

I intended this to be a short essay on political and historic references apparent in Venus and Adonis. As I progressed, it became obvious to me that the entire poem is consistently and coherently of that single purpose. If you are new to the question of Shake-speare authorship, my effort in this arcane matter is not a good place to begin, and I refer you to any of many excellent books on the subject. To understand my argument you will need a familiarity with the works of Shake-speare, Lyly, and Griffin, and also of Tudor history 1520-1604. If, on the other hand, you already suspect there is more than imaginative genius manifest in the plays and poetry, read on.

This is a work in progress; it has not been proof-read, nor edited, and I apologize for obvious errors. Though incomplete, the trajectory is unmistakable. I am distributing the first third now, because of the impending release of Anonymous, a film on the authorship of Shake-speare that I understand contains misreadings of de Vere's life - but not to worry, the story as the author tells it himself is sensational enough. I make no claims of accuracy in interpreting the thoughts of a writer dead for 400 years; I'm sure there are many points that will be clarified on closer examination. The author, however, is explicit in his desire to identify himself, to lay claim to the greatest literary canon in the English language, and to be completely understood.

The Puzzling Life of Edward de Vere

Political Allegory in Venus and Adonis

Abstract: Shake-speare's *Venus and Adonis* is Edward de Vere's autobiography and public lament, addressed to Elizabeth I of England. A line by line interpretation will make clear to historians of the Tudor Period that the poem is a body of allusions cloaked in a popular literary genre. This simple premise follows from the literary practice of John Lyly as noted by his great editor R. Warwick Bond 1857-1943: the names and events are changed to protect the innocent, but the commentary is genuine.

Shake-speare employs a blend of metonymy and indeterminacy to disguise his true meaning. The pretext from classical mythology—Venus' pursuit of Adonis—is allegorical; the real subject is a topical narrative of English national concerns circa 1530-92. De Vere is Adonis and his story is central to the conflicts of the Elizabethan age, the English Renaissance, and the English Reformation.

This analysis is also of interest to literary historians. A unique and shared glossary, and distinctive common themes, demonstrate that *Venus and Adonis* 1593 follows the 62 *Fidessa* Sonnets 1581, publ. 1596 under the pseudonym B. Griffin (Shake-speare's "sugred Sonnets among his priuate friends" *Francis Meres*, 1598) and precedes *The Rape of Lucrece* 1594 and *Sonnets* 1594?-1603, publ. 1608. De Vere will be deduced to have written the works of Shake-speare and B. Griffin. He himself confirms John Lyly as an earlier pseudonym.

Introduction:

It is a commonplace of literary opinion that *Venus and Adonis* is a "tour de force of stylized poetic technique". It has been termed a 'pyrotechnic' example of the 'Euphuistic rhetoric' peculiar to a few courtly writers (specifically George Pettie, John Lyly, Robert Greene, William Shakespeare, and a handful of others) of the Elizabethan years 1576-90, *but is it more as well?* Are the "labored lines" of this apparent hybrid work—with shallow foundations in Ovid and a top-heavy Euphuist superstructure—a mark of Shake-speare's apprenticeship? Are the "confusing tonal shifts"¹ "missteps of adaptation to the requirements of the genre"? Or are they the result of an ingenious but compromising "invention" that favors specific autobiographical content at the expense of a well-ordered allegory? While most commentators have fairly disparaged Venus' discursiveness on Eros, they may rest easy knowing the real subject is of Agape—the self-sacrifice for familial and political love—that is concealed within.

It is safe to say, Shake-speare's *Venus and Adonis* is not what it has been thought to be! Though we may wait in vain for genetic analysis of the familial relationship of Henry (VIII) Tudor, Elizabeth Tudor, Edward de Vere, Henry Wriothesley, and their progeny, it is no stretch to interpret *Venus and Adonis* (and also *The Rape of Lucrece* and the *Fidessa* sonnets) as private/public correspondence within the Tudor

¹ *The Complete Works of Shakespeare*, Craig & Bevington, [Scott, Foresman and Co. Glenview, Illinois, 1973] Introduction to *Venus and Adonis*, 425. This footnote includes all quotes in the first paragraph.

family, affirming the de Vere and Wriothesley right of succession to the English crown. By interpreting a few key metonyms or tropes according to their historical signification—lost to lovers of Shakespeare’s art, but acknowledged by historians of the Elizabethan period—we discover a work that has complete explanatory and predictive power.

