I must confess to the naive sentiment that the great set pieces of Prince Hamlet are as close to sacred works as anything this secularist knows. I very nearly dare not touch them... except that they have been composed, I suppose, by a human mind. With that, my efforts may be seen to exaggerate his talents or whittle them down to size.

   Our English instructors never told us Shakespeare was a dissident writer. Rising from backwater obscurity to the height of the Stage World—to **BE** the English 'Naissance' and Terence—he had 'Nothing' to grouse about. Certainly he did not "lack advancement"... or did he? There's 'more' than 'seeming' here.

   Readers trying to understand 'de Vere' should be prepared to synthesize a single identity from the *remarkably* 'parallel lives' of Ed. Tudor-Seymour(Somer's Day), Edward de Vere, Shakespeare, John Lyly, and others. He was the 'Nonnēmo' Prince—a "Something Nothing"—manifestly not content with an unsatisfactory settlement of the '[Roi]All Tudor' identity on his mother, Elizabeth, alone. As history proved, he was left only "a wounded name" and uncertain prospects for himself and his eldest son Henry Wriothesley. His life was consumed with an effort to wrest possession of the throne from 'King-makers' William Cecil and Robert Dudley. A crisis of self-regard is evidenced by the repeated assertion of his true identity. Below I describe 'de Vere's' experiment with Latin verb roots, another rhetorical tool he devised to memorialize his Existential Struggle.   <u>Note</u>: *Latin accents are shown because modern readers, including myself, are rarely familiar with Latin pronunciation.*

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   "And though thou hadst small* Latine*, and lesse* Greeke,
   From thence to honour thee, I would not seeke
   For names;"   *Ben Jonson* To the memory of... Shakespeare*, 1623?*

   Many readers have taken these words from Ben Jonson's prefatory poem "To the memory of my beloved, The AUTHOR Mr. William Shakespeare: And what he hath left us" *First Folio, 1623* at face value, supposing he was depreciating de Vere's use of the Latin language. That surmise would argue against his association with Jean Sturm (German Latinist), often said to be in the interest of Latin grammar or secondary education. Rather, their commerce may have been regarding Protestant-Catholic Conciliation —another 'Sturmius' employment—or it may be All of these.

   In this essay I suggest Jonson's phrase "*small* Latine*, and lesse* Greeke", describes a novel twist on de Vere's practice of authorizing his work with 'surname fragments' (as demonstrated in previous essays). Let's examine whether "<u>small Latine</u>" may indicate a *'reduced Latin'*, where the writers signature is to be found in the structure of playful infinitives: the infinitive marker '**to**' ('two', 'too', or 'Tu') **+ Latin verb roots**. "<u>Lesse Greeke</u>" is trickier; it may imply '*Leisc[ters]* Greek' (clumsy, inept Greek), zero or very little Greek wordplay, or perhaps 'less <u>un</u>intelligible'; the meaning might be more apparent were we better attuned to the classics. Put simply, Ben has given us a clue in these lines; he meant ***<u>we should</u>*** **"seek for names"** **"from [that place***, i.e. "small Latine"* **] to honor [Shakespeare]"**.

   Here I apply the 'Shakespeare Glossary' from *The Puzzling Life of Edward de Vere see p.13-28* to Hamlet's famous soliloquy *Hamlet 3.1 55-90* . Observe how it is structured. Lines 56-69 emphasize the writers lost Tudor-Seymour birthright—whether it be dead, sleeping, or only dreaming. Lines 70-88 detail the burden of a 'boarish' false name. Notice three very important things:
— the verb infinitives associated with Tudor-Seymour are 'surname fragments'—tu-d'or and see-m-ore, etc.—while those associated with the 'boar' of de Vere do not suggest the de Vere name.
— to BE, to SUFFER, to TAKE, to DIE, to SLEEP, and (perchance) to DREAM, are "enterprises of great pith and moment" *l.85* , while the 'fardles' of a 'Vere-y life': to GRUNT, and to SWEAT, "lose the name of Action" *l.88* .
— that being 'de Vere' robs the son of Elizabeth the Will and Means to effect policy. He wishes to be Tudor-Seymour (and, I imagine, coax a Humanist Enlightenment from the 'Night'—"image of hell... notary of shame" *Lucrece 764-5*—visited on England as a result of his birth).

