

On *Cymbeline*, Wm. Garmon, and Revelations 12

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Act V, sc. 5 of *Cymbeline* was a puzzle to Samuel Coleridge:

“It is not easy to conjecture why Shakespeare should have introduced this ludicrous scroll, which answers no one purpose, either propulsive or explicatory, unless as a joke on etymology.”

Sam. Taylor Coleridge, 1818.

You must not give him full marks for this assessment. To suggest that V.5 is ornamentation *is* ludicrous! Having called English Catholics to arms against what he perceived to be the corruption of Christian Faith see *Cym. III.2 48-82*, Edward de Vere concluded *Cymbeline* with his prediction and promise for the future. You’d think his forthrightness “would cure deafness” *Tempest I.2 106*, but we’ll see...

“If everything we do not understand in Shakespeare is to be put down to interpolation, what, indeed, shall we have left of him? Soberly, is there anything of his art that we thoroughly understand?” *A New Study of Shakespeare*, William Francis C. Wigston, 1884, commenting on Coleridge’s statement above.

Here is a beautiful bit of ‘**Crooked Smokes**’ *I.476*, see below —or ‘Suppressed Sense’—from *Cymbeline* *V.5 434-84*. Annotator’s have fretted over the writer’s apparent absurdity, or grammatical incoherency. Let’s venture a little effort and see if it affords some ‘light’. The following explication contextualizes this enigmatic scene, emphasizing metonymy (incl. surname fragments) and polysemy. *Note: asterisks mark words that polysemy may affect. Underlined words are metonyms, surname fragments, or wordplay on such; these belong to the ‘Shakespeare Glossary’ I propose in **The Puzzling Life of Edward de Vere**, see devereshakespeare.wordpress.com. Bold-face indicates de Vere’s admonitions to the reader—***Dost thou attend me?** *Tempest I.2 78*.

This sort of reading begins to confirm ‘Some’ ‘Vere-y’ specific ideas on the writers mind. The meaning should become clear to Oxfordians—de Vere has insinuated himself as the ‘man-child’ of Revelations 12.

Original

Gloss

Lucius

Read, and ‘de’-clare the meaning.

Soothsayer [reads.]

“When as a lion’s whelp* shall, 436
to himself unknown, without seeking find,
and be embraced* by a piece* of tender Ayre:
And when from a stately* Cedar
shall be lopped* branches,
‘which’ being dead many years, shall after
revive, be jointed* to the old Stock,
and freshly* grow, then shall Posthumus
end his miseries*, Britain be fortunate,
and flourish in Peace and Plenty.”

[To Posthumus]

Thou *Leonatus* art* the Lion’s Whelp*— 442
The fit* and apt Construction* of thy name
Being* *Leo-natus**, doth import so much: 444

[To Cymbeline]

The piece of tender *Ayre*,
thy virtuous Daughter*,
Which we* call *Mollis Aer*, and *Mollis Aer* 446
We term it *Mulier*: which *Mulier* I divine
Is this most constant* Wife*, who even now
Answering* the Letter* of the Oracle,
Unknown to you, unsought, 450
were* clipp’d* about*
With this most tender Ayre.

Lucius

Read, and ‘de’-clare the meaning.

Soothsayer [reads.]

“When as a lion’s cub* shall,
to himself unknown, without seeking find,
and be armed within* by a constituent* Material Heir:
And when from a State-ly* ‘Sey-d’Or’
shall be-headed* descendants*,
[the] ‘Witch’ being dead many years, shall after
revive, be jointured* to the old Woodstock,
and green-ly* grow, then shall Posthumus
end his grief’, Britain be fortunate,
and flourish in Peace and Plenty.”

[To Posthumus]

Thou, *Leonatus*, artfully* the Lion’s cub*—
The proper* and apt Rendering of thy name
Foreordained Lion-born*, **doth express** ‘More-Child’:

[To Cymbeline]

The constituent Material Heir,
thy Ver-tuous Daughter*,
‘Witch-I’ call Gentle Heir, and Tender Heir
We term it Woman: [that] ‘Witch Mule-Heir’ I divine
Is this Eternal faithful* Mate*, who even now
Fulfilling* the Letters Patent* of the [Tud]’Or-acle,
Unknown to you, unsought,
Vere-yclept* by a circuitous way*
With this First Material Heir.

