exterior, (*L*) *facies, foras*: ‘out of doors’
 40 She knows the heat of a luxurious bed; luxurious, (*L*) *mollis*: ‘pliant, tender’ bed, (*L*) *adversus*
 Her blush is guiltiness, not modesty. guiltiness, (*L*) *sons* modesty, (*L*) *verecundia*

► CLAUDIO speaks of HERO as a (*L*) *hero*: ‘demi-god’, a lesser god, playing on Tudor as Two-deus, (*L*) *deus*: *transf.* ‘of highly distinguished or fortunate persons’.

our, *pluralis maiestatis*, the ‘royal we’; the second syllable of Tudor and Seymour. As pronoun and adjective, our indicates the subject is royalty, particularly the Queen of England or her son. Or, our, and hour, all contribute the identity element of the “golden hap”:

example: **our** (repetition), *The Rape of Lucrece* 36-38

36 “Perchance his boast of Lucrece’ sovereignty

Suggested this proud issue of a king;

38 For by **our ears our hearts** oft tainted be:” **ears**, *wp* heirs **tainted**, attained: ‘a touch, blow’

► What appears an epigram: ‘a pithy saying’, is also very specific to the circumstances of the king.

out, (*Fr*) *hors*, (*L*) *foras*. (*L*) *aut*: ‘or’, is a prominent homonym for (E) out. (*Fr*) *hors*: ‘out’, when repeated, plays as a homonym for (*Fr*) *or*: ‘gold’, hence Two-d’or.

► In this famous passage, “Out, out” signifies Tudor.

MACBETH *Macbeth* V.4 23

Out, out, (*Fr*) *hors*, *hors*: Two-d’or

Out, out, brief candle, **brief**, (*Fr*) *court*: ‘limited, transient’ **candel**: ‘sun’

Life’s but a walking shadow, a poor player **life**, (*Fr*) *vie*, *wp?* Vere **shadow**, (*Fr*) *ombre*

That struts and frets his hour upon the stage **strut**, 1 ‘to swell’ **fret**, 1 ‘wear’ **hour**, *wp* or, our

And then is heard no more. **heard**, *wp* heir’d **no more**, *i.e.* without More, More-less

over, (*L*) *super*, *supra*: ‘above’ (*L*) *amplius*: ‘more than’

HAMLET *Hamlet* III.4 92-94

Nay, but to live

92 In the rank sweat of an enseamed bed, **rank**, (*L*) *ordo* **enseamed**: *en*: ‘into’ + *seam*: ‘hog’s lard’
Stew’d in Corruption, honeying and making love **honey**, (*E*) *v.* ‘to sweeten’, *wp* (*Fr*) *suite*

94 **Over** the nasty Sty! **nasty**, (*L*) *amarus*, *a-*, prefix: ‘without’ + *marus*, *wp?* *maris*: ‘man’ **sty**, (*L*) *suile*

► 93-4 ~ ... *making a’More o’ Vere (over) the unmanly swill!* ~

Refers to the corruption of nature in which an Oxford Boar is made of the succeeding More.

P

pale, (*L*) *pallor*: 1a ‘Lacking healthy color; 2 ‘Lacking in brightness’; 3 ‘weak, faint; lacking intensity, without spirit’. *n.1* ‘A stake, fence, or boundary, and related senses’ (**spear**).

Rape of Lucrece 1506-1512

1506 In him the painter labour’d with his skill **painter**, (*L*) *pictor* **labour**, (*L*) *laborare* **skill**, (*L*) *ars*
To hide deceit, and give the harmless show **deceit**, (*L*) *fallacia* **harmless**, (*L*) *innocens*

1508 An humble gait, calm looks, eyes wailing still, **humble**, (*L*) *obscurus* **gait**, (*L*) *incessus*: ‘attack’
A brow unbent, that seem’d to welcome woe; **brow**, (*L*) *frons*: 1 ‘green bough’; 2 ‘forehead’

1510 Cheeks neither red nor pale, but mingled so **cheek**, (*L*) *gena*: ‘eyelids’, nickname for Dudley.
That blushing red no guilty instance gave, **red** ... **pale**, colors of Tudor Rose.

1512 Nor ashy pale the fear that false hearts have. **false**, (*L*) *perfidus*: ‘treacherous’

► *Lucrece* is an allegory in which the unwarranted shame from being raped causes the death of a virtuous wife. Oxford discovers a ‘harmful’ Sinon, or traitor, in the Privy Council; this Sinon uses subtle skill as a *Pictor*—one who chooses Picts (Scots)—to succeed the Queen and overthrow Crown Tudors. Such a traitor is Cecil, characterized as POLONIUS, or CORAMBIS in *Hamlet*, *Quarto 1*, (*L*) *corambis*, *coram*: *II*. ‘present in one’s own person’ + *bis*: ‘twice’, hence duplicitous.

pardon, (*Fr*) *grâce*: ‘mercy’; (*L*) *venia*: ‘forgiveness’

FORD *Merry Wives of Windsor* III.3 201-205 **well**, (*Fr*) *or* **dinner**, *wp* *denier*: ‘sum of money’
Well, I promised you a dinner. Come, come, walk **come**, (*Fr*) *accede* **walk**, (*Fr*) *traverser*

202 in the park: I pray you, pardon me; I will hereafter make **pray**, *wp* *prey*: (*Fr*) *ronger*: ‘gnaw’
known to you why I have done this. Come, wife; come, **pardon**, (*Fr*) *grâce*: *wp* ‘Mer-cy’

204 Mistress Page. I pray you, pardon me; pray heartily, **heartily**, (*Fr*) *cordialement*
pardon me.

► Cramming to the gills, our writer identifies Tudor-Seymour elements in [Ox]FORD. Unfortunately he ‘preys’ on those elements as the (*Fr*) *ver rongeur*: ‘the gnawing canker’ (worm). FORD gnaws heartily.

passion, (*L*) *ardor, motus, animus*; ; (*Fr*) *ardeur*: ‘burning’; (*MFr*) *cholere*, (*Fr*) *colère*: ‘cholera, anger, rage’.

CONSTANCE *King John* III.4 37-42

No, no, I will not, having breath to cry: **breath**, (*Fr*) *vie*
 38 O, that my tongue were in the thunder’s mouth! **thunder**, (*Fr*) *tonner*: ‘censure, rail’
 Then with a **passion** would I shake the world; **passion**, (*Fr*) *ardeur* **world**, (*Fr*) *orbe, monde*
 40 And rouse from sleep that fell Anatomy **rouse**, (*Fr*) *réveiller*: *wp re-Vere* **fell**, (*MFr*) *fel*: ‘disloyal’
 Which cannot hear a Lady’s feeble voice, **hear**, *wp heir* **feeble**, (*Fr*) *débile*, *wp de Vere*
 42 Which scorns a modern Invocation. **scorn**, (*Fr*) *méprise*: ‘misprize’ **modern**, *courant*: ‘current’
invocation: ‘call upon..in prayer’, (*Fr*) *oraison*: ‘speech, oration, prayer’

► Believe it or not, (*Fr*) *débile* is considered acceptable wordplay on the surname de Vere; b may substitute for v, l for r. See Letter substitution.

► A reader more knowledgeable of Middle French will find far more wordplay than is noted by the present writers. That is a little-touched field of study for the ambitious student.

peace, (*L*) *pax, otium, concordia*; *wp* ‘stillness, calm’; (*L*) *quies*: ‘abstain from action’; *requies, re*: ‘again’, repeated + *quies*: ‘rest, repose’, *wp* Tudor; (*L*) *dormio*: *transf.* ‘the sleep of death’ (*mors*), ‘to rest, be inactive’. (*Fr*) *paix, calme, repos, silence*.

CYMBELINE *Cymbeline* V.5 476-484

Laud we the Gods; **laud**, (*L*) *extollere*: ‘to raise up’ **god**, (*L*) *deus*
 476 And let our crooked Smokes climb to their Nostrils **smoke**, (*L*) *fumus*: *wp sumus* **nostril**, *naris*
 From our blest Altars. Publish we this **Peace** **altar**, (*L*) *ara*: *meton.* ‘dearest possessions’
 478 To all our Subjects. Set we forward: Let **to all our**, *wp ~ T-otu-rs* **subjects**: (*L*) *civis*, Sea-more
 A Roman and a British Ensign wave **ensign**, (*L*) *signifer* **wave**, *wp (L) undare, rotare*
 480 Friendly together: so through Luds-Town march: **friendly**, (*L*) *amicus* **together**, (*L*) *simul*
 And in the Temple of great Jupiter **ratify**: *v.tb* ‘confirm the possession of land’, *wp rat*: (*L*) *muris*
 482 Our **Peace** we’ll ratify; Seal it with Feasts. **feast**, (*L*) *convivium* **there**, *wp t’heir*
 Set on there! Never was a War did cease, **never**, *wp ne*: ‘not’ + *urn. Vere* **war**, (*L*) *arma*: ‘arms’
 484 Ere bloody hands were wash’d, with such a **Peace**. **bloody**, (*L*) *sanguineus* **wash**, (*L*) *lavare*

► This set-piece describes the final reconciliation of warring parties within our ‘Shakespeare’: Tudor-More and Vere.

poison, (*Fr*) *verole*, (*L*) *virus, venenum*.

poor, (*L*) *infelix, infortunatus*: ‘unhappy, unfortunate’; (*L*) *miser*: ‘miserable’, *wp anagram Si-Mer.* (*Fr*) *malheureux*: ‘unfortunate, unlucky, ill-starred’, ‘fatal’, mortal.

Venus and Adonis 1075-80

Alas, **poor** world, what treasure hast thou lost, **poor**, (*L*) *miser*, *wp* Sea-mer **lost**, (*L*) *orbari*
 1076 What face remains alive that’s worth the viewing? **face**, (*L*) *facies*: ‘form, shape’ **alive**, *vivus*
 Whose tongue is music now? What canst thou boast **music**, (*L*) *ars*, *wp R’s* **boast**, (*L*) *gloriari*
 1078 Of things long since, or any thing ensuing? **thing**, (*L*) *res*, *wp rex* **ensue**, (*L*) *insequi*: ‘succeed’
 The flowers are sweet, their colors fresh and trim; **fresh**, (*L*) *vegetus*: ‘active’ **trim**, *comere*
 1080 But true beauty lived and died with him. **beauty**, (*L*) *venustas* **live**, (*L*) *vivere* **die**, (*L*) *mori*

► Venus’ lament on the death of Adonis records the loss of two beauties, two identities, Vere and More:

1067 His face seems twain, each several limb is doubled,

...

1069 My tongue cannot express my grief for one,
 And yet, quoth she, behold two Adons dead.

praise, (*L*) *effere*: ‘to raise up’, ‘to praise’, ‘to endure’; (*L*) *amplio*: ‘to praise, increase, make more’; (*L*) *laus*: ‘glory, fame, renown, esteem’, rename.

pray, pray you, (*L*) *oro, orare*: beseech, speak; often used in conjunction with ‘you’ (i.e., ‘pray you’), (*L*) ‘*tu*’, to create the compound ‘tu(d)oro’ or Tudor.

ORLANDO *As You Like It* III.2 355-356

I am he that is so love-shak'd; I **pray you tell** I am, (*L*) *sum* **love**, (*L*) *amor* **shake**, (*L*) *agitare*
356 me your remedy. **your**, *wp* *th'ore* **remedy**, (*L*) *remedium*, *wp* *re*: ‘again’ + *medium*: ‘a vehicle’

proper, (*L*) *proprius*: ‘one’s own, special, particular (thing)’; *II.3b* ‘Belonging or relating to a specified person or thing’; *Heraldry*: [That which] “is evermore understood his natural color.” (*Fr*) *propre, particulier; juste*.

CLAUDIO *Measure for Measure* I.2 124-129

124 From too much liberty, my Lucio, Liberty: **too much liberty**, (*L*) *licentia morum*
As surfeit is the father of much fast, **surfeit**, (*L*) *satietas*: ‘sufficiency’
126 So every Scope by the immoderate use **every**, *wp* *E.Ver + y*: ‘full of’ **scope**, (*L*) *area*: ‘free play’
Turns to restraint. Our Natures do pursue, **turn**, (*L*) *convertere, versare* **restraint**, *moderatio*
128 Like Rats that ravin down their **proper** Bane, **rat**, (*L*) *muris* **ravin**, *v.* ‘eat voraciously’
A thirsty evil; and when we drink we die. **thirsty**, (*L*) *sitiens*: ‘want of moisture (*umor*: ‘sea’)

► The condemned CLAUDIO (Cloudy-O), brother of Isabella, reflects on his rat-like nature. He thirsts after his own special poison (*wp* *poisson*: ‘sea creature’).

prosper, (*L*) *prosper*: ‘according to one’s hope’; (*L*) *prospero*: ‘to cause to succeed’; (*Fr*) *réussir*: ‘to succeed’, ‘to prosper, to thrive’.

EDMUND OF LANGLEY *Richard II* V.3 83-86

If thou do pardon, whosoever pray, **thou do pardon**, *wp* *Tu-do Mer-Sea* **pray**, (*Fr*) *oraison*
84 More sins for this forgiveness **prosper** may. **sin**, (*L*) *peccare*, *wp?* *peccary*: ‘pig-like mammal’
This fester’d joint cut off, the rest rest sound; **fester**, (*Fr*) *envenimer* **joint**, 3 ‘joint-tenancy’
86 This let alone will all the rest confound. **all the**, (*Fr*) *tout de* **rest**, (*Fr*) *repos*: ‘peace’
confound, (*Fr*) *renverser*: ‘overthrow’

► The Vere element in Shakespeare’s jointure must be exorcized to allow the More to succeed. Reinforcement (“fester’d joint” *l.85*) suggests sin may allow transitive wordplay on Peccary, New World mammals of the *Suina, Tayassuidae*.