This poem refutes a popular conception of Elizabeth’s Monarchy, that is, of a peremptory Queen assisted by wise and moderating councilors. This beautiful myth is replaced with an altogether more human drama. Falsifying the old ‘historical’ construct, initiated in 1597 by Wm. Cecil and published in 1615 as the *Annales* by Wm. Camden, *Venus and Adonis* insinuates Elizabeth’s bastard son, named Edward de Vere, 17th Earl of Oxford, as a critical structural element. Oxford’s quest to establish his own ‘something’ legitimacy from a ‘nothing’ tender/currency and reputation *see Othello III,iii,157*, is the impetus for ‘*Venus*’ and ‘*Lucrece*’. It is no exaggeration to infer the *very same* for Vere’s entire remonstrative canon from John Lyly’s *Euphues* to William Shake-speare’s *Hamlet*.

Venus and Adonis is subterfuge. It is as beautifully crafted a work of political dissent as has *ever* been written. It is also a counterpoint—and likely written as such—to Edmund Spenser’s *The Faerie Queene*, a composition which de Vere no doubt followed from its inception¹. As *The Faerie Queene* is exhaustive in its breadth and adulation of Elizabeth and her Court, *Venus and Adonis* is succinct, and decidedly short on praise. In this ‘biographical narrative’, the full religious predicament of the English Reformation is personified in the political courtship of the eponymous pair. Our author wants us to know precisely what is rotten in the state of England.

Previous exegetes have noted apparent historical references in the text. As it turns out, they are pervasive. This precludes that they are only seeming or presumable metaphors; **far from being figurative, much disguise is achieved merely by unexpected though perfectly orthographic word choice**. In fact, such references, as we shall see, are the key to an unbroken account that begins with the first line and ends with the last. It is simply not believable—and *perhaps not possible*—that this rambling ballad could *unintentionally* recount the facts and emotions of an extraordinary life in chronological order. The very idea of an *unintended* historical narrative is absurd.

And what of this ostensible love poem that makes a bold departure from Ovid’s model? It does not follow a coherent logic and arrives only cursorily at its mythic conclusion. Ovid gave his account of the story in a scant fraction of the 1194 lines Shake-speare settled on. What sort of popcorn stuff inflated to nearly 800 lines² the original 16 of Venus’ cautionary argument in the ‘Golding’ translation? Well, I’ll tell you. Every line is rich with biographical detail; all of it is masterfully calculated and deliberate, if you unravel the authors purpose. The real wonder is the poem’s clarity. I’m sure many readers will be surprised, and at times amused, how well hidden the true meaning has remained—hidden in plain view for 400 years!

In this essay I hope to prove, beyond reasonable doubt, that the author of *Venus and Adonis*, Edward de Vere, wished to relate the unique facts of his puzzling life. These facts were of the greatest importance to himself and his eldest son Henry Wriothesley, yet it was necessary to reveal them in such a way as would not jeopardize their lives. Apparently he also wished to impart his story to posterity. In a larger context—that is, our understanding of the English Renaissance and Reformation—we discover a plausible explanation for the rise of de Vere’s father in law, William Cecil, to near absolute, if not absolute authority in the government of Elizabeth I. It also explains the political resuscitation of Robert Dudley, almost from the scaffold steps. From this discussion one derives a keen sense of Cecil’s Machiavellian political abilities, a reasonable opinion of Dudley’s place in Elizabeth’s life, and I presume, a much higher estimation of ‘the man Shakespeare’ (*litr. fr. Mary Sydney*).

Allow me this: the long poems have lain unloved. I suggest they have not been understood.

¹ Nina Green has presented a substantial argument for Spenser’s association with de Vere in the late 1570’s. Furthermore Ed. de Vere and Philip Sidney kept a wary eye on each other; Spenser, as a recipient of Leicester/Sidney patronage, would be closely watched

² Dr. Samuel Johnson, *Preface to Shakespeare*, 1765; wrote: “[In dramattick poetry] he affects a disproportionate pomp of diction, and a wearisome train of circumlocution, and tells the incident in many words, which might have been more plainly delivered in few.”

Perhaps then, we should read them again; and if necessary, again and again: and if then you do not come to love them, surely you are in some manifest danger, not to have understood **him** “To the great *Variety of Readers*”, Preface to *The First Folio*, John Heminge and Henrie Condell, 1623, (paraphrased).

