

Epithet — Epitheton (see p.239 *Shakespeare's Will*)

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*: *A1* 'A young bullock, calf'

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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.

Now let's see what the Author is up to.

PRINCE *The Second Part, Henry the Fourth 11.2 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.

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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: I ‘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?* ~

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84 Marry, my lord, Althaea dreamed she was delivered

~ **Marry** [I ‘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, Morphye, 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) mercy] **Interpretation** [(Fr) *interprétation*: ‘construction’, ‘rendering’; 1a ‘explaining’ 2c ‘exposition’, 3 ‘signification’]. ~

~ **A Crown’s worth of Mercy Signification** — ~

~ A Crown's Merit of Mercy 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 Mercy 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?**

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85 **of a Taurus, and therefore I call him her Morph.**

PRINCE

86 **A Crown's Merit of Mercy Signification —**

87 **T' Heir, 'tis Bullock.**

POINS

88 **O[xford] — that this Mercy Beau-ty could be protected from Vere!**

89 **Vere, t'heir, is Royal to set thee free.** ~

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 GUILDENSTERN, 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 gallowes 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.