Q

quick, (*L*) *celox*, *wp* (*E*) *sea-loch*: ‘an arm of the sea’, *wp* *Sea-mor*; *alt.* (*L*) *vivus, vivere*: ‘to be alive’ ‘A lively, quick-witted, or volatile person’; likely refers to the ‘de Vere’ identity. (*L*) *mox*: ‘directly, presently’, ‘afterwards’, ‘in the next place’, succeeding; (*L*) *acutus*: ‘sharp’, ‘intelligent’; describes the *alter ego* of our writer as mercurial—having the nature of the classical god Mercury.

FIRST CLOWN *Hamlet* V.1 119

119 'Tis a **quick** lie, sir; 'twill away again from me to you. **quick**, (*L*) *acutus, resono*: ‘resound, echo’

► **Quick** suggests what immediately follows, a resonance or echo, hence: that which succeeds.

quickly, (*L*) *raptim*: I ‘by snatching or hurrying away’, ‘violently, greedily, rapaciously’; II ‘Hastily, suddenly, speedily’, *wp* (*L*) *rapta*: ‘the ravished one, the seduced’, hence MISTRESS QUICKLY, Miss ‘Sudden’ (Sutton, true surname of Dudley family) as Elizabeth R.

R

rare, (*L*) *rarus, rara*: *wp* *Tud'R*; *alt.* (*L*) *mirus*: ‘wonder, strange, marvelous’; *alt.* (*L*) *mirandas*: ‘wonderful, astonishing’.

► Rare, a common pun on Two-d'R (are-are) includes a range of words used by the writer to denote himself as the sole heir to the Tudor line: rare, wonder, strange, astonish'.

LANCELOT GOBBO *Merchant of Venice* II.2 100-105

100

Father, I

am glad you are come: give me your present to one **come**, (L) *venire* **present**, (L) *wp praesens*

102 Master Bassanio, who, indeed, gives **rare** new liveries: if I **livery**, *wp L'Vere*

serve not him, I will run as far as God has any ground. **ground**, (L) *terra, orbis: wp Tudor*

104 **O rare fortune!** here comes the man: to him, father; for **man**, (L) *vir*

I am a Jew, if I serve the Jew any longer. **serve**, (L) *dare* **Jew**, *wp Tu, Chu[dor]* **longer**, *More*

~ *Sum a Tu, si Tu dor any More. ~?*

rage, (L) *fūror*: 'madness, raving, insanity'; *wp (L) fūror*: 'to counterfeit, personate'; hence, the fury, "a poet's rage", is a result of his 'personation', of 'passing himself off as someone else'. (Fr) *fureur*.

KING PHILLIP (France) *King John* III.1 344-346

344 Thy **rage** shall burn thee up, and thou shalt turn **rage**, (Fr) *fureur*; *wp régie* **ash**, (Fr) *endre*

To ashes, ere our blood shall quench that fire: **blood**, (Fr) *sang* **fire**, (Fr) *feu*, *wp fou*: 'fool'

346 Look to thyself, thou art in jeopardy. **thou art**, *wp Tu-tar* **jeopardy**: *3a* 'Risk of loss, death'

red, (L) *ruber*; (Fr) *rouge, roux, vermeil*; usually contrasted with white as the emblems of the warring factions of Plantagenet. In Shakespeare's scheme, **red** represents the Lancastrian line, **white**, the Yorkist; red is sanguine: courageous, hopeful, amorous; white is bloodless.

ROSALINE *Love's Labour's Lost* V.2 43-45

pencils, (Fr) *crayons*, *wp créance*: 'trust', **credit**'

'Ware pencils, ho! let me not die your debtor, **die**, (Fr) *mort* **debtor**, (Fr) *doit*, *wp Ti-do[r]*

44 My **red dominical**, my golden letter: **red**, (Fr) *roux* **dominical**: 'Of the Lord's day, Sunday'

O, that your face were not so full of O's! **o's**, *wp (Fr) os*: 'bones', (Fr) *bon*: 'Well, right, properly'

face, (Fr) *état, aspect* **were**, *wp Vere* **O**, *wp (Fr) où*: 'where', *wp (Fr) Or*, *wp* 'Ware', were, etc.

► Note the extensive counsel on O in this passage. The golden letter is O, where Opportunity lies in Tudor, Seymour, (Fr) *où* and *Or*. Here reinforcement or emphasis secures suspected meaning; and we can be doubly sure of the writer's intent by KATHERINE's reply: "A pox (Fr. *vérole*) of that jest!" The writer's technical mastery of the Supra-text is not fully chained to the sub-text in *Love's Labours Lost*; ROSALINE's words nearly as 'mad' as those of fools in his more mature plays.

► Red is a sign of the Lancaster cadet branch of English Plantagenets. It is also identified with the Tudor family as 'red-haired' — *cheveux roux* in French — and puns on 'red-heired': (Fr) *Rue*, (L) *Ruta graveolens*, herb-of-grace, *herb-grâce* (mercy), *rue de muraille* ('Wall Rue'). By association with the verb *rue*, it represents regret of the queen's Seymour/'Mercy' son:

OPHELIA *Hamlet* IV.5 177

We may call it herb-grace o' Sundays: **grace**: 'mercy', *wp Ce-mor* **Sun**[-days], *wp Son*

O, you must wear your rue with a difference. **difference**, (L) *varietas, diversitas*

reason, (L) *ratiocinatio*; *wp rea, reus*: 'the accused, defendant' + son — son of the defendant. Additional wordplay on (Sp) *rey*: 'king' + son (king's son).

OLIVIA *Twelfth Night* III.1 150-155

150 I love thee so, that, maugre all thy pride, **maugre**, *wp (Fr) mal gré / Mal Grey*, 'blame'

Nor wit nor reason can my passion hide. **Nor .nor**, *wp Tu-ne'Or* **passion**, *wp (L) motus*

152 Do not extort thy reasons from this clause, **extort**, (L) *extorquere*: *ex*: 'from' + *torqueo, verso*

For that I woo, thou therefore hast no cause, **cause**, *wp (L) movere*, (It) *fare*: 'to do'

154 But rather **reason** thus with **reason** fetter, **fetter**, (L) *catena*: 'chain'

Love sought is good, but given unsought better. **good**, *wp (L) merx*

► Once More, the existential drama in 'Shakespeare' unfolds. Immediately prior to this passage, OLIVIA and VIOLA reveal neither believes the other is what she appears: "I am not what I am".

A poisonous Mal Grey—of the Suffolk-Grey Tudors—infests the prides (families) of VIOLA and OLIVIA.

rich, (L) *fortunatus, beatus*;

Indicates by *timesis* the Tudor Earls of Richmond(?)

IAGO *Othello* III.3 172-176 **poor**, (L) *egens*, wp e-, prefix: 'without' + *gens*: 'family'
 172 Poor and content is **rich** and **rich** enough, **content**, (L) *contentum* **rich**, (L) *dives*, wp deVeres
 But **riches** fineless is as poor as winter **fineless**, (L) *infinitus*: 'endless'
 174 To him that ever fears he shall be poor. **ever**, wp E.Vere **fear**, (L) *vereri*
Good heaven, the souls of all my tribe defend **tribe**, (L) *tribus*: 'a third of Roman people'
 176 From jealousy! **jealousy**, wp (L) *invidia*: in-, prefix: 'not' + *vidi*: 'to see', hence un-seen.

► Here is the root of IAGO's malignity towards OTHELLO: **jealousy** of something the general has that his lieutenant has not.

ring, (L) *orbis*: 'circle, garland, wreath': 'crown'. Here PORTIA, as the daemon of Tudor, admonishes BASSANIO, (characterizing de Vere) to fully appreciate the trouble taken to acquire and hold the crown. Note anaphora in lines 200 and 201, signifying Two-d'Or.

PORTIA *The Merchant of Venice* V.1 199-202

If you had known the virtue of the **ring**,
Or half her worthiness that gave the **ring**,
Or your own honor to contain the **ring**,
 You would not then have parted with the **ring**.

Rome, An anagram of More. Rome is the standard for evaluation of civilized society.

HORATIO *Hamlet* I.1 112-116 **mote**, (L) *mota*: 'mound', (E) mole: 'a large mass', 'jetty', sea-mure.
 112 A mote it is to trouble the mind's eye. **mind's eye**, ~ 'conscience' ~
 In the most high and palmy state of **Rome**, **palmy**, 2 'triumphant, successful'
 114 A little ere the mightiest Julius fell, **little ere**, (L) *mox* **Julius**, cognate (L) *Deus*, wp Dews
 The graves stood tenantless, and the sheeted dead **dead**, (L) *mortuus*
 116 Did squeak and gibber in the **Roman** streets; **squeak**, (L) *stridere*, 'animal sound', of rats: *muris*
gibber: 'talk nonsense'; **gibe**, (L) *cavillari*: 'use sophisms, quibble'

► Shakespeare's special affinity for the Rome appears to be as an anagrammatical treatment of More. If a marriage between Thomas Seymour and Princess Elizabeth—real or imagined—is the basis, then the Tudor State is understood to be the State of More.

rose, II.4 'Emblematic of surpassing beauty, fragrance, and purity'; II.5 'A peerless or matchless person; a paragon'.

A symbol of the Tudor family and reconciliation of the warring Plantagenets; the Tudor Rose.

Rape of Lucrece 542

I see what crosses my attempt will bring; **crosses**, (L) *transverso*
 I know what thorns the growing **rose** defends; **thorn**, (L) *spina*: 'difficulties'
 I think the honey guarded with a sting; **honey**, (L) *mel*: 'sweet' **sting**, (L) *acumen*: 'cunning'
All this beforehand counsel comprehends: **all**, (L) *totus*
 But will is deaf and hears no heedful friends; **will**, (L) *moris*: 'the will, inclination'
 Only he hath an eye to gaze on beauty, **beauty**, (L) *venustus*
 And dotes on what he looks, 'gainst law or duty. **dote**, wp (L) *deamare* **look**, (L) *intueri*

rough, (L) *durus*: 'hard', (E) rough: 'harshly, violently', (L) *severus, horridus*: 'rough, shaggy'; (Fr) *rude, hérissé, raboteux*: refers to the character of the Grey-Dudley alliance. An implied (Fr) *raboteux* may pun on Robe[r]t-y., with Robert Dudley as the source of roughness.

► The writer's false identity is a creation of the Dudley family. De Vere, though a fine a name, is still an entailment of the Tudor line; it is 'too rough', like the 'bear and ragged staff' of Dudley, and corrupts the

fairness of Tudor—(*Fr. faire*: ‘to do’)—from something smooth and even. MENENIUS urges CORIOLANUS and VOLUMNIA (! Elizabeth R) to correct the problem.

MENENIUS AGRIPPA *Coriolanus* III.2 25-26

26 Come, come, you have been too rough, something too rough; **come**, (*L*) *accedere*: ‘assent’
You must return and mend it. **return**, (*L*) *referre*, *wp* re-Fair. **mend**, (*L*) *reparare*, *wp* re-Pair.

S

sail, (*Welsh*) *hwyl*: ‘sail (of a ship)’, *wp* (E) will. (*W*) *hwyl*: 3 ‘healthy physical and mental condition; good form, one’s right senses, wits; temper, mood, frame of mind’; hence, ‘good will’. (*GPC, Welsh Dict.*)

same, (*L*) *idem*; (*L*) *eadem*: ‘in the same manner, way; (*Fr*) *même*: ‘the same’

► *timesis* The first syllable of *Seym*-or, alternately sea-mor. Sea, memory, etc.

SNOUT *Midsummer Night's Dream* V.1 154-163

154 In this **same** interlude it doth befall **interlude**, (*L*) *embolium*: ‘insertion in a play’
That I, one Snout by name, present a wall; **snout**, (*L*) *rostrum*: ‘speakers platform’; *Naso*: Ovid
156 And such a wall, as I would have you think, **such**, 3 ‘the same’ + wall, (*L*) *murus*
That had in it a crannied hole or chink, **cranny**, (*L*) *rima*, *wp* *rimor*: ‘turn the ground’: *verso*.
158 Through which the lovers, Pyramus and Thisby, **lovers**, (*L*) *amantes*, *wp* *amores*
Did whisper often very secretly. **whisper**, (*L*) *murmur* **very**, *wp* Vere-y **secretly**, (*L*) clam: *valva*
160 This loam, this rough-cast and this stone doth show **loam..rough-cast..stone**, ‘material of body’
That I am that **same wall**; the truth is so: **same wall**, *wp* Seym-mur-[us]
162 And this the cranny is, right and sinister, **right and sinister**, *wp* (*L*) *vere* and left.
Through which the fearful lovers are to whisper. **which**, *wp* witch **fearful**, (*L*) *dirus*, *wp* *durus*

say, *timesis* A syllable of *Seymour*.