Though the plays of Shake-speare stand perfectly on apparent merit, the poems lack purpose unless two mutually dependent factors are understood. First, they must survive by their excellence. With high rhetorical polish and a tantalizing subject, the author clearly hoped to capture and maintain a wide readership. A second facet, popular political support for new tolerance in Tudor policy, was their true reason for being. Venus and Adonis is a classical genealogy—a gilded announcement of the coming of age of de Vere’s first-born son, Henry Wriothesley, who would succeed to an enlightened throne.

Why did the Long Poems fail? Failures they certainly were. They did not impart the history and the ethos intended. I believe Venus and Adonis and Lucrece were so cautiously written that this intended meaning eluded us. De Vere may have desired his grandfather’s (withdrawn) title—‘Defender of the Faith’—to be restored to himself; but he also desired to avoid martyrdom.

Why did all this go unnoticed for so long. De Vere took great pains to tell his story; it is recounted throughout the canon. I cannot explain...

If you wish to avoid some of the tortuous language of *Venus and Adonis*, de Vere’s first full autobiography, read his simplified account in ‘Time’s Storm’: *The Tempest* see glossary . In Act 1, sc. 2, Prospero—he who ‘causes to prosper’—elegantly recounts his entire story; he is the deposed ‘Duke of Milan’, and the attendee is his ‘child’ Miranda—‘watching’—who is... you! The writer is begging you to listen carefully: “Dost thou attend me?”⁷⁸, “Dost thou hear?”¹⁰⁵, “I pray thee mark ⁶⁷[the ivy clad prince].” Let not his ‘green’ ‘be’ “sucked out”. Can it be ‘True’, “thou attend’st not?”⁸⁷ .

Basis in Logic:

Prominent legal scholars have considered the circumstantial evidence correlating the Shake-speare canon with the life of Edward de Vere and found it amounts to a substantial legal case. For those looking for the ‘clincher’—evidence so conclusive that all disagreement is brushed aside—I can only state that it is a matter of one’s predilections. Just as some fail to see the inevitability of a *natural* means of biological evolution, some have failed to hear the insistent voice of de Vere. This failure is not for lack of proof. There is hardly a page of the collected works that doesn’t append some iteration of his distinctive, “all one, ever the same” see analysis of *Sonnet 76* 1.5 below literary signature. So we have a body of inference and induction but no deductive claim... unless perhaps, it can be shown that a coherent narrative underlies a charming, distractingly sensual love poem—and that it is obviously not accidental and could not conceivably be accidental. If this is achieved, there is but the small final step to identify the story for what it is and resign ourselves to the only reasonable resolution: that Adonis is none other than Vere, and Venus can only be Elizabeth Tudor, his mother.

Probablility

We have all heard that in an infinite universe, a chimpanzee pounding on a typewriter will eventually and by pure chance produce the complete works of William Shake-speare; and surely this notion becomes more expansive if we allow as de Vere’s much of John Lyly’s production and Arthur Golding’s *Metamorphoses*. This puzzle means to suggest the conditions implied by infinitude. It is not a representation of the world we know, or even the world of the creative mind.*

Determining what is possible or probable is adventurous. The best guide to possibility is to have a real example of the idea before us. That’s why invention moves in a stepwise fashion; and that’s why the notion of the ‘quantum leap’ is hyperbole when describing, say, technological development, or even Bob Beamon’s 1968 long jump record. We really can’t say something is possible without having first specified the conditions that nearly describe an existing example. For example: might there be a salamander capable of intercontinental flight? Is such an animal possible; or must we first stipulate evolutionary developments that produce a pterosaur or a bird?

Could a flying salamander exist in an *infinite* universe; or is the assertion that ‘anything is possible’ *meaningless* in all cases, infinite or not? Does such a question trigger an endless cascade of required conditions, each of which suggests more questions - ‘is this possible’, and ‘is that possible’ - forever reducing the imagination to the margins of what we know exists? As the saying goes: it’s turtles all the way down! To say ‘anything is possible’ is to err with a conceit of irrational argument.