Cymbeline

This hath some seeming.

Soothsayer

The lofty* Cedar, royal Cymbeline,
Personates* thee:

and thy lopp'd* branches* point*

Thy two sons forth; who, by Belarius stol'n
For many years thought dead,

are now reviv'd,

To the Majestic* Cedar join'd, whose issue*
Promises Britain Peace and Plenty.

Cymbeline

Well;

My peace we will begin*. And, Caius Lucius,
Although the Victor, we submit to Caesar,

And to the Roman Empire; promising 460

To pay our wanted* tribute*, from the which*

We were* dissuaded by our wicked queen;

Whom heavens, in justice,

both on hers and hers*,

Have laid* most heavy* hand*.

Soothsayer

The fingers* of the pow'rs above* do tune*

The harmony of this peace. The vision 466

Which I made known to Lucius, ere the stroke*

Of yet this scarce-cold battle, at this instant

Is full accomplish'd; for the Roman eagle,

From south to west on wing soaring aloft,

Lessen'd herself, and in the beams* o' th' sun

So vanish'd: which foreshow'd 472

our princely eagle,

Th' Imperial Caesar*, should again unite

His favour with the radiant Cymbeline,

Which* shines here* in the west.

Cymbeline

Laud* we the gods;

And let our crooked* smokes*

climb to their nostrils*

From our blest* altars*. Publish we this peace

To all our subjects. Set we forward: let 478

A Roman and a British ensign wave

Friendly together:

so through Lud's-town march: 480

And in the temple of great Jupiter

Our peace we'll ratify; seal it with feasts.

Set on there*! Never was a war did cease

(Ere* bloody* hands* were wash'd*)

with such a peace.

Cymbeline

This hath 'Some [*sum*]' 'Seyming'.

Soothsayer

452 The 'Heir-y' 'Sey-d'Or, royal Cymbeline,
Represents* thee:

and thy sever'd* descendants* direct*

Thy 'Tu' sons forth; who, by Belarius stol'n

For many years thought dead,

'R'[egius] now reviv'd,

To the Great* 'Sey-d'Or' joined, whose offspring

Promises Britain Peace and Plenty.

Cymbeline

Ever-Spring;

My peace I will Be-Spring. And, Caius Lucius,

Although the Victor, we submit to [the will of] the Holy See*,

And to the Roman Church; promising

To pay our customary* Decimae*, from the 'Witch'

We [Men] were* dissuaded by our wicked queen;

Whom heavens, in justice,

both on hers and [her] heirs*,

464 Have prostrated* [by] Supreme* power*.

Soothsayer

The agency* of the pow'rs [of] heaven* do temper*

The harmony of this Peace. The vision

Which I made known to Lucius, heir the set*

Of this Ever scarce-cold battle, at this instant

Is full accomplish'd; for the Roman eagle,

From south to west on wing soaring aloft,

Lessen'd herself, and in the impediment* o' th' Son

the child vanish'd: 'Witch' foreshow'd

our princely eagle,

Th' Imperial See's-R, should again unite

His favour with the radiant Cymbeline,

'Witch' shines here* in the west.

Cymbeline

Praise* we the gods;

And let our circumspect*, [obscure] phrases*

rise to their senses*

From our bloody* alterations*. Publish we this peace

To all our subjects. Henceforward we decree: let

A Roman and a British ensign wave

Friendly together:

so through London-town march: 480

And in the temple of great Jupiter

Our peace we'll ratify; seal it with feasts.

Set on the Heir*! 'Not Ever' was a war did cease

(Heir*-crimson* commissions* Man cleans'd)

with such a peace.

There is no mistaking the effort undertaken by de Vere to identify himself as the object of ancient Welsh prophecies. These prophecies belong to a tradition probably dating to the early medieval period, but were known in the English Renaissance from the ‘collections’ of Geoffrey of Monmouth and Nennius *see* Welsh Nationalism and Henry Tudor, *W. Garmon Jones, 1917*. Further, Vere suggests, in his person is the All British Seyd’or (Seymour-Tudor, Cedar) plagued by the Welsh ‘Devil-Dragon’—probably indicating William Cecil—of Biblical Revelation 12; Posthumus/Vere would be the ‘man-child’ to come, “who was to rule all nations with a rod of iron” *Revelation 12, see below*. Let’s examine this idea for a moment.