SICINIUS VELUTUS *Coriolanus* III.3 12-18

12 Assemble presently the people hither; **people**, (*L*) *mortales*
And when they hear me say 'It shall be so, **say**, *timesis* Sey **so**, (*L*) *mores*: ‘in the manner’
14 I th’ right and strength o’ th’ Commons,’ be it either **right**, (*L*) *vere* **strength**, (*L*) *vires*
For death, for fine, or Banishment, then let them **fine**, (*L*) *multa*, *compar. plus*: ‘more’
16 If I say Fine, cry ‘Fine;’ if Death, cry ‘Death.’ **cry**, (*L*) *clamo*: ‘claim, declare’ **death**, (*L*) *mors*
Insisting on the old prerogative **prerogative**, right, (*L*) *verus*
18 And power i’ the Truth o’ the Cause. **truth**, (*L*) *verus* **cause**, (*L*) *movere*, *wp* *mour*

► (15) **banishment**, (*L*) *interdictio aquae et ignis*: ‘to interpose by water and fire’; often signifying **delay**, (*L*) *mora*. Here again, we see how ‘Shakespeare’ enlarges the scope of his words by standard transferred meaning. A literal translation of banishment might be (*L*) *deportatio*: ‘to banish for life’, but he places himself precisely between *aqua*: ‘sea’ and *facio*, *fieri*: ‘to do’, between Sea-mor and To-do[r].

sea, see, (*L*) *mare*, (*E*) *mere*, (*Fr* *mer*), (*Welsh*) *mor*, (*Sp*) *mar*, (*It*) *mare*. A key word or syllable, and none is more important. Often used in *timesis* with *mor*, *more*, etc., to produce some form of Sey-mour. Other forms: *seas*, *seaman*, *season*, *disease*, *sear*, *seal*, *search*, *seat*; also brine, salt water: (*L*) *muria*.

► The following selection tells the reader of the sacrifice made by John de Vere, 16th Earl of Oxford, for his foster-son Edward Tudor-Seymour. The Bear (Dudley Family) tore the ‘Umor-os’ — Sea-bone — from Oxford’s lineage, and escheated much of that estate into the newly-created Earldom of Leicester.

CLOWN *Winter's Tale* III.3 85-98

I would you did but see how it chafes, how it **chafe**, (*L*) *aestuose*, *wp* *aestivus*: ‘Summer-like’
86 rages, how it takes up the shore. But that’s not to the **rage**, (*L*) *furor*: ‘personate’, *regere*: ‘rule’
point: O, the most piteous cry of the poor souls! Some- **point**, (*L*) *res*, *punctim*: ‘thrust’, *pun*
88 times to see ’em, and not to see ’em; Now the Ship **see** ’em: *wp* ‘Seym’ **now**, *wp* (*L*) *nau*: *sea*
boaring the Moon with her main-Mast, and anon swal- **moon**, *metonym* Elizabeth R

90 lowed with yeast and froth, as you'd thrust a Cork into a yeast, 3 'foam..as of troubled water'
hogshead. And then for the Land-service — to see how hogshead, (L) *dolium* see, (L) *intueor*
 92 the Bear tore out his shoulder-bone, how he cried to me shoulder, (L) *humerus*: *wp umor*: 'sea'
 for help and said his name was Antigonus, a nobleman:

► **Antigonus**, *wp (Gr) anti*: 'instead, rivaling' + *(Gr) gonos*: 'child, offspring'; *(Gr) genos*: 'birth, descent'

94 But to make an end of the Ship — to see how the Sea ship, (L) *navis*: *II trop.* 'political affair'
 flap-dragoned it: But, first, how the poor souls roared, poor, (L) *egens* soul, (L) *anima*
 96 and the sea mocked them, and how the poor Gentleman gentleman, (L) *ingenuus*: 'native'
roared and the Bear mocked him, both roaring louder roar, (L) *mugire*, esp. bovine 'moor'
 98 than the sea or weather. weather, *wp wether*, (L) *vitulus*: 'calf'

► **flap-dragon** is a nonce-word (coined for a specific occasion)—**flap-dragon**: 'to swallow while ablaze'
 Likely refers to the attainder of Seymour (Sea-Mor) as being attached or linked permanently to the Dragon.

season, (L) *tempus, tempestas*: 'a period of time'; (L) *hora*: 'time', 'season'; *wp* Sea's son—Son of the Sea.

► Match the words to the available contexts. Which works better? Here, the subject appears to be conception and legitimacy.

PERDITA *Winter's Tale IV.4 80-85*

Sir, the year growing ancient, **ancient**, (L) *antiquus*: *II.D* 'venerable'
 80 Not yet on summer's death, nor on the birth **summer**, *wp* St. Maur **death**, (L) *mors*
 Of trembling winter, the fairest flowers o' th' season **tremble**, (L) *trepidus* **winter**, tempest
 82 Are our Carnations and streak'd Gilly-vors, **carnation**, *wp* incarnation: 'conception (in womb)'
 Which some call Nature's bastards. Of that kind **rustic** (1.84), *wp* 'country'
 84 Our rustic Garden's barren; and I care not **garden**, (L) *hortus*: *II.B pudendum muliebre*: 'privates'
 To get slips of them. **slip**, (L) *scio*: 'scion', 'offshoot', 2*b* 'a descendent, heir'

► This passage, part of a longer exchange between PERDITA and POLIXENES, concerns the young lady's misconception on the nature of bastards. It will come out (1.92-5) that a "**gentle scion**" (L. *mollis*, *wp moles*: 'Sea-mur') can be mated with "the wildest stock" (L. *ferus*: *wp ferrous*, ~ Tu-dur) "to conceive a bark (L. *cortex*: 'covering') of a baser kind, by bud of nobler race."

seem, (L) *videri*: 'to seem, appear, to be thought', (Fr) *sembler*: 'to seem'. The first *morpheme* of Seem-our: (*timesis*) The verb seem + infinitive will act upon the direct object our + proper noun.

HAMLET *Hamlet 1.2 76-86*

76 **Seems**, madam, Nay, it is. I know not '**seems**'. **seems**, (L) *video*: *II.B7* 'to seem, appear'
 'Tis not alone my inky cloak, good mother, **inky**, 1 'using ink'; 3 'black as ink' **good**, (L) *merces*
 78 Nor customary suits of solemn black, **customary**, (L) *mores* **solemn**, *wp (L) solum*: 'soil, land'
Nor windy suspiration of forc'd breath, **windy**, 6 *air*, 'wind', *wp* heir-y **breath**, (L) *anima*: 'soul'
 80 No, nor the fruitful river in the eye, **fruitful**, (L) *fertilis* **rive**, *II.7* 'sever' **eye**, (L) *lumen*: 'sun'
Nor the dejected havior of the visage, **dejection**, (L) *maeror* **havior**, (L) *semi-maris*: 'castrated'
 82 Together with all forms, moods, shapes of grief, **mood**, (L) *animus* **form**, *facies* **grief**, *dolor*
 'That can denote me truly. These indeed **seem**, **truly**, (L) *vere*
 84 For they are actions that a man might play; **action**, (L) *actio*: 'a doing' **man**, (L) *vir*
 But I have that within which passeth show-
 86 These but the trappings and the suits of woe. **woe**, (L) *dolor, maeror*

► Hamlet rails against his 'forc'd soul'. The literal 'Seyming' of his name IS. Reinforcement runs throughout this set-piece, doubling each questionable adjective to secure his identity, or more properly, that of the writer. Of particular note is the doubling by anaphora—in repeated **nor**—hence twice Two-d'or for emphasis. A Ver may play a To-d'or (as a role in a play), but it is only Seeming or counterfeit.

► What appears to be a contraction of behavior in line 81, is actually the word havier, or haviour, an alternate spelling of halver, translated into Latin as *semimas/semi-maris*: ‘half-man’ or as ‘castrated’. This is what the attainer of Thomas Seymour has done to his son’s procreative force, and in a real sense, to his mother’s.

shame, (L) *verecundus*, wp *Vere* + *condicio*: ‘arrangement, condition’. The shameful condition of being Vere.

HAMLET *Hamlet III.4 82-88*

82 **O Shame!** where is thy Blush? Rebellious Hell, **blush**, *rubor*, wp *robur* **hell**, (L) *inferi*: ‘dead’
 If thou canst mutine in a Matron’s bones, **mutine**, wp (L) *motus*: ‘movement’; ‘riot’
 84 To flaming youth let Virtue be as wax **flaming**, (L) *ardens* **Virtue**, wp *Vir-Tu*
 And melt in her own fire. Proclaim no **shame** **melt**, (L) *dissolvere* **fire**, (L) *ardour*
 86 When the compulsive Ardour gives the charge, **charge**, (L) *mandatum*
 Since Frost itself as actively doth burn, **frost**, (L) *pruina*: *transf.* ‘winter’
 88 And Reason panders Will. **reason**, wp *Rey’s son* **pander**: 2 ‘minister to immoral urges’
Will, (L) *mos, moris*: ‘the will’

► It appears the ‘Vere-condition’ lacks some essential redness and ardor, and perhaps blood.

set, (L) *occidere*: ‘to decline, fall’, ‘to die, perish’; (Fr) *descendre*: ‘to come down by ancestry’.

seat, (L) *statuere*: ‘to ordain, appoint’; ‘To place or cause to be in a position, condition’

TINTINIUS *Julius Caesar V.3 59-64*

(L) *tinnaculus*: ‘executioners who fastened chains’

No, this was he, Messala,
 But Cassius is no more. **O setting sun**, **no more**: wp not more **sun**, wp *son*
 60 As in thy red rays thou dost sink to-night, **red**, *meton.* Lancastrian **ray**, (L) *radius*: ‘beam of light’
So in his red blood Cassius’ day is set; **day**, wp (L) *de*: ‘origin’
 62 The sun of Rome is set! Our day is gone; **Rome**, wp *More* **clouds**, (L) *obscuritas*: ‘uncertainty’
Clouds, dews, and dangers come; our deeds are done! **dews**: wp *To-do’s*
 64 Mistrust of my success hath done this deed. (63) **dangers**, (L) *anceps*: ‘double’, ‘twice’
 (64) **mistrust**, *mis*: ‘wrongly’ + *trust*: ‘to commit for safety’ **success**, (L) *successio*: ‘succession’
 (64) **done**, (L) *terminare* **deed**, (L) *tabula*: *law* ‘document’

► Cassius represents C. Cassius Longinus, the devious conspirator in the murder of Julius Caesar; but he may also be used to figure as ‘Shakespeare’ and a device to move this ‘history’ forward. Certain particulars of Cassius may play on (L) *casso*: ‘to shake’, or (L) *cassus*: ‘empty, void, hollow’.

silver, (L) *canus*: ‘whitish-grey’, the Grey-Tudor line; the Grey-Tudor-Dudleys were inimical to Crown Tudors. The diminished state of man following the Golden Age (according to Hesiod), the Grey-Dudleys were a lesser breed of Tudor.

HIPPOLYTA *Midsummer Night’s Dream I.1 7-11*

Four days will quickly steep themselves in night; **day**, wp (L) *de*: ‘down from’ **steep**: ‘stain’
 8 Four nights will quickly dream away the time; **quickly**, (L) *mox* **dream**, (L) *somnium*
 And then the moon, like to a silver bow **moon**, (L) *luna* **silver**, (L) *argenteum*, wp *R-gens*
 10 New-bent in heaven, shall behold the night **bend**, (L) *inflectere*: ‘warp, change’
 Of our solemnities. **our**, wp *ore* **solemnities**, (L) *ritus*: ‘custom’, (L) *mores*

► We expect the Reference Language of *A Midsummer Night’s Dream* to be Greek. It may be. The present authors do not know enough Greek to determine this. However, Latin works quite well, so we leave it to our betters. The names of the lovers probably characterize fractions of the writer: Hermia, alludes to Mercury; wp (L) *herma*: ‘a summer-house’, hence House of Seymour, Sommer, etc. Lysander, admiral of Spartan fleet in the defeat of Athenians under Alcibiades, at Notium in 406 BC. Hence, Lysander is a type for brilliant leaders who defeat a large state with a small force. Helena, (Gr) *ele*: ‘light, bright’; daughter of Jupiter and Leda, wife of Menelaus. Demetrius, devoted to Demeter, goddess of the harvest and fertility of the earth. (L) *demeto*: ‘beheaded’.

short, (Fr) *courte durée*, wp? *cœur*, *c'or*: 'heart'; often indicating *timesis*; usually refers to tropological treatment of an adjacent word, but (L) *concisus*: 'cut in pieces, broken', or (L) *compendarius*: 'abbreviated', 'a quick method, short cut'.

CORDELIA *King Lear* IV.6 1-3

2 O thou good Kent, **thou**, (Fr) *tu* **good**, (Fr) *marchandises*
 how shall I live and work to match thy goodness? **live**, (Fr) *vivre* **work**, (Fr) *faire*
 My life will be too short, and every measure fail me. **too short**, wp (Fr) *Tu-dur[ée]* *courte*
every, wp E. *Vere-y* **measure**, wp Sea-*mure* **fail**, (Fr) *manquer*: 'be deficient, to be a short-coming'

► CORDELIA, representing the writer, can turn to no identity to solve [her] short-coming: not de Vere, Tudor, or Seymour.

sky, (L) *caelum*, (Fr) *ciel*: wp seal, n.3 A tether or iron chain used to fasten cattle to the stake, to a stall, or wall. (Fr) *ciel*: 'heavens'; (MFr) *voûte céleste*: 'celestial vault', wp vault (*sieur*) Leicest[er](?), Leicester's Spring (vault).