First Folio		Gloss	
Hamlet		*Hamlet*	

First Folio — *Hamlet*

To be, or not to be, that is the Question: 56
Whether 'tis Nobler in the mind to suffer
The Slings and Arrows of outrageous* Fortune,
Or to take Arms against a Sea of troubles*,
And by opposing end them: to die, to sleep 60
No more; and by a sleep, to say we end
The heartache*, and the thousand Natural* shocks
That flesh is heir to? 'Tis a consummation
Devoutly to be wish'd. To die to sleep 64
To sleep, perchance to Dream; I, there's the rub*,
For in that sleep of death, what dreams may come,
When we have shuffled off this mortal coil*,
Must give us pause. There's the respect* 68
That makes Calamity of so long life:
For who would bear the Whips and Scorns of Time.
The Oppressors wrong, the poor man's Contumely,
The pangs of dispriz'd* Love*, the Law's delay. 72
The insolence of Office, and the Spurns
That patient merit* of the unworthy takes*,
When he himself might his *Quietus* make
With a bare Bodkin*? 76
  Who would these Fardles bear*
To grunt and [to]sweat
  under a weary* life,
But that dread of something after death*,
The undiscovered* Country*, from whose Borne
No traveler returns, Puzzles the will, 80
And makes us rather bear those ills we have,
Than fly to others we know not of.
Thus Conscience does make Cowards of us all,
And thus the Native hue* of Resolution* 84
Is sicklied* o're*, with the pale cast of Thought,
And enterprises of great pith and moment*,
With this regard their Currents turn* away,
And lose the name of Action. Soft you now, 88
The 'made'* Ophelia? Nymph*, in thy Orisons
Be all my sins remembered.

Gloss — *Hamlet*

Tu Sum/or not Sum (esse), that is the question:
Whether 'tis Nobler in the mind to bear
The Slings and Arrows beyond [unjust]* (iniūrĭa) Fortune,
Or Tu Sum (sumĕre) Names against a 'Sey' of disorder*,
And by opposing, end them: to mor (mŏrĭor), to dor (dormĭo)
No More; and by a som, to aver (ad verus, averer) we end
The heartache*, and the thousand Innate* disturbances
That [particular] flesh is heir to? 'Tis a consummation
Formally avowed, to som wish'd. Tu mor Tu dor
Tu dor, perchance to Somn (somnare); I, there's the check,
For in that 'dor' of 'mor', what 'somn' may come,
When we have shaken off this mort-all confusion*,
Must give us pause. There's the deliberation*
That makes Calamity of the Seymour-Oxford life:
For who would bear the Whips and Scorns of Cecil.
The Oppressor's wrong, the poor man's Taunts,
The torments* of a-More* un-valued*, the Rules Dudley,
The 'Son-less-ness' of Office, and the Rejections—
That patient property* of the 'unworthy' endured*,
When he himself might his settlement* make
With an unsheathed* dagger*?
  Who would these 'burdens have Boar*' (past bore, Boar)
To [swine-like] grunt (grunnitus) and sweat (sudor, pseud'or?)
  under a Vere-y* life,
But that dread of some matter, after[ward] mor*,
The unidentified* womb*, from whose Borne
No traveler returns, Puzzles the Will,
And makes us rather have born those ills we have,
Than fly to others we know not of.
Thus Conscience does make Cowards of us all,
And thus the Natural Red* of Re-solved Matter
Becomes diseased* ore; with the cowardice* of Thought
And enterprises of great pith and consequence*,
With this regard their Currents Veer* away,
And lose the name of Action. Soft you now,
The fair* 'O'-Lover? Nymph*, in thy Golden Sons
Be all my sins rejoined.

 The Latin verbs used in this set piece are:
to BE - *sum* (Summer, Seymour), *esse*   to DIE - *mórere* (Seymour) , *mório*   to SLEEP - *dormire* (Tudor),
dormio, somnus,   to DREAM - *somnare* (Summer, Seymour),   to SWEAT, to GRUNT - *sudare, grunnitus*

    The attention to detail of this man's poetry is astonishing! When he launches into a syllogism, by Jeeves, he finishes it. The more you look, the 'More' you 'See'... of "Some matter, after[ward] More" *l.78* .
Notes:

56 To be: *Latin* Sum: 'I am', *singular present indicative* ; alt.: some, *Old English sum: surname fragment* Somer, Summer, Seymour; possible wordplay on Indo-European root 'any, every'.

57 to suffer - 'to' expresses purpose or intention rather than being used as an *infinitive marker*.
    to suffer - endure, fare; alt.: to bear: i.e. misfortune or 'bringing forth'; perhaps a critical association. The 'Bear' is a metonym for Leicester; the 'Great Bear': his father John Dudley; these two are 'governors' of 'the Boar'—the lesser de Vere identity—playing on 'bore', the past of bear.

59 to take, *Latin* sumĕre.