Only when an idea is approximated by an example can we posit possibility. Yet there is no certainty that all possibilities will be manifest. Since theoretical questions that *do not* refer to ‘real and substantial things’ are bottomless, we turn to probability to solve complex equations of Chance. I would go further—**If probability doesn’t apply, possibility is meaningless.**

Returning to the long-lived Chimp mentioned above... Might he not be endlessly derailed with repetitions of Seuss, or Dickens? Perhaps he would become so enamored with the *appearance* of Little Dorrit that he would never, as it were, branch out. Now consider how restricted this exercise becomes when dealing with a finite quantity. **Probability severely limits the number of words that may be sequenced randomly and yet cohere—in truth, a single sentence would be a small miracle.** The random generation of a children’s nursery rhyme is an improbable event; mathematically, the odds of coherence decline inversely to the number of words. In our universe, and even more so in man’s limited experience, presumptions of inevitability can be disposed of. At any rate, even high probabilities need not become objective, given the shortened scope of finitude.

Having got that off my chest, I ask two simple questions:

What is the likelihood that a polysemic parallel text could be an accident? The answer must be ‘incalculably small’, and perhaps impossible.

What is the likelihood I have assumed meaning where none was intended? Again, ‘incalculably small’, but unfortunately this requires extensive analysis to confirm.

I would like to have submitted a brief and simple ‘proof’ of my claim, but it appears that only a full examination of V&A can convince beyond doubt.

Can we interpret *Venus and Adonis* as a narrative of Tudor politics? A careful examination of *key* and *emergent* words in this work reveal patterns of association with other key words. The *Shakespeare Lexicon* by Alexander Schmidt, Georg Reimer publisher, Berlin, 1902 confirms these consistent associations that, when gathered, constitute a glossary (see below under **Method**). Also significant, and again observable in Schmidt, is the relentless ambiguity of these allusive, emergent words throughout the de Vere canon.

For our purposes, *key words* are metonyms. A metonym is ‘a word, name, or expression used as a substitute for something else with which it is closely associated’. In Shake-speare they are few, but each is frequently recalled; they are often capitalized. I will demonstrate that the works of Lyly, B. Griffin, and Shake-speare use the same metonymy chosen from this common glossary. Further, these shared metonyms refer to the same individuals of Elizabeth’s Court. This can only indicate a surreptitious communication, and that the addressee is thoroughly familiar with the coded language. Schmidt’s *Lexicon* is marked by numerous examples of unusual or cryptic word-use. The explanation for an abundance of unexpected semantics and grammatical usage lies in the accommodation of emergent and metonymic words.

De Vere chose metonymy rather than metaphor for a very straightforward reason—metaphor would have required of the reader far more extensive interpretation of text, and far less certain identification of the subject. Understanding the author’s intentions would depend on the aesthetes eye. Metaphor is vague. On the other hand, there is little room for confusion with the use of metonyms—they have the effect of alarms that sound *each* and *every time* they are heard. Once the simple glossary is determined, one can decode references and intimations throughout the canon.

Emergent words are metonym-like and invoke, or associate, principle themes. These usually ‘stand proud’ by unorthodox grammatical or lexical use. Emergent words refer to recurring ideas. Even though they are not capitalized, we often get the sense that they should be.

At bottom, de Vere is a concrete thinker; his choice is orthographic language. That orthography, however, is dependent on the reader knowing the subject matter. When amphiboly and polysemy are found in every phrase, one becomes suspicious that the apparent subject is not the heart of the matter. So here we are, attempting to discover the precedents for this kind of indeterminacy.

Three important ideas to remember: that any metaphors in V&A are conceits of Elizabethan poetry—that de Vere did not lace the long poems with exotic imagery and symbolism; that there exists a historic glossary of metonyms—that is, proper noun substitutions arising from the long and familiar associations within Elizabeth’s Court; that wordplay will be based on those established metaphors and metonyms.

Metonymy

Our first consideration is the origin and significance of ‘primary metonyms’ that are the backbone of *Venus and Adonis*. I have listed these independently in the first section of the glossary because of their relationship to the metonymy used by many Elizabethan writers. Let me reason through this idea for a moment.

The rather timid Folger Shakespeare Library edition of *Shakespeare’s Sonnets and Poems* states:

“[*Venus and Adonis*] is a minor epic... [t]he genre is a marginal one, its characters usually drawn from the periphery of mythology or legendary history. Its interest is not in the matters of state that inform major epics but in eroticism, sophistication, and verbal wit... the poem seems to skate along the edge of mother-son incest or give off a faint whiff of pedophilia.” p.357

That is partly true. “[S]ophistication, and verbal wit” are the ‘Very Hart’ of de Vere... but eroticism? In V&A, eroticism is the means of subterfuge. It has a very minor role to play, and then, it is between a coarser and a mare. It is critical to our understanding, that political courtship has been disguised as sexual courtship.