BIRON *Love's Labour's Lost* IV.3 74-78

74 All hid, all hid - an old infant play. **all hid**, 'blind-man's bluff', (Fr) *tout mystère*
 Like a demigod here sit I in the sky. **demi-god**, (Fr) *demi-dieu* **here**, wp heir **sky**, *ciel*: wp seal
 76 And wretched fools' secrets heedfully ore-eye. **fool**, (Fr) *sot* **over-eye**, 'to watch over'
More Sacks to the mill - O heavens, I have my wish! **More**, writer **sack**, (Fr) *sac*: 'pillage'
 78 Dumaine transformed - four Woodcocks in a dish! **woodcock**, (Fr) *bécasse*: 'stupid woman'

► "More Sacks to the mill" may make reference to the sacking (plundering) and milling (machining or impressing of metals into coinage) of the St. Maur patrimony; *alt.* **mill**: 2b 'machinery for grinding corn (wp (Fr) *couronne*: 'crown') into flour (wp (Fr) *fleur*: 'flower').

slave, (L) *verna*, *familiaris*,

FERDINAND *Tempest* III.1 59-67

I am in my condition **I am**: (L) *sum* **condition**, (L) *condicio*: II.B 'nature, manner', (L) *more*.
 60 A prince, Miranda; I do think, a king; (1.61) **would**, wp *wood*: (L) *materia*: 'of Mother stuff'
 I would not so! — and would no more endure **no more endure**: wp 'change More to en-Dure'
 62 This wooden slavery than to suffer wooden, (L) *ligneus*, wp *linea* **slavery**: (L) *servitus*, *veritas*(?)
 The flesh-fly blow my mouth. Hear my soul speak: **blow**, (It) *springere*
 64 The very instant that I saw you, did **very**, wp *Vere-y* **instant**, (L) *horae*
 My heart fly to your service; there resides, **service**, (L) *mereri*: 'to serve, earn' **reside**, (L) *versari*
 66 To make me slave to it; and for your sake **sake**, (L) *causa*, *gratia*: 'favor'
 Am I this patient log-man. **log**, (L) *lignum*(?) wp *Materia-vir* (?) = 'mother's man'

smell, (L) *odoratus*, *odor* (= the result), hence wp od'or, referring to even, odd, Tu, One, etc., (Fr) *odeur*;

EDGAR *King Lear* III.4 171-173 **Childe**: (Fr) *enfant* **Rowland**: row, (Fr) *ordo* + *lande*: 'moor'
 Childe Rowland to the dark Tower came; **tower**, (Fr) *tour*: 'turn, twist, (L) *verso*, wp *Vere-So*
 172 His word was ftill, fie, fo, and fumme; **word**, (Fr) *mot*, wp (E) *moe*: 'more'
 I smell the blood of a British man." **smell**, (Fr) *flairer*: 'smell out' **British**, 2 'Brittonic-speaking'

► Mad EDGAR 'smells out' on the name of his Tudor-Seymour creator — d'Or-Moor.

► Often thought to be a line from the medieval *Chanson de Roland*, we suspect Edgar is demonstrating in a 'foolish' fashion, variations on elements of the writer's name: **ftill**, (Fr) *encore*: 'once more'; **fie**: (Fr) *sien*: 'his own', 'her own', Sey, sigh, St.; **fo**: (Fr) *de la même manière* ('in the same-more'), **fumme**: (Fr) *summum*: 'summit, acme', and playing on the similarity of **f** and **f**(s) in type.

smooth, (L) *molle*, *mollis*: 'softness, smoothness', (L) *molle* as anagram of More, with substitution of L for R.

LYSANDER *Midsummer Night's Dream* I.1 132-5

- 132 Ay me! For aught that I could ever read, **ever**, *wp* E.Ver: The writer's false name.
 Could ever hear by tale or history, **hear**, *wp* heir **tale**, *law* tail: 'entailment' **history**, *wp* 'his story'
- 134 The course of true love never did run **smooth**; **love**, (*L*) *amor* **smooth**, *limare*: 'to file smooth'
 But, either it was different in blood. — **blood**, birth, (*L*) *sanguis*, *genus*

► 1.135 **aposiopesis**: "leaving a statement unfinished" (*Rhetorical Terms*, R.A. Lanham); Lysander might have continued to reflect on an Amor that was not 'true', but E.Ver false.

so, 1.1 'In the same way or manner described or indicated'; *timesis* A syllable of Seymour.

► So often stands alone to suggest More, but will often be found in association with say.

All's Well That Ends Well II.3 1-44 has an extended passage that dwells on **say** and **so** (more); "say-so", hence 'Sey-More' is Parolles' response or example of the very incurable condition Lafew describes: "So I say", thus 'More I Say'. The mention of Galen (129-99 AD) at II.3 II probably refers to red clay cakes with the image of the goddess Diana (chaste Elizabeth) imprinted on them for the curing of various injuries. (See *The Miracles of Jesus*, by Hendrik van der Loos, p.82).

ANGELO *Measure for Measure* 1.1 48-50

- Now, good my lord, **good**, (*L*) *merx*; the Mercurial or Mercery in 'Shakespeare'
- 48 Let there be some more test made of my metal, **some more**, St. Maur **test**, (*L*) *obrussa*: 'assay'
 Before **so** noble and **so** great a figure **so**, (*L*) *sic*: 'in such a manner', *wp* same more
- 50 Be stamp'd upon it. (49) **noble**, (*L*) *nominatus* **great**, (*L*) *amplus*: 'more' **stamp**, (*L*) *nota*: 'mark'

some, (*L*) *nonnullus*: 'not none', 'some few'; (*L*) *aliquid*: *wp* *liquor*: 'the water of a spring', 'Of the sea';
 (*L*) *quidam*: 'certain, known but not further described'

► *timesis* A syllable of Sommer, summer, Seymour; some will often be accompanied with variant of more.

SHEPHERD *Winter's Tale* III.3 67-74

- ...What have we here? **here**, *wp* heir
- 68 Mercy on's, a barne, a very pretty barne! A boy or a **mercy**, *wp* Cy-Mer, Seymour
 child, I wonder? A pretty one, a very pretty one. Sure, **pretty**, (*L*) *venustus* **very**, *wp* Vere-y
- 70 **some** scape. Though I am not bookish, yet I can read **scape**, (*L*) *subterfugere*: 'to flee secretly'
waiting gentlewoman in the scape. This has been **some** waiting gentlewoman, *demoror mulier*
- 72 stair work, **some** trunk work, **some** behind-door work. **work**, (*L*) *factum*: 'deed'; from 'to do[r].
 They were warmer that got this than the poor thing is **warm**, (*L*) *fervens*: 'burning', *wp* *ferus*
- 74 here. I'll take it up for pity... **pity**, *wp* mercy

► As we often see, there is a hint at the married state of Elizabeth R in line 71. Waiting, (*L*) *demoror*, and gentlewoman, *i.e.* Lady, (*L*) *mulier*, give strong indications of secret marriage sometime after the death of Katherine Parr. Line 72 explains the writer's miraculous origin thus:

stair work, *step*: *etym.* 'orphan': 'orphan work'

trunk work, 2a 'The human body..without head': 'beheading work'

behind-door work: (*L*) *aversus*: 'to appropriate to oneself' + door work: 'behind Tudor work'

something, (*L*) *nonnihil*; *wp* Some + thing: (*L*) *mers*; hence Som-mer. Something, (*Fr*) *quelque chose*.

QUEEN *Richard II* II.2 34-40

- 34 'Tis nothing less: conceit is still derived **conceit**, (*L*) *conceptum* **still**, (*L*) *sessilis*, *wp* Cecil
 From some forefather grief; mine is not so, **grief**, (*L*) *maeror* **so**, (*L*) *sic*, (*etc*): 'in such manner'
- 36 For nothing had begot my **something** grief;
Or something hath the nothing that I grieve:
- 38 'Tis in reversion that I do possess; **reversion**, *Law* 'The return of an estate to the original owner'
 But what it is, that is not yet known; what
- 40 I cannot name; 'tis nameless woe, I wot.

► (l.40) ...**woe, I wot**. The nameless woe results from **attainder**: the loss of name, life, and estate. Woe, (L) *maeror*, playing on more, is joined to wot: ‘to have cognizance of’, and wit, (L) *musā*. Hence, the writer hints at what is “nameless” — ‘woe, I wot’ is a construction parallel to ‘Some(thing) mournful’.

sometime, OED 2a ‘At a certain time, on a particular occasion, once, formerly’; also ‘hour’, hence *wp* Some-hour, St. Maur. Refers to a time of Sommer, Seymour. See *Rape of Lucrece* 1786-89:

1786 Yet **sometime** “Tarquin” was pronouncèd plain, **sometime**, 2b ‘At one time’
But through his teeth, as if the name he tore. **name he tore**, *rhetorical timesis*, see pg.166
1788 This windy Tempest, till it blow up rain, **windy**, *wp* 3 airy, heir-y **rain**, *wp* reign
Held back his sorrow’s tide to make it more. **tide**: 12 ‘The water of the sea; the sea’

► Note how sometime (‘some-hour’ l.1786) reinforces tide..more (‘Sea-more’ l.1789)

son, (L) *filius*; often synonymous with (L) *filia*: ‘daughter’; son and daughter, like man and woman, may be cast as partners in a greater unity. Son, (Fr) *filis*; daughter, (Fr) *fille*.

► Within Shakespeare’s allegories, Son and daughter generally denote characters who represent the Queen’s child and sole heir. Such offspring will stand for the writer, either as prince, or princess if the child is less heritable. *i.e.* (L) *mollis aer*: “tender Ayre” (*Cymbeline* V.5 446, 451).

CERES *Tempest* IV.1 86-91 **Ceres**: (Gr) Demeter, goddess of fertility.
86 Tell me, heavenly bow, **heavenly bow**, Iris, goddess of the rainbow.
If Venus or her **son**, as thou dost know, **Venus**: goddess of Love **son**: Amor, son Mars & Venus
88 Do now attend the queen? Since they did plot **queen**: Juno, wife of Zeus **daughter**: Proserpina
The means that dusky Dis my daughter got, **Dis**: Pluto + Plutus (gods of underworld + wealth)
90 Her and her blind boy’s scandal’d company **blind boy**: Amor **scandal’d** = disgraced
I have forsworn. **forswear**, (L) *abiurare*: ‘to renounce’, ‘to swear to leave a place forever’

► The pageant conjured by PROSPERO makes an analogy between relationships in classical myth and those in *The Tempest* and those in Queen Elizabeth’s private life: Venus = Elizabeth R, Amor = Oxford. Amor is addressed by Venus:

Book 5, 460 “My son, mine only stay, **stay**, ‘support, prop, buttress’
My hand, mine honor and my might, ...
Metamorphoses, Ovid (Golding transl.), Book 5, 460-1

Ceres, as the goddess of fertility, forswore the company of *Venus* and *Amor* because they caused *Dis/Pluto* to be inflamed with lust for *Ceres* daughter *Proserpina*. *Dis* seized and raped *Proserpina*, then abducted her to the Underworld. Hence, the Virgin Queen of England, figured as *Venus*, is explained in mythic terms.

sorrow, (L) *maeror*: ‘sadness, mourning, grief, sorrow’; (L) *dolor*; closely allied in ‘Shakespeare’ with **mar**: v.1 2 ‘To damage (a material thing) so as to render useless’; See *Othello* V.2 358, GRATIANO.
Venus and Adonis 1135

“Since thou art dead, lo, here I prophesy **dead**, (L) *mortuus* **prophesy**, (L) *praedicere*
1136 **Sorrow** on love hereafter shall attend: ...

► Sorrow is an emblem of More, of love/amor, and of death/mort. The writer joins sorrow/maeror with love/amor to approximate *Marmor* : Sea-more.

speak, (Fr) *dire*, *wp* (E) *dure*; hence ‘to dire’, Tu-dur; *alt.* (L) *dicere*: ‘to say’, by *timesis*, *wp* (L) *di*: ‘twice’ + *cervus*: ‘deer’, (ME) *dur*, hence Two-dur.

HOTSPUR *1 Henry IV* 1.3 218
218 Nay, I will! That’s flat: **flat**, *wp* (Fr) *plane*, *plain*: ‘clear’, II.6 ‘unqualified, plain’
He said he would not ransom Mortimer: **Mortimer**, *wp* writer’s surname: Seymour
Forbade my tongue to **speak** of Mortimer.
But I will find him when he lies asleep,
And in his ear I’ll hollow Mortimer. **holla**: ‘cry out’; *wp* hallow: (ME) seintifier: ‘make a saint’

Nay, I'll have a starling shall be taught to **speak** **starling**, *wp* cutwater, mole (sea-mure)
 Nothing but Mortimer, and give it him
 To keep his anger still in motion. **anger**, (*Fr*) *emportement*: 'fit of anger' **motion**, (*Fr*) *fait*

► 'Shakespeare' describes his method of continually catching the conscience of the King, as here, from the mouth of his forebear HENRY 'HOTSPUR' PERCY, brother-in-law to EDMUND MORTIMER, Richard II's rightful heir (*see genealogy p. 31*). Starling plays on a stone foundation (mole) and the bird (*sturnus*).

spirit, (*L*) *anima*: 'soul', 'a living being'; 'air as an element'

► In a bad sense, Spirit is an historic metonym for Wm. Cecil in *All's Well That Ends Well* II.3 29:

PAROLLES *All's Well That Ends Well* II.3 29-31
 Nay, 'tis strange, 'tis very strange! that is the **strange**: (*L*) *extraneus*: 'extraneous', 'foreign'
 30 brief and the tedious of it; and he's of a most facinerious **facinerious**: *adj.* 'criminal'
spirit that will not acknowledge it to be the—

LAFEW

32 Very hand of heaven— **very**, *wp* Vere-y **hand**, (*Fr*) *main*, *wp* sea **heaven**, (*Fr*) *cieux*, *wp* sea

► Hence, Lafew is La Feu: 'Late, deceased, defunct', 'spirit, animation' of Vere.

sport, 5a 'Something tossed about by natural forces, esp. the wind or waves'; 6a 'A sport of nature', 'A plant, animal, etc., which exhibits abnormal or striking variation from the parent type'; also: sportive, transport.