The role of vaticinatory or prophetic romance as propaganda has been carefully analyzed by historians of Jasper Tudor and his promotion of Henry Tudor, Earl of Richmond. The songs and poetry of Welsh Bards were used, and apparently believed, to foretell the arrival of a Briton who would unify England and Wales and drive out the foreign invaders:

“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 the British people the ultimate victory over the Saxon under a great leader—an **Arthur** or **Cadwaladr**” *Welsh Nationalism..., Wm. Garmon J., as above, 13*.

Anticipating Richmond’s landing at Milford Haven in 1485, the old prophecies were revived; others, perhaps, were newly minted ad hoc. These had the effect of bringing together the divided loyalties of Yorkist and Lancastrian Welshmen under a Welsh/British Nationalist Lancastrian Tudor; it was more neatly achieved than words describe it. By the time Henry reached Bosworth Field, he had the decisive support of his ‘countrymen’. *Cymbeline* may be seen as an attempt to duplicate the success of this propaganda campaign that brought the Tudor’s to the throne.

In the latter 1560’s, a claim to the English Crown by Mary Stuart pressured the Queen to marry or otherwise find a manageable successor. The direct Tudor Line offered only Edward de Vere, but as the ‘natural’ son of Thomas Seymour and Princess Elizabeth, he was badly in need of legitimizing. At the risk of blasphemy, prophecy and virgin birth is a time tested solution to the dilemma. In 1568, the Queen or Vere endeavored to collect suitable bardic material by convening the ‘Eisteddfod’, a congress of Welsh bards and minstrels. Apparently works of only marginal serviceability were found; but I think it can be safely advanced that an even higher authority was discovered. The Biblical prophecies of Revelation 12 very nearly describe the circumstances of Tudor ‘tears’ and ‘grief’ (so described in *Venus and Adonis*); they will be understood to justify the prophecies of the Soothsayer in *Cymbeline* V.5. Put simply, Act V, sc. 5 melds Welsh and Biblical Prophecy in a bid to rally Catholic support for de Vere’s candidacy.

A final promise is of the ‘re-marriage’ of English Monarchy and the Catholic Church. The tithes formerly due to Rome would again be sanctioned by the ‘New Arthur’, Posthumus Leonatus Edward Tudor Seymour.

Margery Garber says: “A quick glance at [*Cymbeline*’s] twists and turns reveals how close complexity can come to absurdity.” *Shakespeare After All, Cymbeline, 802*. As for William Francis C. Wigston *see quote above* and myself, and anyone else who was *ever* stymied at the *seem*-ing nonsense in Shakespeare, I hope this sort of reading moves us toward a reasonable understanding of the writers intentions. As for Sam Coleridge, I assume that he would have been an enthusiastic Oxfordian. He could not have foreseen the de Vere/Shakespeare equality, but he would, no doubt, welcome an explanation for *Cymbeline*’s ‘ludicrous scroll’.

Notes on *Cymbeline* V.5: (metonyms underlined, polysemy with asterisk)

435 declare - [de: *surname fragment*, alt.: ‘thoroughly’ + *clare*: ‘Latin *clarare*: ‘make clear’. Typical Vere admonition; the writer is asking the reader to pay close attention... “Dost thou hear?” *Tempest* I.2 106 .

436 lion’s whelp - probable reference to *hebrew gur-aryeh*: ‘lion’s cub’, with wordplay on ‘tender Ayre’ *Cym. V.5 445*; de Vere (God forgive him), the only male descendent of Henry VIII appears to suffer from a Messianic urge. There is a tone of Biblical prophecy and a hint of ‘the Lion of Judah’ in the Soothsayer’s words.

437 “to himself unknown” - De Vere tells us he was not informed of his ‘special’ status, but that he discovered it.

438 piece* - ‘constituent part’; de Vere appears to believe in separation of Church and State.