Sea: *surname fragment* 'Sey'; *religious* See, seat.
  trouble, *Latin turbidus*: 'disorder'; 'disturbance'.

61 say - *Latin ad verus, French averer:* 'to declare or confirm to be true'.

62 heartache: pain caused to the Coeur—the mind and soul.
  natural: 'innate'; not conferred or acquired.

65 I: deliberate variation of 'ay', 'aye', expressing assent, or 'ai', expressing grief; 'I' is used to indicate himself as the
      source of 'inequality'* and 'erasure' (i.e. 'corrections', see Macbeth 3.1 134).
  rub: *wordplay* 'inequality'*; alt.: 'obstacle, impediment, cross-purpose'*; alt.: *possible ref.* erasure.

67 mortal, mort: 'death' + all: the 'Tudor Three' (Elizabeth, Oxford, Southampton); therefore: 'Tudor death'.

69 so: 'what follows', progeny; so long = so extended: Southampton.

70 bear: probable reference to the Dudley, Grey, Sidney families; perhaps should be read "For who would 'bear' the
      [Dudley] Whips and Scorns of Cecil".

71 oppressor: *opprimĕre* 'to press down', to squeeze.

73 insolence: *Latin wordplay* in: *prefix* not + sol: 'sun' *Cassell's* + ence: 'denoting an action or it's result'; 'denoting a quality
      or an instance of it'—therefore: the action or quality of being 'Sunless'.

76 bodkin: '*printing, chiefly historical* a pointed tool used for removing pieces of metal type for correction'; alt.: 'dagger';
      alt.: 'a small pointed instrument used to pierce cloth or leather'. A double meaning is implied in ll.75-6—that
      Hamlet may have peace by suicide or silence.
  bare: *wordplay* bear, signifying the Dudley family and the de Vere-ness of Ed. Tudor-Seymour.

76 bear; 79 borne; 81 bear: *metonym wordplay* link the 'cause-Bear' (Leicester) with the 'effect-Boar' (Oxford); the
      de Vere name is an affliction, a grief, sorrow, or tear; this is the primary uncertainty of Tudor-Seymour's identity.

77 weary: *Latin wordplay* Vere-y; in the practice of puns, certain substitutions have been permitted. Latin writers
      allowed themselves the interchangeability of W and V, S and Z, etc.

79 country: *vulgar wordplay* womb; de Vere was accused of claiming to have been 'in the Queen'.

80 Puzzle: confuse, confound: a secondary layer of uncertainty is noted in the pseudonym Will. Shakespeare, etc.

84 Native hue of Resolution: in heraldry, red is the color of courage, determination, resolve.

85 sicklied: in an ill manner; alt.: *Latin wordplay* sic: 'thus, in this way' + ly'd: forming adverbs, chiefly denoting manner
      or degree.
  o'er: over, *wordplay, surname fragment* ore: gold, d'or;

* * * *

De Vere's use of metonymy, semantical indeterminacy, and even wordplay on verb roots, follow literary elements in the plays of the Roman writers Plautus and Terence; but he is especially close to the design of the 'Old Comedy' of early Aristophanes. Where Shakespeare orthodoxy has seen stock characters, generalized topics, and 'Universality', the new Oxordians detect highly specific satire and real, living, breathing characters clothed only in threadbare metonymy.

Hamlet is 'known' to be the writer himself. Polonius is surely Lord Burghley; Claudius is Leicester; but Gertrude... I, there's the rub. Is Hamlet the illegitimate son of this 'Elizabeth'? Who's the father?

The crux of the struggle 'to BE' or not—to Sum'R Not—centers on a second 'Mouse Trap' *Hamlet III.1 146-49* interwoven in the play. This one is even more important to literary history than the fratricide of Thomas Seymour allegorized in *The Murder of Gonzago Hamlet II.2 475* . Prince Tudor attempts to "catch the conscience of the [Queen]" in what might be termed the 'Mouse Spouse Trap':

Hamlet III.1 146-49:

Original	Gloss
Hamlet	*Hamlet*
Go to, I'll no more on't; it hath made* me mad.	Go Tu, I'll Nom 'ore on 'T; it hath caused derangement.
I say we will have no more marriage. *147*	I Say we will have No Mour marriage.
Those that are married already	Those, that 'R[egius]' married already
—all but one—shall live. *148*	—'All' but 'One'—shall live.
The rest shall keep as they are. To a nunnery, go.	The rest shall keep 'the Seym' 'R'. 'Tu' a nonnē-ry, go.

Notes:
146 to: *'surname fragment'* Tu[dor].
  no more: *wordplay, 'surname fragment'* no Mour, Nom Ore, no More.
147 say: *'surname fragment'* Sey.