PRINCESS OF FRANCE *Love's Labour's Lost* V.2 151-156

Therefore I do it; and I make no doubt
 152 The rest will ne'er come in, if he be out **come**, (*Fr*) *suivre, succéder* **rest**, (*Fr*) *demeurer*
 There's no such **sport** as **sport** by **sport** o'erthrown, **sport**, (*OFr*) *desport, deport, wp de d'Or*
 154 To make theirs ours and ours none but our own: **ours**, *wp* 'Ors
So shall we stay, mocking intended game, **so**, (*Fr*) *de la même mœurs* **stay**, (*Fr*) *demeurer*
 156 And they, well mock'd, depart away with shame. **well**, (*Fr*) *or* **mock**, (*Fr*) *contrefait*

► Old and Middle French *deport* plays on the surname Tu-dor, noting family origin as in de Vere: 'From the d'Or'. This construction is repeated in the following line with ours as the common syllable of [Tu-d']Or and [St. M]aur.

spring, (*L*) *ver, primo vere*: *n.I.1* 'The source or head of a well, stream, or river'; *I.3* 'A source or origin of something'—*3a* 'Predicated of persons or personification'; *II.5b* 'The first season of the year..between winter and summer'; *III.6a* 'A young rowth on a tree, plant, or root; a shoot, sprout, or sucker'; *v.I* 'Of things: to change place or position by sudden and rapid movement'

► A principal metonym directly indicating 'Oxford'/Vere. Though the Oxford identity is 'strange' or extraneous to his true Seymour identity—and though Vere and Seymour are at odds with one another—Vere still has many positive (if immature) attributes. 'Shakespeare' views the cycle of the year as Spring/Vere, followed by Summer/St. More, followed by Fall-Winter (*Fr*) *hiver*. As spring is undeveloped summer, Vere is undeveloped Seymour; hence *cupiditas* (lust) is an unhealthy outcome of Winter (*hiver*, *L'E.Vere*). Yet Summer may be the healthy maturity of Spring. Note below the many keywords standard in

Venus and Adonis 799-804:

"Love comforteth like sunshine after rain, **Love**: a'Mor **sunshine**: Son-shine
 800 But lust's effect is tempest after sun; **tempest**, (*L*) *tempesta, invidiae*: 'attack, fury, envy'
Love's gentle **spring** doth always fresh remain, **gentle**, (*L*) *mollis, wp moles*
 802 Lust's winter comes ere summer half be done; **Lust**: (*L*) *cupiditas* **winter**: (*Fr*) *hiver*
Love surfeits not, lust like a glutton dies; **ere**: *wp* heir **glutton**, (*L*) *helluo*: 'squanderer'
 804 Love is all truth, lust full of forgèd lies. **all**, allod: 'absolute ownership of property', 'royal'

stain, (*L*) *tinctus*: 'attaint', attaint: 6 'To condemn to death, corruption of blood, and extinction of all civil rights';

a conviction for crimes deemed treasonable; often a politically motivated censure designed to eliminate political opposition. (*L*) *marca, nota: transf.* ‘a distinguishing mark’; (*L*) *labes: 1* ‘disgrace’, *3a* ‘A grave blemish on a person’s reputation’.

► It may be said of ‘Shakespeare’: the entire Canon is an appeal before a popular Court of Honor to restore the ‘blood’ and reputation of Sir Thomas Seymour, and by extension, his Tudor-Seymour son.

Sonnet 35 1-4

No more be grieved at that which thou hast done: **more**, More **grieve**, (*L*) *dolor, wp d’or*
 2 Roses have thorns, and silver fountains mud; **thorn**, (*L*) *spina* **mud**, *caenum, wp canum*: Grey
Clouds and eclipses stain both moon and sun, **cloud**, (*L*) *obscurus* **eclipses**, *wp (L) labores*
 4 And loathsome canker lives in sweetest bud. **loathsome**, *wp (L) taeter* **canker**, (*L*) *vermis*
live, (*L*) *vivere* **sweet**, (*L*) *sequita* **bud**, (*L*) *gemma, germem*: ‘fruit’; ‘daughter’

► Eclipse, (*L*) *labore, wp* La Boar, is the darkening of the Sun and Moon. Mud, (*L*) *caenum* in line 2 likely refers to the Grey Family of the Suffolk-Tudors.

stand, (*L*) *mora*: ‘delay’, ‘the act of standing [still]’; **stay**, (*L*) *mora*.

► This is the significance of Hamlet’s lost “action”, and a keyword for our writer: still *Sonnet 76*.

POSTHUMUS *Cymbeline V.3 25-28*

...**Stand**;

Stand, (*L*) *Mora*

26 Or we are Romans and will give you that **are**, *wp R[egius]* **Romans**, *wp* More-man
 Like beasts which you shun beastly, and may save, **beast**, (*L*) *fera: wp (It) fare*: ‘to do[r]’
 28 But to look back in frown. **Stand, stand!**’... **frown**, (*L*) *frontem contrahere: wp* ‘face against heir’

state, (*L*) *respublica*: ‘republic’, ‘the public matter’; (*Fr*)

► Because ‘Shakespeare’ is allegory, the state is England and Wales. Whether action is set in France, Italy, Greece, Austria, or the British Isles, it’s nearly all referring to Elizabethan England.

PORTIA *Merchant of Venice V.1 93-97*

So doth the greater glory dim the less: **greater**, (*L*) *maior* **less**, *wp* Leices[ter]
 94 A substitute shines brightly as a king **substitute**, *wp (L) subdere* **brightly**, (*L*) *clarus*
 Unto the king be by, and then his state
 96 Empties itself, as doth an inland brook **empty**, *wp (L) exhaurire* **brook**, *rivus*: ‘artificial stream’
 Into the main of waters. Music! hark! **main**, ‘sea’ **music**, (*L*) *musica*

still, (*L*) *sessilis*: rendered ‘Cecil’; *sedare*: ‘settle, allay, calm, assuage, appease’; *OEDA 1a* ‘Motionless’; *3c* ‘Silent’; *4b* ‘Of rain: unattended by wind (Ayre), gentle’; *5b* ‘Of a mode of life: quiet, uneventful’
adv. 3b ‘With words denoting increase or progress; **ever more and more**’

► one of the five great metonyms from *Sonnet 76*:

“... still all one, ever the same” **still**, (*L*) *sessilis*: ‘sitting’; ‘low, dwarf’; without (*Fr*) *faire*: ‘to do’

► Stillness is the writer’s affliction; his to do—“the name of action” (*Hamlet III.1 88*)—has been disabled. What should have been enacted politically, is instead acted on the stage.

BLANCH *King John II.1 522-523*

522 That she is bound in honour still to do
 What you in wisdom still vouchsafe to say. **wisdom**, *wise (Fr) mœurs + dom, suffix*: ‘of state’
vouchsafe, (*L*) *concedere*: ‘yield, grant’ **say + more** (*mœurs*)

stir, (*L*) *movere*: ‘to move, stir’; *1* ‘Movement, considered in contrast to or as an interruption of rest or stillness’; (*L*) *movere* is often used in wordplay, relying on the letter v to sound as w, hence mo-er/more.

GREGORY *Romeo and Juliet 1.1 8-9*

8 To move is to stir; and to be valiant is to stand: **stir**, (*L*) *molior* **valiant**, *fortis* **stand**, (*L*) *mora*
 therefore, if thou art moved, thou runn’st away. **thou art moved**, *wp* Tudar-Moer’d
runn’st away, *thou* ‘runaway: *wp fugitivus*; ‘you’re fugitive’.

strange, (*L*) *externus, adventicius*: ‘coming from without, from outside sources’; (*L*) *alienus*: ‘not belonging to one’; (*L*) *mirum*: ‘marvel’; (*Fr*) *Étrange, singulier*: ‘singular’.

► Vere is **strange** to Tudor-Seymour; the name is unnatural and alien to him.

LEAR *King Lear* III.2 69-75

My **wits** begin to **turn**. **wits**, *wp* (*Fr*) *raison*, Rey’s son. **turn**, (*Fr*) *tourner, révolte, virer*: *wp* Vere
 70 **Come on, my boy. How dost, my boy? Art cold? my boy, mon fils cold, wp** called: ‘*necessité*’
 I am **cold** myself. **Where** is this **straw**, my **fellow**? **where**, *wp* Vere **straw**, *paille, paillé*: ‘buff’
 72 The **art of our necessities** is **strange**, **necessity**, (*Fr*) *besoin, wp* *besson*: ‘twins’
 That can make **vile** things **precious**. **Come**, your **hovel**. **vile**, (*Fr*) *bas* **precious**, (*Fr*) *pré-cieux*
 74 **Poor fool** and **knave**, I have one part in my heart **hovel**, (*Fr*) *bicoque, wp* ‘twin-shell’
 That’s sorry **yet** for thee. **sorry**, (*Fr*) *désolé* **yet**, (*Fr*) *tout de même*

► According to our Ox-Seymour-an thesis, Lear represents Queen Elizabeth, who has relinquished crown authority to the Dudley (GONERIL) and Cecil (REGAN) families. She has chosen to dis-inherit her own son, Oxford/Cœur de Lion, (CORDELIA), in a fit of senile rage. This passage plays on the expediency of twinning the queen’s sole heir.

such, (*L*) *sic*: ‘in the same manner’, *wp* Same-More; 3. ‘Of the same kind or class as something mentioned or referred to; of that kind’; (*Fr*) *tel, pareil, semblable*.

LORD *Taming of the Shrew Prologue.2* 12-15

12 **Heaven cease** this **idle humour** in your **honour**! **heaven**, (*L*) *feria, wp* ‘to do[r]’ **cease**, *wp* Cecil
O, that a **mighty man** of **such** descent, **mighty**, (*L*) *valens*: ‘well’ **man**, (*L*) *vir*
 14 Of **such** possessions, and **so** high esteem,
 Should be **infused** with **so foul** a **spirit**! **infuse**, (*L*) *infundo* **foul**, (*L*) *foedus, wp* *foetus*: ‘bearing’

summer, *metonym* Sommer, St. More, Seymour; the writer’s rightful name.

SECOND FRIEND *Timon of Athens* III.6 29-30

The **Swallow** follows not **Summer more** **swallow**, (*L*) *hirundo, wp* *hirudo*: ‘blood-sucker’
 30 **willing** than we your **Lordship**. **willing**, (*L*) *libens* (31) **willingly**, (*L*) *libenter*
 TIMON

[*Aside*] Nor **more willingly** leaves **Winter**; **such** **Winter**, (*L*) *hiems, (Fr)* *hyver*: E.Vere
 32 **Summer Birds** are **men**. **bird**, *1c* ‘young man’, (*L*) *avis*: ‘omen’ **men**, (*L*) *vir*

► Transitive pun on (*L*) *hirundo*: ‘swallow’, ‘As a term of endearment’, and (*L*) *hirudo*: ‘a leech, blood-sucker’.

The Romans often divided the year between Summer, (*L*) *aestas* (Mar. 22- Sept. 22), and Winter, *hiems*.

sun, (*L*) *sol, solis*: ‘the sun’; *wp* *solus*: ‘only, sole’; *wp* (*L*) *filius, natus*: ‘son’; (*Fr*) *soleil*.

► From classical mythology, Oxford takes for himself attributes of Apollo, particularly as (*L*) *solator*: ‘consoler, comforter’; this appears to address religious dissidents. He is *wp* ‘The Son’ (meaning heir to the Queen), and (*L*) *solus*, the sole heir to the line of Elizabeth Tudor. The first line published under the name Shakespeare:

Even as the **sun** with purple-colored face *Venus and Adonis* 1

CORIOLANUS *Coriolanus* II.2 75-77

I had rather have **one scratch** my **head** i’ the **sun** **one**, (*L*) *princeps*: ‘first person’ **head**, *princeps*
 76 When the **alarum** were **struck** than **idly sit** **alarum**, (*L*) *clamor* **sit**, (*L*) *haerere*: ‘at standstill’
 To **hear** my **nothings monster**’d. **hear**, *wp* heir **nothing**, (*L*) *nihilum* **monster**, (*L*) *portentum*

► The empty title ‘Earl of Oxford’, without basis in blood, is **nothing**: (*L*) *nihilum*; and so is Love equal to Nothing. **Monster**, as a portent, puns on door/d’Or in **Tudor**; monster, crown claimant, appears in (*Mid. Fr*) as *monstrer*: ‘to pretend’.

sweet, (*Fr*) *suite*: ‘those that follow, the rest’, ‘succession, order’; (*L*) *sequor, sequi*: ‘to follow, ensue’

► *Sweet*/*(Fr) suite* is the attribute of succeeding upon another, and speaks directly of the heir to the throne; here is CLAUDIUS giving fatherly counsel. This advice, coming from the character who represents Robert Dudley is apt; his father, John, Duke of Northumberland, was beheaded for treasonous usurpation; and John Dudley’s father, Edmund Dudley, was likewise beheaded for overreach (*see* Dudley, *pg.*35):

HAMLET *Hamlet* 1.2 87-90

’Tis **sweet** and commendable in your nature, Hamlet, **sweet**, *wp* ‘succeeding’
 To give these mourning duties to you father, **mourning**, (*L*) *maeror* **duty**, (*L*) *fides*
 But you must know your father lost a father, **lost**, *1a* ‘That has perished or been destroyed’
 That father lost, lost his ...

► This piece makes a sardonic comment on Robert Dudley as probable murderer of John de Vere, and a philosophical view by Robert of his own family history; Dudley’s father John Dudley, Duke of Northumberland, was beheaded for attempting to place Lady Jane Grey on the throne instead of Mary Tudor; and his father, Edmund Dudley, was beheaded for crimes during the reign of Henry VII.

T

tail, entail: *Law* ‘The settlement of the succession of a landed estate so that it cannot be bequeathed at pleasure by any possessor’; *wp* tale.