If eroticism is the author’s subject, *Venus and Adonis* is indeed a minor effort in a marginal genre. If the subject is Eros, where is the all-consuming energy and passion of two young lovers? Did the author who expressed so much—“not of an age, but for all time”¹—entirely miss the eye of love? Why did he bother with sideshow material?

On the other hand, if Shake-speare followed the practice of his “chief master”, John Lyly, “the first regular English dramatist, the true inventor and introducer of dramatic style, conduct, and dialogue”²,

there was more than a passing consideration given to his choice of mythologic characterization. No doubt he settled on a particular episode from classical mythology because of its adaptability to allegory.

R. Warwick Bond made a significant discovery when he noted:

“[John] Lyly’s third and by far his most frequent and important use of Allegory consists in his bold introduction to the stage of a new form, personal and political, by which real people in the Court-life around him are represented under some known mythological figure, or simply under the cloak of a classical name.” *The Complete Works of John Lyly, V2*, John Lyly and R. Warwick Bond, Clarendon Press 1902, 256.

Bond felt the use of allegory was limited:

“and the fact of this steady subordination, or rather independence, which allows the play to be understood simply as it stands without any underlying signification, is no doubt the reason why its true extent so long passed unrecognized.” *ibid.* 257.

I think he credits Lyly and his courtly audience with more than reasonable patience. Without “underlying signification” these masks don’t ‘play’ at all. If Shake-speare wrote *Venus and Adonis* only as a poetic exercise he would deviate from then current practice, and leave the audience puzzling over apparent references to the Queen, Burghley, and Leicester, when none was intended. A young artist would assume much risk playing that dangerous game!

Later, Bond recovers from this (rare) slip by positing, even at a lapse of 320 years, who the mythic characters of *Endimion* represented in Elizabeth’s Court³. He was two-thirds correct in thinking that the classical figures Cynthia, Endimion, and Tellus—respectively Elizabeth Tudor, Leicester⁴, and Mary Stuart

¹ Ben Jonson, “To the memory or my beloved, The Author, Mr. William Shakespeare...”, *Shakespeare’s Comedies, Histories, & Tragedies* [Printed by Isaac Iaggard, and Ed. Blount. 1623].

² R. Warwick Bond, *The Complete Works of John Lyly*, V3 [Oxford at the Clarendon Press, 1902], Preface, vi.

This would be his own ‘past practice’ if I have interpreted I.228 correctly and the works of John Lyly can be positively attributed to the co-authorship (at least) of Edward de Vere.

³ R. Warwick Bond, *The Complete Works of John Lyly*, V3 [Oxford at the Clarendon Press, 1902], Intro. to *Endimion*, 10, also ‘On the Allegory in *Endimion*’, 81. Halpin and Bond figured the character of Endimion stood in for Robert Dudley, but failed to see that Euphuistic rhetoric could not characterize the style of (extant) communications by Leicester; Endimion likely personifies another, more literary, member of the Court.

⁴ Endimion, that clever Euphuist, stands in for de Vere, not Dudley.

were amusing and light characterizations of the Queen and the ‘deadly serious’ intriguer plaguing the monarchy and the nation; but Endimion is not Leicester, he is de Vere.

The tale of avaricious *Midas* describes even more perilous matters, not of Phillip of Spain as Bond (from Dilke 1814) thought, but of Lords Burghley and Leicester who waged a successful ‘war by attainder’ against the English recusants. *Venus and Adonis* takes this manner of presentation one step further, where not only identities need hiding, but the subject as well. Here was true allegory. *I feel certain this method of interpretation was in 1902, and is today, the right approach to understanding the works of Lyly.*

Suppose, following Lyly’s lead, Venus is to be understood to represent Elizabeth Tudor. Adonis, then, must represent a man who might return her proffered love, either as a socially equal lover or a close family member. Though many in England pledged devotion to the Queen—particularly Robert Dudley and Christopher Hatton—one whose love might be confused with incest must be a mystery. Perhaps only the (postulated) ‘love-child’, Edward Tudor Seymour / Edward de Vere, may be he. *V&A* will make it clear that the Folger editors misinterpreted the family intercourse to be “mother-son incest”, when the action is more akin to maternal filicide. The agents of this ‘murder’ are the concept-metonyms of Time, Eyes, and Boar, respectively Cecil, Dudley, and False Identity; they fill out the cast of *Venus and Adonis*. Tarquin, Time, Opportunity, and Night work likewise to provide antagonists in *The Rape of Lucrece*. This is of critical importance to my position. If I am wrong, and characters of the poems are only foils in an artistic but inconsequential ramble, then you may disregard my effort; but, if these characters *are* significant, and they *do* represent real and influential members of Elizabeth’s Court, then we must resolve their identities and we must untangle the narratives of the long poems. Anything less would be willful ignorance.