Tender Ayre: one of several ‘turns’ on ‘Tender Spring’ *see V&A 127, 656*, meaning ‘Negotiable’ Vere or Material Heir.

stately* - having the qualities or manner of State.

Cedar: surname wordplay Sey[mour] + [Tu]d’or, hence Seyd’or.

- 439 lopped*: *botany* 'headed', to cut and remove a portion of a branch when pruning, therefore wordplay on 'to be the head of' and 'be-head'; alt.: *from Old Norse or Dutch root* lopt: 'air, sky, upper room', covered, topped?
- 440 which - *metonym* 'who is', 'Which are/R', 'that Witch'; related to **BE, BEING**; alt.: the elect from among a quantity.
 jointed* - referring to the estate (Britain) held jointly by two or more parties, i.e. Seymour, Tudor, Plantagenet.
Stock - *metonym fragment* Woodstock, descendants of Plantagenet.
- 441 freshly* - *metonym wordplay* Ver-ly, Greenly.
- 442 art* - artfully, artificially.
- 444 so - **Tudor descent** = **Southampton**; 'it follows, it proceeds' *see glossary* of royal progeny, Princely.
much - 'to a great extent', may refer to the (potentially) long line of descent; "doth express so much" refers to Revelations 12 which informs so much of de Vere's glossary—he is the Man-child, More-child, Were, etc.
- 445 virtuous Daughter* - the 'descendant faith' of past Kings is to be the faithful mate of present Kings; with some conflation of Anne Cecil as the mate of 'Leo-natus', this may suggest Anne Cecil (secretly) followed her husband in accepting Catholicism.
- 446 Mollis Aer - *Latin wordplay* Tender Heir, Material Heir, Collateral Heir, etc.
- 447 Mulier - *Latin wordplay* Woman; alt.: ('Witch') Mule-Heir: reference to Anne as daughter of 'Packhorse Cecil'.
- 449 Oracle may refer to Revelations, here, 12:14; de Vere plays on the fulfilling of Biblical prophecy. This continues at l.469 with the flight of the 'Roman' Eagle for "a time, and times, and half a time" [from the face of the serpent], perhaps to be understood "for Cecil, and Cecil's, and Little Cecil". Additional significance may be to the Letters Patent 'Devise for the Succession', the much disputed documents of Edward VI's succession which originally favored male heirs, of which, Ed. Tudor Seymour would stand (tenuously) alone. Note that *Venus & Adonis* (the riddle of the 'Three Suns' V&A ll.177-204, *see The Puzzling Life of Edward de Vere* p.94-105) claims only one child for Elizabeth Tudor—'our' Edward.
- 450 were - Vere, Man; *Old English* *wer*: man; *Latin* *Vīr*: 'emphatically a man, i.e. a man of character or courage'.
 clipp'd* - 'embraced, surrounded'; alt.: (yclept) - *archaic* 'by the name of', 'called'.
- 451 some seeming* - surname fragments, *see below* **Surname Metonyms**.
- 452 Cedar - surname wordplay Sey[mour] + [Tu]d'or, hence Seyd'or.
 "Personates thee": indicates that names are being used by Lucius' Soothsayer in a representative manner.
two sons - may refer to the son embodied in Edward de Vere, and Edward Tudor Seymour.
- 454 Belarius: may refer to Somerset (Some-heir-place), Edward Seymour, who was probably responsible for de Vere's fate in 1548; alt.: 'Beaufort]-heir-belonging to' (?)
- 455 are - R[egina], or more generally R[egius], as a component of Elizabeths title; part of the special significance of the verb 'to be' *see glossary* .
- 458 begin - [be: v. 'am, are, is, was, were, being, will be', all forms of v. 'to be' are important metonyms] + gin: [(also 'gin trap') 'a springe'* from **spring**, 'a snare for catching game'].
Caius Lucius - this character may hint at the lives of Emperor Augustus' adopted sons Lucius and Gaius Caesar, and their younger brother Agrippa Postumus, also so adopted. The latter, Postumus, suffered banishment like Postumus Leonatus, and was 'executed' in 14 AD. De Vere's justification for rising against the Crown *see Cym. III.2 46-82* may be his fear of being murdered should his mother die.
- 464 Ambiguity allows readings on the death of Cloten, and the turning away from 'True Religion'; the latter would be consistent with general topicality.
- 471 "beams o' th' Sun", i.e. 'the great hindrance: Oxford, the Son', may refer to Luke 6:42. De Vere attributes the error of Protestantism to the unfortunate circumstances of his own birth.
- 473 Caesar - *metaphor* 'Holy See', or *wordplay* See's-R[egius], i.e. Monarch of the Sees.
- 475 West* indicates Britain; therefore South l.470 probably indicates Rome.
- 477 altar*: possible wordplay on 'alter' following the prior context.