Venus and Adonis 301-306

Sometime he scuds far off and there he stares; **scud**, 3 ‘driven by wind’ **stare**, (*L*) *intueri*
 302 Anon he starts at stirring of a feather; **start**, (*L*) *ordiri*: ‘begin’ **stir**, (*L*) *tumultas* **feather**, *penna*
 To bid the wind a base he now prepares, **bid**, (*L*) *liceri*: ‘offer’ **wind**, (*L*) *aura*: ‘air’, *wp* heir
 304 And whether he run or fly they know not whether; **run**, (*L*) *cursu ferri*: ‘passage’ **fly**, *avolare*
 For through his mane and tail the high wind sings, **mane**, (*L*) *manes*: ‘the good’, ‘the dead’
 306 Fanning the hairs, who wave like feather’d wings. **fan**, (*L*) *ventilo*: ‘cool’ **hair**, *wp* heir
wave, (*L*) *rotare*: ‘twist, rotate’ **feather**, (*L*) *penna* **wings**, (*L*) *alarius*: ‘allies, upon the wing’

► This striking piece from Oxfords allegorical autobiography, appears to tell of his near defection (1574) to Catholic English expatriates in Leuven, Habsburg Netherlands.

tear, (*L*) *divellere*: ‘to rend asunder’, ‘to pull apart’, *wp* *di, dis*: ‘apart, asunder’ + *vel*: ‘or’, hence *di’or*, or *dis-Or*; (*Fr*) *déchirer, arracher; déchirer en deux*.

HELENA *Midsummer Night's Dream* III.2 285-288

Fine, y’faith!

Have you no modesty, no maiden shame, **modesty**, (*L*) *pudor, verecundia* **shame**, *pudor, rubor*
 286 No touch of bashfulness? What, will you tear **bashfulness**, (*L*) *pudor, verecundia*
 Impatient answers from my gentle tongue? **impatient**, (*L*) *impatiens*: ‘will not endure’
 288 Fie, fie! you counterfeit, you puppet, you! **counterfeit**, (*L*) *fūror* **puppet**, 3*b* ‘personator’

► HELENA restates in other words for emphasis. She is likely pointing to HERMIA as an inferior copy of herself—a ‘personator’.

tempest, (*L*) *tempestas*: ‘a space or period of time’; *alt.* ‘a season’; *alt.* ‘bad weather, storm’

► The “tempest” refers to the period of political storm brought to England by the Reformation, the Machiavellian counsel of thieving William Cecil.

Historical Note: With a large percentage of the population still practicing Catholic customs, the Religious Settlement of 1559 caused widespread disaffection between government and people. For the writer, this is a very personal ‘storm’ as the leverage used by Cecil and Dudley against the crown is largely his very person.

THIRD GENTLEMAN *Othello* II.1 31-4

But this same Cassio, though he speak of comfort **Cassio**, *wp* (*L*) *occasio* **comfort**, *solatium*
 32 Touching the Turkish loss, yet he looks sadly **Turk**, *metonym* Oxford **sadly**, (*L*) *maeror*

And Prays the Moor be safe, for they were parted **pray**, (L) *orare* **parted**, (L) *dividere*
 34 With foul and violent **tempest**. **foul**, (L) *foedus* **violent**, (L) *gravis*: ‘severe’

► Just prior to this passage, the same gentleman tells us that CASSIO (*wp* Quasi-O, the ‘hour’ of opportunity) is a “Veronés” (*II.2 26*), with wordplay on Ver + ones[to]: ‘honest, fair’ (or some such).

tender, (L) *mollis*: ‘soft, pliant, flexible’; (Fr) *tendre*, contraction *pretendre*: ‘to claim, to lay claim to, to pretend to’;
tender: *n.2 Law 1b* ‘An offer of money, or the like, in discharge of a debt’; tender *n.3 A.1 1a* ‘Soft or delicate in texture or consistence, yielding easily to force or pressure’

► In *Venus and Adonis* we see the goddess Venus under the “rein” of the ‘Horse’ (Dudley) but protecting and controlling her “tender boy”.

Venus and Adonis 29-32

Being so enraged, desire doth lend her force **enrage**, (L) *exaspero*: ‘to make rough’
 30 Courageously to pluck him from his horse. **courageous**, (L) *fortiter*: *wp* ‘by fort’ **pluck**, *yello*
Over one arm the lusty courser’s rein, **lust**y, (L) *cupiditas* **course**, *wp* ‘rough’ **rein**, *wp* *rein*
 32 Under her other was the tender boy, **other**, (L) *alius* **tender**, (L) *mollis* **boy**, (L) *puer*

SOOTHSAYER *Cymbeline V.5 445-451*

The piece of **tender** Ayre, thy virtuous Daughter, **piece**, (L) *pars*: ‘portion, share’; *wp* *peace*
 446 Which we call Mollis Aer;’ and Mollis Aer **Mollis Aer**: tender heir, heir pretender
 We term it Mulier: which Mulier I divine **Mulier**, ‘woman, wife’
 448 Is this most constant Wife; who, even now, **most**, (L) *superl. plus*: ‘more’ **constant**, *firmus*: ‘dur’
 Answering the Letter of the Oracle, **letter**, (L) *littera*: ‘mark’ **oracle**, (L) *sors*: ‘prophecy’
 450 Unknown to you, unsought, were clipp’d about **were**, *wp* *Vere* **clip**: *v.4* ‘eclipse’, ‘clasp in arms’
 With this most Tender Air.

► In the wedded body of Leonatus and Imogen, the *Mollis Ayre*—the Tender Heir—is pretender to Cymbeline’s throne (*see Cymbeline V.4 140; V.5 445*).

thing, (L) *res*: ‘matter, affair, event, fact, occurrence, deed’; ‘the state’ — ‘The Thing’ is the King’s, the Monarch’s, great matter: begetting a successor; ‘property, possessions, (L) *mers, merx*: ‘articles, goods’; *timesis* second syllable of Sommer, Summer, Seymour.

► Here, the writer catches the conscience of his Queen (and mother).

ANGELO *Measure for Measure II.1 17-23*

’Tis one **thing** to be tempted, Escalus, **thing**, *wp* (L) *res*: ‘mater’ **tempt**, (L) *tempto*: ‘to test’
 18 Another **thing** to fall. I not deny, **another**, (L) *alius* **fall**, (L) *cadere*: ‘be ruined’
 The jury passing on the prisoner’s life **prisoner**, (L) *captivus*
 20 May in the sworn twelve have a thief or two **twelve**: jurists **thief**, (L) *fur*: ‘extortioner’
 Guiltier than him they try. What’s open made to justice, **justice**, (L) *iustus*: ‘fair’, *wp* *To-do[r]*
 22 That justice seizes; what knows the laws **seize**, (L) *rapere*: ‘tear away’, ‘plunder’, ‘pervert’
 That thieves do pass on thieves?

► The thieves (extortioners) noted by ANGELO would be Dudley and Cecil. We suspect he circumspectly includes the Queen as ‘*Mater*’ to mark her guilt in the **affair** and play on her identity within “or two” (20).

thou, (L) *Tu*, (Fr) *Tu*, *timesis*, *anaphora*, first syllable of Tudor, Tu-dor.

Rape of Lucrece 883-889

’**Thou** makest the vestal violate her oath; **make**, (L) *facere*, (It) *fare*, (Fr) *faire*; **Tu** + do[r]
 884 **Thou** blow’st the fire when temperance is thaw’d; **blow**, (L) *ferire*: ‘strike’ **fire**, *wp* (L) *ardor*
Thou smother’st honesty, **thou** murder’st troth; **smother**, (L) *suffocare*, *wp* *Suffolk*[are, R]
 886 **Thou** foul abettor! **thou** notorious bawd! **foul**, (L) *immundus*, *wp* *not-tudor* **abettor**, (L) *socius*
Thou plantest scandal and displacest laud; **plant**, (L) *statuere*: ‘position’ **scandal**, (L) *infamia*

888 **Thou** ravisher, **thou** traitor, **thou** false thief, **ravish**, (L) *abducere*: ‘abduct’, wp ab + Duke
Thy honey turns to gall, thy joy to grief! **gall**, (L) *fel*: ‘poison’ **joy**, (L) *efferi* **grief**, (L) *dolor*

► The convergence of several rhetorical devices intensifies the message. Here, Lucrece rails against one of the abstract agencies of crime — Opportunity. As in *Othello*, the daemon of Tudor is ‘Suffolk[ated]’ (suffocated) by the Rapist (Dudley).

thunder, (L) *perfuror*: ‘to rage furiously’; (L) *per*: ‘of the means or instrument by which anything is done’ + (L) *furor*: ‘madness, raving’, *alt.* ‘to counterfeit, personate’; (Fr) *tonnerre*, wp your heir.

► The poet’s rage is the effect of madness and personation. Here is Volumnia reasoning with her raging son Coriolanus, why he should not topple the government of Rome—*Coriolanus* V.3140-47:

VOLUMNIA

Coriolanus V.3 140-153

140 Thou know’st, great son,
The end of war is uncertain, but this certain, **uncertain**, (L) *dubius*, wp Two-du-ous
142 That, if thou conquer Rome, the benefit **Rome**, *anagram* More
Which thou shalt thereby reap is such a name **reap**, (L) *metere*, wp *metor* **name**, *fama*: ‘report’
144 Whose repetition will be dogged with Curses, **curse**: (L) *exsecratio*: *ex* + *sacrare*
Whose Chronicle thus writ: “The man was Noble, **Noble**, (L) *nobilis*: ‘renowned’, named again.
146 But with his last Attempt he wiped it out, **attempt**, (L) *conatus*, wp *co-natus*, born jointly.
Destroyed his Country, and his name remains **remains**, (E) wp *endures*
148 To the ensuing Age abhorr’d. Speak to me Son. **ensue**, (L) *insequere* **abhorr’d**, wp a + Boar’d
Thou has affected the fine strains Honor, **strain**, wp manner, (L) *more* **honor**, *repute*, wp *rename*
150 To imitate the graces of the Gods; **grace**, (L) *gratia*, wp mercy **god**, (L) *deus*, wp [Tu]Dos
To tear with **Thunder** the wide Cheeks a’th’ Ayre, **wide**, (L) *amplus*: ‘more’ **cheeks**, (L) *gena*
152 And yet to change thy sulphur with a bolt **sulphur**, (L) *sulfur*: *transf.*: ‘lightning’
That should but rive an oak. Why dost not speak? **oak**, (L) *robur*

► This may be the clearest reasoning by the writer for not taking action against the Regency.

Historical Note: The change from Woden’s Ash to Oak in Act 5 of *‘Merry Wives’* recalls our writer’s father, Sir Thomas Seymour, who appears to have been memorialized upon his execution in a poem called *‘The Hospitable Oak’* by John Harrington (*Arundel Harrington Manuscript*). Harrington had been loyal in the service of Seymour, and was maintained for the rest of his life in the Court of Elizabeth. His son was a godson of the Queen. Repeat from English Myth — Herne.

time, (L) *tempus*; (L) *tempestas*: ‘a space of time’, (Fr) *temps*: ‘time’; an historic and contemporary metonym for William or Robert Cecil (‘Little Time’) as the agents of Time’s corruption;

Lucrece 925-31

“Misshapen **Time**, copesmate of ugly Night, **copesmate**: 2a ‘associate in power’
926 Swift subtle post, carrier of grisly care, **post**, (L) *praesidium*: ‘protector’ **grisly**, wp (L) *teter*
Eater of youth, false slave to false delight, **slave**, (L) *verna* **delight**, (L) *delectio*, wp *de lectio*
928 Base watch of woes, sin’s packhorse, virtue’s snare; **packhorse**, *met.* Cecil **snare**, (L) *laqueus*
Thou nurset all, and murder’st all that are. **nurse**, (L) *gesto*: ‘to bear’ **murder**, (L) *necare*
930 O hear me then, injurious shifting **Time**; **injurious**, (L) *adversus* **shift**, (L) *mutatio*
Be guilty of my death, since of my crime. **guilty**, (L) *sons* **crime**, (L) *facinus-inoris*

► Various terms for time apply to other facets of Oxford’s life: (Fr) *saison*: ‘season’, wp Sea’s Son, (L) *hora*: ‘time of day’, (Fr) *heure*: ‘hour’, signifying the second syllable of Seymour and Tudor. Venus and Adonis also has a key passage using **Time** and **Little Time** as metonyms for Wm. Cecil and Rob. Cecil respectively:

Venus and Adonis 127-32

“The tender spring upon thy tempting lip **tender**, (L) *mollis*: ‘pliant’ **spring**, (L) *ver*
128 Shows thee unripe; yet mayst thou well be tasted: **unripe**, (L) *immaturus* **well**, wp (L) *vel*: ‘or’
Make use of **Time**, let not advantage slip; **advantage**, (L) *commodum*: ‘profit’, ‘reward’
130 Beauty within itself should not be wasted. **waste**, (L) *consumere*

132 Fair flowers that are not gathered in their prime **fair**, wp To-do[r] **flower**, (L) *flos*: ‘the crown’
 Rot, and consume themselves in **Little Time**. **rot**, wp (L) *rotare*: ‘turn around; (L) *verso*

tomorrow, to-morrow, morrow 349 (all forms); wp Tu-More-O: a metonym for the combined entity
 Tudor-Seymour-Oxford. Here’s JAKUES in *As You Like It*, II.7 12-19:

JAKUES *As You Like It* II.7 12-19

12 A fool, a fool! I met a fool i’ th’ forest, **fool**, (Fr) *moron*
 A motley fool! a miserable world! **motley**, (Fr) *bariolé*: ‘variegated’

14 As I do live by food, I met a fool **food**, (Fr) *morsure*: ‘biting’
 Who laid him down and basked him in the sun **bask**, (Fr) *immerger* **sun**, wp son

16 And railed on Lady Fortune in good terms, **good**, (Fr) *bien*, or: ‘well’ **term**, (Fr) *marge* ‘limit’
 In good set terms, and yet a motley fool. **set**, (Fr) *porter*: v. ‘bear’ **yet**, (Fr) *tout de même*

18 “Good morrow, fool,” quoth I. “No, sir,” quoth he, **good morrow**, wp Or More-O, Tud’or-More
 “Call me not fool till heaven hath sent me fortune. **heaven**, wp (Fr) *cieux* **fortune**, (Fr) *succès*

► Associated with ‘delay’, (L) *mora*. Lady Fortune, or *succès*, refers to one of the three key agencies responsible for *The Rape of Lucrece*—Night (Dudley), Time (Cecil), and Opportunity (The occasion of Oxford’s birth).

too, (Fr) *trop*; wp trope?; a key trope—meaning “a rhetorical figure that changes the meaning of a word” (R. Lanham)—by *timesis*, usually joined by wordplay with ‘d’Or’, do, or some such, as in Too-d’or. Where *timesis* parts the writer’s surnames, we often find *anastrophe*: “Inversion, or the unusual arrangement of words or clauses within a sentence.”