Finally, is there a tie that binds Lyly and Shake-speare even stronger than that of Master and apprentice? Yes! The case for Oxford being the true (principal) author of the works of Lyly and Shake-speare is dramatically founded in these lines:

**She would, he will not in her arms be bound;
And when from thence he struggles to be gone,
She locks her lily fingers one in one.**

**‘Fondling,’ she saith, ‘since I have hemm’d thee here
Within the circuit of this ivory pale,** *Venus and Adonis, l.226-30.*

“One” is de Vere’s metonym for the Prince: the first in a states hierarchy; Venus (Elizabeth) locks her Lyly “fingers”, meaning ‘thieves’, ‘One (de Vere) in another’. We understand this statement to be literally true. It is not a metaphor.

How does metonymy work together with indeterminacy?

Here we’ll review examples of what I call *secure allusions*—that is, references that employ the historic metonyms noted in the first section of the Glossary. The political meaning of these should be decipherable by students of the Elizabethan period. To appreciate this, let’s examine *Venus and Adonis*, lines 124-38 *pages 78-81 of this essay* .

Heads up, my friends! Venus advises her Adonis and you, the *ever reader*:

Love keeps his revels where there are but twain:

Be bold to play, our sport is not in sight: V&A l.123-4 Important metonyms underlined, see glossary pg.12

A secret game! What fun, if we “Be bold to play”! Here was a ‘sport’ to deceive even the skeptics eye.

Love appears at the beginning of line 123 and is therefore capitalized; it is not, however, ‘true Love’, but uncapitalized ‘love’ (or lust) that is referred to *see glossary*. Note the masculine pronoun in “his revels”; this indicates the subject referred to is the Love God—thereby denoting Cupid and cupidity: ‘the inordinate desire for wealth’—and not Venus, the Goddess of Love. This ‘Cupid’ will be tied to the “ragged bough” *v&A l.37* of the House of Dudley, and later, much will be made of Robert Dudley’s avaricious ‘love’ and the heavy obligations that fall on England as a result. For now though, he is fortunate to find his rebels-‘Regius’ limited to “but two”, Elizabeth and her “sport”/Scion. Such ‘beings’-royal might well “be bold” since the Princely Sport has been hidden from view.

These blew-veind violets whereon we leane,

*Never can blab, nor know not what we meane. *ibid. l.125-6**

Edward de Vere must surely be among the most ambiguous individuals in literary history—a highly regarded artist, all but without portfolio. He was naturally born Edward Tudor Seymour (“seem[ed]an hour but short” *V&A* 1.23). Though renamed Edward de Vere, William Shake-speare, John Lyly, B. Griffin, etc., yet the blood in his veins is practically identical to that of his uncle/first cousin, Edward VI. He and his mother, Elizabeth Tudor, are the ‘blue-veined faithful’. Yet de Vere claimed to walk the motto—Semper eadem = ‘Ever the same’—that Elizabeth only talked. It seems a paradox that a man so mercurial and divided, should claim ‘Fidelity’ for himself, and with that claim chide his mother. The Queen’s denial of her only child caused the enslavement of both herself and the ‘Prince’.

De Vere suggests how neatly Elizabeth’s ‘embarrassment’ (pregnancy) might have been handled in the modest confession of Lady Faulconbridge¹ *King John* I i 254-8: “Thou art the issue of my dear offence, Which was so strongly urg’d past my defence.” If Elizabeth had not been ‘seduced’ by Thomas Seymour, and ensnared by William Cecil’s self-serving offer of assistance, Edward Tudor Seymour might have ‘been’.

Prince Hamlet explains (in what is to be his last exculpatory ‘argument’ *Hamlet* V ii 237-54) that “madness” (‘disordered’, ‘beside one’s self, having lost self-command’*) appears when he is “Never Hamlet”, that is, when he is other than what he truly is. Ever becomes Never when he is ‘beside’ himself; he states: “If Hamlet from himself be ta’en away, And when he’s not himself... Hamlet is of the faction that is wrong’d”.