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Revelation 12

I would have no truck with prophecy, but alas, it has been used successfully for political/religious purposes. As is the general case, Revelation 12 is riddled with 'slop' that allows for varying interpretation; yet, to many Oxfordians, this revelation will seem fascinatingly close to the simple facts of de Vere's life as he presents them. I am supporter of Prince Tudor II because it accounts for de Vere's metonymic self-referencing and divided identities while the others do not. There is overwhelming internal evidence in Shake-speare that the author believes himself to be the Natural Heir—the 'Tender' Ayre, or 'Mollis Aer'—to the the English throne. I have included the following Biblical prophecy so that it may be compared directly to that of the Soothsayer in Cymbeline.

Here are a few points that de Vere may have born in mind when appropriating #12 for his own.

Verse 1 - Conveniently, Wonder plays on Tudor/'Two-der', representing the first place in a hierarchy. It is synonymous with Prince or ruler; see *Venus and Adonis 13*, "Vouchsafe thou wonder..."; Venus addresses Adonis *semitic origin*, signifying Lord.

Verse 1 - All-purpose sun and moon* symbolism is Tudor useful; see 'the riddle of the Suns/Sons', *v&A 177-198*. Perhaps you'll recall that: "were [Venus] not immortal, life were done between this heavenly and earthly son." *classic amphiboly V&A 197-8*, which notes that without her son Adonis, the family would be extinct —if she was mortal!

Verse 3 - The competing 'wonder'/ruler is a 'great red dragon' that may be seen to refer to the Welsh national symbol. The Cecil's and the Tudors are both out of Wales, of course; this presents a conflict in the interpretation of the Revelation. Perhaps if de Vere contrives to be 'British' in the inclusive, modern sense, he might avoid identifying too strictly with the Welsh element of his heritage.

Verse 3 - The number 7 coincides with de Vere's (apparently) self-proclaimed title—Edward VII.

Verse 4 - Earth: de Vere metonym derived from *French monde*—a 'name fragment' of Richmond; alt.: the protection of the heir(?).

Verse 5 - man child*: often termed More-child* / so much in Shakespeare, indicates Tudor progeny, i.e. de Vere, and Wriothesley.

Verse 9 - devil*, Satan*: would fit that old devil Wm. Cecil.

Verses 12, 14 - "a short time"¹², "for a time, and times, and half a time"¹⁴: might apply to Rob. Cecil, a Wm. Cecil, and Cecils, and a short Rob. Cecil (again).

Verse 14 - "a great eagle": adapted to 'the Roman Eagle' *Cym. 469* to signify the protection of the Roman Church.

Verse 17 - "make war with the remnant of her seed": applies well to the continued persecution and control of the Tudors, and of Catholics.

While only parts of the Biblical prophecy appear in *Cymbeline*, it will be seen to provide essential foundations for the aggregate of prophecy found elsewhere in the canon.

Text of **Revelation 12**; King James Version:

- 1 And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.
- 2 And she being with child cried, travailing in birth, and pained to be delivered.
- 3 And there appeared another wonder in heaven; and behold **a great red dragon**, having seven heads and ten horns, and seven crowns upon his heads.
- 4 And his tail drew the third part of the stars of heaven, and did cast them to the earth: and the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born.
- 5 And she brought forth a man child, who was to rule all nations with a rod of iron: and her child was caught up onto God, and to his throne.
- 6 And the woman fled into the wilderness, where she hath a place prepared of God, that they should feed her there a thousand two hundred and threescore days.
- 7 And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels,
- 8 And prevailed not; neither was their place found any more in heaven.
- 9 And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him.
- 10 And I heard a loud voice saying in heaven, Now is come salvation, and strength, and the kingdom of our God, and the power of his Christ: for the accuser of our brethren is cast down, which accused them before our God day and night.
- 11 And they overcame him by the blood of the Lamb, and by the word of their testimony; and they loved not their lives unto the death.