► PAROLLES is very fond of too and its compliments do, door, port, etc; after which Mercy/Sea-Mer cannot be far behind. He plays with Tudor:

PAROLLES *As You Like It* I.1 131-33

Virginity by

being once lost may be ten times found; by being ever **ever**: wp E.Ver, the writer’s lesser ID.
 kept it is ever lost. ’Tis **too cold** a companion. Away with’t! **cold**, (Fr) *impitoyable*: ‘merciless’

► “Too cold” is Tu-dur; the (Fr) *dur*: ‘hard’, signifies ‘merciless, unkind, hard-hearted’. One of the Queen’s epithets, ‘Virginia’ (hence, ‘The Virgin Queen’) entails the blood of Crown Tudor at a lower figure, under the name Vere—Edward de Vere, E.Ver—and therefore, lost altogether.

true, truth, truly, an attribute of Apollo. (L) *fidelis*: ‘true, steadfast, faithful’; (Fr) *fidèle*. (L) *verus*: ‘true’, in ‘Shakespeare’ signifies ‘apparent truth’, thereby ‘apparent verity, apparently veracious’; seeming or apparent, but not actual truth. A distinction must be made by the reader whether someone is truly faithful, or only appears so.

► *n. I.1a* ‘Of a person: showing unwavering support and respect for a leader, country, cause’
Ib ‘loyal, faithful; constant; steadfast’ *2* ‘honorable, virtuous, trustworthy; honest’
II.2 ‘honorable, virtuous, trustworthy; honest’ *III.3* ‘In accordance with a standard, rule, or ideal’

► At the heart of the matter, **true** is at odds with the writer’s false name: **de Vere**. The writer is careful to delineate a separation of meanings for what *appears* a **verity**, and what *is* **true**. If we get this dichotomy right, we are close to understanding Oxford’s dilemma. As ‘de Vere’, he acts according to the doctrinal **verities** and policies of the Dudley/Cecil overlords; if Tudor-Seymour, he is **True** and acts for the Queen.

MONTANO *Othello, the Moor of Venice* II.3 207-9

If partially affined, or leagued in office, **affined**: *A.1* ‘related by marriage’; *B.1* ‘Closely linked’
Thou dost deliver more or less than truth, **deliver**, *dedere* **more**, wp More **less**, wp Leices[ter]
Thou art no soldier. **thou art**, wp Tutar **soldier**, (L) *miles, mereri*; etym. (L) *solidum*: ‘firm, dure’

► Here we have a precise example of that just mentioned. Our writer, St. Maur (O/S), as the Moor, acts in the interests of the State, its people, and the Monarch; and de Vere as Less acts in the interests of

Leices[ter]—the actors or “occurents” in life, mirror the actors on the stage. This is a struggle between the writer’s **More ego** and **Less alter ego** — *fidelis* or *verus*.

two, (L) *duo*; (Fr) *deux*. The essential number of ‘Shakespeare’: Tu, an element of Tudor by *timesis* and often played upon as (E) report = two-door, bivalve = two-door, etc.

HELENA *Midsummer Night’s Dream* III.2 208-214

208 So we grow together,
 Like to a double cherry, seeming parted, **cherry**, (L) *cerasus*; wp *cera*: ‘wax’ + *sus*: ‘pig’
 210 But yet an union in partition; **union**, (L) *societas*, wp *so* + (L) *cio*
Two lovely berries moulded on one stem; **berries**, (L) *morus* **mould**, (L) *fungere*: ‘contrive, feign’
 212 So, with **two seeming** bodies, but one heart; **seeming**, (L) *fictus* **body**, (L) *corpus*
Two of the first, like coats in heraldry, **coat**, (L) *vellus*: wp ‘hide, pelt’
 214 Due but to one and crowned with one crest. **one**, (L) *princeps*

U

up, (L) *sursum*; (Fr) *haut*.

CORDELIA *King Lear* IV.7 14-17

14 O, you kind gods, **kind**, (Fr) *en nature, de la sorte* **god**, (Fr) *dieu*, wp *do*
Cure this great breach in his abused nature! **breach**, (Fr) *brèche*: ‘injury’
 16 Th’ untun’d and jarring senses, O, wind up **untun’d**, (Fr) *déranger* **jarring**, (Fr) *discordant*
 Of this child-changed father! **wind up**, (Fr) *remonter* **child-change**, (Fr) *enfant substitué*

➤ Lear, (E) instruction, is (Fr) *avis*; thus King Lear performs as a kind of *Willobie*, *His Avis* on a different facet of the Queen’s Great Matter.

use, usance, usury; (L) *usurpatio, usura*; (Fr) *usure, usurpation*.

V

valiant, (L) *valere*; ‘to be of worth’: (L) *virtus*; (Fr) *valeureux*: ‘courageous’.

➤ GAUNT foreshadows the Tudor Dynasty with symbolic language.

JOHN OF GAUNT *Richard II* 1.3 78-83

78 God in thy good cause make thee prosperous! **God**, (Fr) *dieu* **good**, (Fr) *bien*
 Be swift like lightning in the execution; **lightning**, (Fr) *foudre*: ‘divine anger’
 80 And let thy blows, doubly redoubled, **blow**, (Fr) *coup* **doubly**, (Fr) *doublement, en deux*
 Fall like amazing thunder on the casque **casque**, (E) helmet, wp *cask, tun* **thunder**, (Fr) *tonnerre*
 82 Of thy adverse pernicious enemy: **adverse**, (Fr) *contraire*
Rouse up thy youthful blood, be **valiant** and live. **rouse**, (Fr) *réveiller*

venison, (E) *pun* on ‘Venus Son’

Venus, (OED) *n.1a* ‘the ancient Roman goddess of beauty and love (esp. sensual love)...’; relates to Queen Elizabeth. An historic metonym for Queen Elizabeth I.



SALARINO *The Merchant of Venice* II.6 5-7

O, ten times faster **Venus**’ pigeons fly **O**, (E) O: ‘ever’ **pigeon**, ‘Dove’, sacred to Venus.
 6 To seal love’s bonds new-made, than they are wont **seal**, (L) *signare*: ‘mark’ **wont**: accustomed
 To keep obliged faith unforfeited! **keep..faith**, (L) *fidem servare* **unforfeit**: ‘without imposition’

very, *pun* on the surname ‘Vere’

➤ ROBERT SHALLOW notes the common syllable of Seymour and Tudor in ‘well’ (L) *vel*: ‘or’; they are valuable and well accommodated in the Vere-y phrase. Vere, as ware, is a ‘good’ thing, a valuable thing

— very commendable. Hence, the quality of ‘Sea’ in (L) *mare*, (Welsh) *mor*, and (Fr) *mer*, may be accommodated in wares and Veres.

ROBERT SHALLOW *Henry IV, Part II III.2 68-72*

68 It is well said, in faith, sir, and it is well said **well**, *wp* (L) *vel*: ‘or’ **said**, *wp* *sey*’d
indeed too. ‘Better accommodated!’ It is good, yea, **indeed**: *in* + *deed*: ‘that which is done’
70 indeed, is it. Good phrases are surely, and ever were, **very, ever, were**: Vere
commendable. ‘Accommodated!’ It comes of “accom- **commendable**, *laudabilis*: ‘valuable’
72 modo.” **Very good**, a good phrase. (L) *acomodo*: ‘adapt one thing to another’ **phrase**, *verbum*
good, (L) *merx*: ‘goods, wares, commodities, merchandise’, ‘a thing’

virtue, (L) *virtu*: ‘The masculine nature of the god Mars’; ‘manliness, excellence’, ‘worth, goodness’; ‘manly valor’ (Plutarch, *Lives* ...).

URSULA *Much Ado About Nothing II.1 114-16*

Come, come, do you think I do not know you by your **come**, (L) *accedere*: ‘accede’
excellent wit? Can **virtue** hide itself? Go to, **wit**, (L) *musa* **hide**, *abdere*: ‘secrete, conceal’
mum, you are he: graces will appear, and there’s an end. **grace**, *wp* (L) *dei beneficio*: 5 ‘mercy’

W

water, 10a ‘The water of the Sea’, (L) *aqua marina*, *mare*: ‘the sea’; (Fr) *eau*, *eau de mer*, *mer*: ‘the sea’.

FIRST CLOWN *Hamlet V.1 14-19*

14 Give me leave. Here lies the **water** — good. Here **here**, *wp* *heir* **good**, (L) *merx*
stands the man — good. If the man go to this **water** and **stand**, (L) *statuere* **man**, (L) *vir*
16 drown himself, it is, will he nill he, he goes, mark you **drown**, (L) *summergere* **mark**, *marca*
that. But if the **water** come to him and drown him, he
18 drowns not himself. Argal, he that is not guilty of his **argal**, *wp* *argilla*: ‘clay, earth’, ‘*orbis*’
own death shortens not his own life. **death**, (L) *mors* **life**, time of life, (L) *aetas*, *wp* *aestas*

► (18) ~ *Tudor: he that is not guilty of his own Mors, shortens not his own Sum-mer.* ~

well, *wp* (L) *vel*: ‘or’, common syllable of Tudor and Seymour. (Fr) *or*: ‘But, now, well’.

TOUCHSTONE *As You Like It III.2 13-21*

Truly, shepherd, in respect of itself, it is a **truly**, (Fr) *véritablement* **shepherd**, 2a ‘guardian’
14 good life; but in respect that it is a shepherd’s life, it is (Fr) *respect*: *wp* ‘revere’
naught. In respect that it is solitary, I like it very well; **naught**, *néant*: ‘nothing’
16 but in respect that it is private, it is a very vile life. Now **solitary**, alone: ‘all one’
in respect it is in the fields, it pleaseth me well; but in **field**, (Fr) *campagne*: ‘country’
18 respect it is not in the court, it is tedious. As it is a spare **tedious**, *en-nuit* **spare**, *de rechange*
life, look you, it fits my humor well; but as there is no **humor** (see below)
20 more plenty in it, it goes much against my stomach. **plenty**, (Fr) *abondance* **stomach**, *wp* *faim*
Hast any philosophy in thee, shepherd? **philosophy**: ‘love of wisdom’, *wise*, *wp* (L) *moeris*
(19) **humor**, (Fr) *humeur*: *huis*: ‘door’ + *meur*: ‘to die’, hence Door-Mour.

► TOUCHSTONE catalogs the differences between the Life of Or (gold) and the re-Vere’d life.

wear, *pun* (V pronounced as W in Latin) on ‘Vere’; (L) *durare*: ‘to last’; (L) *terere*: II. ‘to wear away’; (Fr) *durer*, *porter*: ‘to wear well’, endure. **were**, *pun* on ‘Vere’.

FLAVIUS *Timon of Athens IV.3 477-479*

The gods are witness, **gods**, (L) *deus*, *wp* *do*, *dew*, [tu]do. **witness**, (L) *testis*; *wp* *testis*: ‘testicle’
478 Ne’er did poor steward wear a truer grief **steward**, (L) *procurator* **grief**, (L) *dolor*, *maerer*
For his undone lord than mine eyes for you. **undone**, *wp* loss of ‘do’. **eyes**, (L) *gemma*

JUN. BRUTUS *Coriolanus* III.1 81-82

You speak o' the people, say, (L) *oro*: 'to speak o', hence Tu-[d]or-o' **people**, *wp* (L) *mortales*
 As if you were a god to punish, not god, (L) *deus*, *wp* do's, Tu-dors **punish**, *wp* (L) *multo*, *multus*
 82 A man of their infirmity. their, *wp* t'heir **infirmity**, *1a* 'inability', not *dure*, *wp* not too-dur.

were, *wp* (E) *were*: 'man', (L) *vir*: 'man'

where, *wp* *Were*, *Vere*;

FIRST LORD *Cymbeline* I.2 1-4

Sir, I would advise you to shift a shirt; the **shift**, (L) *mutare*: 'move' **shirt**, *tunica*: 'covering'
 2 violence of action hath made you reek as a **violence**, (L) *manus*: 'force', *wp* *vir* **action**, (It) *fare*
sacrifice: where air comes out, air comes in: (2) **reek**, *wp* (L) *fumare*, *sumare* **air**, *wp* (L) *heres*
 4 there's none abroad so wholesome as that you vent. **abroad**, (L) *foras*: 'out of doors', *wp* d'ors
 (3) **come**, (L) *accedere*: 'accede' (4) **wholesome**, *wp* (L) *salus*, *salire*: 'to spring'

► The FIRST LORD smells a sweet rat, (L) *muris*, in CLOTEN.

will, (L) *n. mos, moris*: 'the will'; (Fr) *volonté*. (L) *v. voluntas*: 'volition of purpose'; *v. velle, avere*: 'to be willing'.
 (L) *testamentum*: 'a will'. 'Will' allows several turns of meaning, especially by Latin transitive wordplay.