We Will: the Royal Will—similar to Royal Prerogative: "the residue of discretionary or arbitrary authority which at any given time is legally left in the hands of the crown." *A.V. Dicey* ; alt.: likely wordplay on pseudonym Will[iam] being used at the discretion or on the authority of the Monarch.

no more: as line 146.

148 are: *metonym* R[egius].

all: Elizabeth Tudor, Edward 'de Vere' (Tudor-Seymour), Henry Wriothesley; the Roy-All Family.

one: Prince, the First in a nation's hierarchy.

149 as: *'surname fragment'* 'The Same', The Seym'

are: R[egius], also R[ex], R[egina]; signed after the Monarch's name, e.g. Elizabeth R.

To: *'surname fragment'* Tu; also Two, Too.

nunnery *Latin* nonnēmo: no man, *nonnihil:* nothing + ery: forming nouns; i.e. non-ery: being 'Nothing'.

At the height of his 'methodical' madness, Hamlet rails against the Cecil/Dudley Regency. He calls them 'region kites' *Hamlet II.2 518* . *Kite* is 'a term of reproach'*. Specifically he means '*(archaic)* a person who exploits or preys on others'. This 'Predatory Regency' has hidden a fact central to 'de Vere's' existence, yet he dares mention it only in 'clouded' obliquity *see Sonnet 33, 12* . The above passage suggests Thomas Seymour **did** marry Elizabeth following the death of Henry Vlll, as they had petitioned Parliament to do. Therefore Seymour—beheaded March 20, 1549 for conspiracy against the crown, *was* the husband of princess 'R'. He was the 'one' who "shall [not] live" *Ham. III.1 148* . This is truly bitter irony, or an otherwise useless and unintelligible bit of 'Ver-similitude'. If I'm correct, such an event would clearly 'legitimize' de Vere's claim to being sole male heir of Henry Vlll, and justify his resentment of the gallant silence regarding the Queen's (mythic) virginity.

Perhaps we will someday find historical confirmation of a Th. Seymour/Elizabeth Tudor marriage. Such a marriage would be in no way uncharacteristic of either, though at present, strong evidence is only rumored. Even so, it would hardly be a unique event. Marriages with potential royal heirs were forbidden without the sovereign's permission. Yet the 1st Duke of Somerset's son, Edward Seymour, would later *1560* commit this 'treason' with Lady Katherine Grey (Lady Jane's sister); and again, *his son,* William Seymour would do the same with Lady Arbella Stuart *1610* ... perhaps you begin to see symptoms of congenital dynastic intrigue in all this; or maybe you are not yet convinced that we can trust 'Our' writer as the most truthful historian of Tudor/Seymour family affairs? *If* Gertrude/Elizabeth had been privy to Hamlet/ Ed. Tudor-Seymour soliloquizing these quoted lines, we should expect her to swoon at the painful memory and to call for "light"... er, 'ayre'.

I'm convinced that metaphor was generally avoided by 'Shakespeare'; literal meaning was essential— metaphor would confound his message. The literal explanation of de Vere's 'Madeness'—of the un-sanctioned marriage of Thomas Seymour and Princess Elizabeth, and of the 'Nemo' child born to them— is the root of all the bewildering profundity of 'Shakespeare'. Our error is in not perceiving de Vere's writing for what it truly is: 'Metonymic History'. Precisely as we identify the courtiers inferred in the works of Lyly, we should trouble ourselves to figure out who 'de Vere' is speaking of:

Sonnet 76 *9-14*

Original		Gloss
O, know, sweet love, I always write of you,		O[xford], know (this), sweet A-More, I always write of you,
And you and love are still my argument;	10	And you and silenced A-More-'R[egius]'—inevitably my debate;
So all my best is dressing old words new,		'So', 'All', 'My Best' is reordering old words new,
Spending again what is already spent:	12	Employing again what is already exhausted:
For as the sun is daily new and old,		'Say', 'the Same', 'the Son' is 'de'-[rived]-ly new and old,
So is my love still telling what is told.	14	'S-O' is A silent More—narrating what is commanded.
		—enumerating what has been tolled.

A familiar old couple, Seymour and Oxford, 'All-ways' bickering among themselves; they are Romeo and Juliet grown old—as we might have found them had they not self annihilated in a clash of matter and anti-matter.   *— the metonyms are his, the metaphors are mine —*

This belongs to a series of essays on 'The Works Attributed to Shakspere'. The meaning of his words is interpreted according to a contextual understanding supposing the writer is Edward de Vere and Edward Tudor Seymour, as he certainly knew himself To Be.