12 Therefore rejoice ye heavens, and ye that dwell in them. Woe to the inhabitants of the earth and of the sea! for the devil is come down unto you, having great wrath, because he knoweth that he hath but a short time.

13 And when the dragon saw that he was cast unto the earth, he persecuted the woman which brought forth the man child.

14 And to the woman were given two wings of a great eagle, that she might fly into the wilderness, into her place, where she is nourished for a time, and times, and half a time, from the face of the serpent.

15 And the serpent cast out of his mouth water as a flood after the woman, that he might cause her to be carried away of the flood.

16 And the earth helped the woman, and the earth opened her mouth, and swallowed up the flood which the dragon cast out of his mouth.

17 And the dragon was wroth with the woman, and went to make war with the remnant of her seed, which keep the commandments of God, and have the testimony of Jesus Christ.

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Surname Fragments as metonyms and signatures: The syllables that combine to produce the words listed below are frequently played upon, or form the basis for syllogistic equalities found in the Shakespeare canon. What do I mean by that? Take a look at *Cymbeline* V.5 108-114:

<i>Cymbeline</i>	What wouldst thou, boy?	<i>Cymbeline</i>	What would'st thou, boy?
I love thee <u>more</u> and <u>more</u> . Think <u>more</u> and <u>more</u>		I love thee <u>two-more</u> . Think <u>Tu-More</u>	
What's best to ask.	110	What's best to ask.	
Know'st him thou look'st on? Speak.		Know'st him thou look'st on? Speak.	
Wilt have him live? Is he thy kin? Thy friend?		Wilt have him live? Is he thy kin? Thy friend?	
<i>Imogen</i>		<i>Imogen</i>	
He is a Roman, <u>no more</u> kin to me	112	He is a Roman, <u>nom ore</u> , no more kin to me	
Than I to your highness;		Then I to your highness,	
who, being born your vassal,		who, being born your vassal,	
Am <u>something</u> nearer.	114	'Sum' <u>something</u> nearer.	

The joke, of course, is that Imogen, as Fidele, is not recognized as Cymbeline's daughter, and further, that the principle figures in this play, men and woman, are fractions of de Vere; but take a moment and think of this 'thing' some 114 nearer to nom (name) ore 112. As in so many instances, 'Some' looks for it's true mate 'ore'... Some-ore/Summer/Seymour. 'Seems odd even more' that it is his signature. This game is a fixture in Shake-speare. **Think...** the writer urges you.

Incidentally, Roman is a double pun based on 'Roe-man'. First as 'Roe(Deer)-man' with wordplay on de Vere metonyms Dear, Deer, Hart, etc.; secondly as Roe(spawn)-man, meaning man-child, or unwanted man-child. With this understanding we begin to see the humor in line 111: "Will you have him live? Is he thy kin? Thy friend?" [Thy self?]

Here is a list of other names suffering the same sort of violence:

Tudor: too, two, or, ore, gold, golden...

Seymour/Somerset/Somer's Day: summer, some, see, seem, seeming, more, our, hour, your,...

de Vere: ever, every, verily, verity, truth, true, green, worm, spring, well, fair, day, de(light, etc)...

Oxford: O, Oh, Ox, neat, aurochs/Or-ox, Sycorax (Psyche + Aurochs = mind [of] Great Ox)...

Richmond (*Tudor Earls of Richmond*): rich, earth, world, 'monde', heart...

Are: R[egius], royal, be, is, are, were, will be...

Plantagenet/Woodstock: jennet, wood, stock, would, forest, french 'bois', boys...

Beaufort (*Plantagenet family through John of Gaunt*): beautiful, fine, fair, lofty, noble, strong, Strange, foreign...

All metonyms are rationalized in my essay: *The Puzzling Life of Edward de Vere*.

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