GHOST *Hamlet* I.5 42-6

42 Ay, that incestuous, that adulterate beast, **adulterate**, *1* 'debased, impure' **beast**, (L) *fera*
 With witchcraft of his wit, with traitor gifts **witchcraft**, *wp* (L) *veneficium* **wit**, (L) *musa*
 O wicked wit and gifts, that have the power **wicked**, *wp* (L) *nefarius* **gift**, (L) *donum*
So to seduce! — won to his shameful lust **so**, (L) *adeo* **seduce**, *wp* (L) *abducere/abdicare*
The will of my most seeming-virtuous queen. **the will**, (L) *moris* **seeming**, (L) *fictus*

► As the writer enumerates the sins of CLAUDIUS, we note a shared responsibility by the Queen.
 In this allegory of Elizabeth I, GERTRUDE stands accused of the same faults as Dudley (cludey, Cloudy-us).

wind, (L) *ventus*: 'the wind, as a symbol of fortune'; (L) *aura*, wordplay 'heir', *Aer*, *Ayre*, 'ore'; (L) *eurus*: 'wind',
 'east wind', possible *wp* *heir*.

FESTE *Twelfth Night* V.1 382-385

382 When that I was a little tiny boy, **tiny**, (L) *tantillus*, *dim. tantus*: 'of such measure' **boy**, (L) *puer*
 With hey, ho, the **wind** and the rain, **ho**, (E) *heel*, (L) *calx*: 'imitation', follower. **rain**, *wp* *reign*
 384 A foolish thing was but a toy, **foolish**, (L) *morus* **thing**, *res* **toy**, (L) *ludibrium*: 'at the mercy of'
 For the rain it raineth every day. **raineth**, (E) *reigns*: 'governs' **every**, *wp* E. *Vere-y* **day**, (L) *de*

► "The Heir and the Reign" in Time of Cloudiness, rule the origin of de Vere.

winter, (L) *hiems*; (Fr) *hyver*; wordplay E. Vere, the writer's false identity, associated with myth of Proserpina.

ALL (song) *As You Like It* II.5 34-40

34 Who doth ambition shun, **shun**, (Fr) *fuir*: 'fly, flee'
 And loves to live i' th' sun, **love**, (Fr) *aimer* **live**, (Fr) *vivre*, *wp* Vere **sun**, *wp* *son*
 36 Seeking the food he eats, **seeking**, (Fr) *poursuivre*: 'to follow' **food**, (Fr) *nourriture*, *aliment*
 And pleas'd with what he gets, **please**, *wp* (Fr) *contenir*: 'to hold (within)'
 38 Come hither, come hither, come hither. **come hither**, come here, *wp* *accede* as *heir*.
 Here shall he see no enemy **see**, (Fr) *rencontrer*: 'to meet'
 40 But **winter** and rough weather. **winter**, (Fr) *hyver*: *wp* E. Vere **rough weather**, *orage*: 'tempest'

wit, (L) *Musa*, 'wit, genius', 'Muse'; wordplay on *mouse*: (L) *mus, muris*; (Fr) *raison*, *wp* *Rey's Son* (king's son).

ANTIPHOLUS *Comedy of Errors* II.2

Plead you to me, fair dame? I know you not: **plead**, (L) *orare* **fair**, *wp* (It) *fare*: 'to do'
 In Ephesus I am but two hours old, **two**, *wp* Tu **hour**, (L) *hora*, *wp* Or **old**, (L) *spatium*: 'room'
 As strange unto your town as to your talk; **strange**, (L) *externus*: 'foreign' **talk**, *wp* (L) *sermo*

Who, every word by all my wit being scann'd, **every**, wp E.Vere-y **scan**, (L) *contemplari*
 Want wit in all one to understand. **all**, wp (L) *totus* **one**, oneself, ipse **understand**, (L) *amplecti*

witch, *n.la* ‘a female magician, sorceress... a woman supposed to have dealings with the devil or evil spirits and to be able by their co-operation to perform supernatural acts.’ This relates to Elizabeth and her dealings with Burleigh and Leicester to subjugate Oxford.

“Master of the Tiger” (7) may refer to an English galleon of 1570, or may refer to the “mourning colors”—black and tawny—of E.O., Edward Oxenford, writer of “A crown of bays shall that man wear”.

FIRST WITCH *Macbeth* 1.3 4-10

4 A Sailor's Wife had Chestnuts in her Lap, **sailor**, (Fr) *marin* **chestnut**, (Fr) *marron* **lap**, *sein*
 And munch'd, and munch'd, and munch'd. — **munch** (?), (Fr) *mâche*, wp *marche* w. non-rhotic r
 “Give me,” quoth I. **give me**, (Fr) *médonne*, wp maiden **give**, (Fr) *donner*, *faire*: ‘make’
 6 ‘Aroint thee, **Witch!**’ the rump-fed Ronyon cries. **aroint**, (MFr) *arroi*: ‘arrange, dispose’
 Her Husband's to Aleppo gone, Master o' the Tiger: **ronyon**, (Fr) wp *rognon*: ‘kidney, testicle’
 8 But in a Sieve I'll thither sail, **sieve**, (Fr) *crible*: ‘riddle, sieve’ **sail**, (Fr) *appareiller*: ‘to pair’
 And, like a Rat without a tail, **rat**, (ME) *mus*, (Fr) *rat*, (L) *muris* **tail**, entail, (Fr) *substituer*
 10 I'll do, I'll do, and I'll do. **I'll do**, (Fr) *je ferai*; wp **III do**, *do ill*, (Fr) *mauvais action*

► (5) *alt.* **mouch** (?), “This means to chew with closed lips, and is used in Scotland in the sense of: to mumble with toothless gums. It is probably derived from (Fr) *manger*” (Clarendon; *Variorum: Macbeth*, 1873, pg.21); hence, ‘to murmur’, wp *Sea-Mor*.

(6) **aroint** appears to be an appropriation from (Fr) *arroi*, wp *ar-roi* appears as a loose anagram or two Ors, as (E) *array* > *arrange*, *arroi* > *aroint*. Wordplay on “Ronyon” may include (Fr) *rogneur*, as a ‘clipper of coins’, as Thomas Seymour was accused and as the Dudley/Cecil regency evidently practices. Another likely interpretation is as

(Fr) *rognon*: ‘testicle’, indicating a manly witch.

(7) **Tyger**: likely refers to the Heraldic Tyger, a lion-wolf/Tudor-Seymour representation used in armory.

► As with all wordplay in ‘Shakespeare’, a *Variorum*-like re-consideration is in order.

woe, woeful, woe-begone, possibly from anagrammatic treatment of Moe/More; heavy repetition suggests this.

Sorrow: (L) *dolor, maeror*; (Fr) *triste, douleur*, or mournful: (L) *tristis, maestus*, (Fr) *lamentable*.

NURSE *Romeo and Juliet* IV.5 49-53

O woe! O woeful, woeful, woeful day! **woeful**, wp Moe-ful/More-ful **day**, wp (L) *de*: ‘origin’
 50 Most lamentable day, most **woeful day**, **lamentable**, (L) *lamentabilis* **most**, (L) *sumum*
 That ever, ever, I did yet behold! **ever**, wp E.Vere **yet**, (L) *tamen*: ‘never-the-less’
 52 Never was seen so black a day as this: **never**, A.I ‘not ever’, not E.Vere **black**, *Maurus, Aethiops*
O woeful day, O woeful day!

► The NURSE, likely representing a confidante of Elizabeth R, perhaps Blanche Parry, emphatically divides the E.Vere from the St. Maur.

wolf, seems to refer to Seymour as Apollo-*Lykaios*. Though there is little historical precedent for the Seymour-Wolf association, ‘Shakespeare’ uses the emblem in many oblique passages to describe characters standing for himself. The Seymour family seat was at Wulfhall, Burbage, Wiltshire, England.

FOOL *King Lear* III.6 14-15

14 He's mad that trusts in the tameness of a **wolf**, a horse's **mad**, (Fr) *fou* **trust**, law *Trust*
health, a boy's love, or a whore's oath. **health**, (Fr) *santé*
 (14) **tameness**, *servilité* (15) **boy**, (Fr) *garçon*, *Gar*: ‘spear’ + *son* **love**, (Fr) *amour*
 (15) **whore**, wp (OE) *hóre*, (OE) *hors*, *ors*: ‘horse’ = *Ors*, Tud’*Ors* **oath**, (Fr) *serment*

► The FOOL, any fool (in ‘Shakespeare’), is often the only character in full possession of the facts.

wonder, (L) *miror*; (Fr) *merveille*; wonder includes wordplay Won-d’Or on the name Tud’Or.

MIRANDA *Tempest* V.1 181-84

O, wonder!

(182) **goodly**, (L) *merx*182 How many **goodly creatures** are **there here**!**creature**, (L) *creatura* **there**, wp t'heirHow **beauteous mankind** is! O **brave new world**,**beauteous**, (L) *venustus* **brave**, (L) *fortis*184 That has **such** people in't!(183) **world**, (L) *orbis*, wp *Or* + *Bis* = Two-d'Or► In line 183, **beauteous** + **brave** yield the Beaufort lineage of the Tudor family.**wood**, 55; (L) *materia*; pun on 'mater', or 'mother'; wp (E) wood, wode: *1a* 'Out of one's mind, insane', 'mad'.

Wood evidently acknowledges mythic Silvius, king of Alba Longa (Latium), son of Aeneas and Lavinia.

Silvius means 'of the Wood' and links the royal family of Britain to the offspring of famed Aeneas of Troy.

His son Brutus was the first the first king of Britain; our Tudor-Seymour claims descent from 'the Wood'.

BEROWNE *Love's Labour's Lost* IV.3 244-249244 Is **Ebony** like her? O **wood divine**!**ebony**, (Fr) *ébène*: 'a hard black wood' **divine**, (Fr) *adorable*A **wife** of such **wood** were **felicity**.**wife**, (Fr) *femme*: 'a mature woman' **felicity**, wp (Fr) *bonheur*246 O, **who** can give an **oath**? **where** is a **book**?**oath**, (Fr) *serment, juron* **where**, wp (Fr) *ou*: 'or'That I may **swear Beauty** doth **beauty lack**,**beauty**, (Fr) *beauté* **lack**, (Fr) *manquer*248 If that she **learn** not of her **eye** to **look**:**eye**, (Fr) *œil*: 'bud', 'flower' **look**, (Fr) *sembler*: 'to appear'No **face** is **fair** that is not **full** so **black**.**fair**, wp (Fr) *faire*, To-do[r] **black**, (Fr) *noir*, wp so-maure► The *Mater* is 'black'. In the Sonnets, Oxford's mother is a Dark Lady—a **clouded** Queen Elizabeth 1.**word**, (L) *verbum*; pun on 'Vere'; (Fr) *mot*, transitive wp (E) moe, more. Prince HAMLET is a student of words.SIR WILLIAM LUCY *Henry VI, Part I* IV.7 54-5754 Submission, **Dauphin**! 'tis a **mere** French **word**;**mere**, (Fr) *seul*: 'sole', wp (Fr) *mer*We English **warriors** **wot** not what it means.**wot**, v.1 'to know', *reinforc.* (Fr) *mot*56 I come to know what **prisoners** thou hast ta'enAnd to **survey** the **bodies** of the **dead**.**survey**, (Fr) *examiner*: 'to see' **dead**, (Fr) *mort***world**, (L) *orbis*: 'a ring', 'orb of the world, earth', wp Bis-Or, hence Two-d'or; (Fr) *monde*, from Richmond.BEATRICE *Much Ado About Nothing* II.1 300-302**good**, wp (L) *merx*300 **Good Lord**, for **alliance**! Thus goes **everyone****lord**, (L) *dominus* **alliance**, wp (L) *foedus*to the **world** but I, and I am **sunburned**. I may sit in a**sunburn**, (L) *adustus, hominum color*302 **corner** and **cry heigh-ho** for a **husband**!**corner**, wp (L) *corona*: 'crown' **heigh-ho**: *i.e.* 'wearily'**worm**, (L) *vermis*; representative of the "larval" state of the author as a Vere; (Fr) *ver*, wp Vere.HAMLET *Hamlet* IV.3A **man** may **fish** with the **worm** that hath eat of a **king**, and **eat****fish**, (L) *piscari*of the **fish** that hath fed of that **worm**.**fish**, (L) *piscis*, 'a sea creature' **feed**, (L) *consumere*► HAMLET contemplates the cycle of life, and a kind of equality between *Vermis* and *Rex*.**worth**, (L) *aestimatio*, wp *aestimo*: 'to appraise' + *-atio*, suffix: 'forming nouns of action from Latin participles', probable wordplay on (L) *aestas*: 'summer'; (L) *virtus*; (Fr) *mérite, valeur, prix*. **worthy**, see **merit**.*Sonnet 83* 5-8And **therefore** have I **slept** in your **report**,**sleep**, (L) *dormire* **report**, (L) *fama*6 That **you yourself being extant well** might **show****extant**, (L) *exstare* **well**, wp (L) *vel*: 'or'How **far** a **modern quill** doth **come too short**,**far**, wp (It) *fare*: 'to do' **short**, (L) *brevis*8 **Speaking of worth**, what **worth** in you **grow**.**speak**, (L) *dicere*: *di*: 'two' + *carus*: 'dear', Tudor► Perhaps no words so completely summarize the writer's "modern" state as (L) *modus* and *modo*.

The proper mode—the correct measure, the right way, manner, or more, the full worth of the writer—is the subject of Shakespeare's Canon.

yet, (*L*) *rursum*: ‘again, anew’; *denuo*: ‘once more’. (*Fr*) *pourtant, tout de même*.

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