In such a position, E.Ver cannot, but ‘Not Ever’ *can* reveal the truth. ‘Not Ever’, or ‘never’, may be thought to denote pseudonyms—names other than de Vere—who are at liberty to speak truthfully. Considering his insistence on the parity or ‘fairness’ of the Prince and Queen, it may also be a metonym for the Queen. Although de Vere centers his claim to the throne on his equality with his mother, there is one key point on which they differ... he is *constant* when ‘Ever More’. Alas, due to his bastardy, he is not *always* ‘Ever More’. By contrast, the Queen is ‘Never More’. “Stop!” you say... “this is all gibberish.” “Not so” I say. Apply this method to Shake-speare gibberish—‘throwaway lines’ my Shakespeare prof. used to call them—and you’ll quickly see it’s predictive power. I say, without modesty, the glossary of *V&A* is electrifying when applied to ‘difficult’ Shake-speare.

The tender spring upon thy tempting lip,

Shewes thee unripe: yet maist thou well be tasted, *ibid.* 1.127-8

This “tender spring” signifies the ‘currency Prima-Vera’, or ‘Vernal Value’. This is the material value of the Prince. With maturity, the author will distinguish the facets of Spring and Summer—Vere and Seymour, Tender Spring and Summer’s Day, de Vere and Vere-de—in his being *see comments on V&A* 1.23 p.49 .

Make use of time, let not advantage slip;

Beautie within it selfe should not be wasted: *ibid.* 1.129-30

Look where you will in the Vere canon, the word ‘time’ may be neatly substituted with the name of William Cecil, Lord Burghley—the author’s all powerful father-in-law—and the impetus of the passage and its purpose will be understood. These lines are a clear admonition to negotiate an advantageous settlement ‘now’ with the aging Cecil, because his death will entail the loss of whatever leverage—probably familial affection—that remains.

Who will be the beneficiary of the “beautie” evident in Divine Order and Vere’s ‘being’? Will that ‘beauty’ endure if de Vere submits to his own deposition? If ‘beauty’ is realized, the State (literally everyone) benefits; if ‘beauty’ is subverted, Burghley and Leicester alone. Quite simply, this is the archetype of the purposeful wordplay that characterizes all of de Vere. Fear not Peter Holland! This isn’t imagined or projected meaning. Happenstance or coincidence cannot explain the consistency of the Shake-speare metonyms.

The point is clarified:

Fair flowers that are not gath’red in their prime

Rot and consume themselves in little time. *ibid.* 1.131-32

‘Little Time’, or Robert Cecil, did not have his father’s deft touch. Elizabeth once responded to Robert’s heavy handed ‘advice’ *compare with R. Devereaux’s lack of sensitivity* :

“Must! Is ‘must’ a word to be addressed to Princes? Little man, little man! Thy father, if he had been

¹ “Faulconbridge” identifies the subject as one whose position soars above the ‘humble’ Oxford as the Boleyn falcon.

alive, durst not have used that word.”

William Cecil could have, mind you... but he knew better how to play upon ‘his Queen’. By such utterances as this, the ‘received history’ of the English Reformation is overturned; de Vere is our ‘man on the ground’. He consistently gives the opposition’s report: “Fair flowers” = fair: ‘Fair Air’ or ‘Rightful Heir’ + flowers: the ‘lily argent’, or ‘the ornament or buds of the Tudor Rose’, “that Reign not, gath[ered]’red”, i.e. ‘harvested’ or acquired ‘red’ ‘with Lancastrian (and ‘old faith’) traits predominating’, will be devoured by ‘Little Cecil’, who is Vere’s ‘false brother’ *Tempest I ii 92*. This is unmistakable context. Vere clearly reveals his fear of having to deal with ‘the perfect Machiavel’. Robert Cecil (Elizabeth called him ‘Little Man’ and ‘Pygmy’) was effectively, by 1591, his father’s successor. He bore a grudge against Oxford, his former brother-in-law for the ill-treatment of his sister Anne, and apparently refused to admit Cecil complicity in the tragedy. *Review William or Robert Cecil’s motto: “Little by little” or “Slowly but surely”, mentioned by Clare Asquith in her lecture at Notre Dame, 2007.*

Figurative fancy cannot account for the wry-bitter, intimate assessment of William Cecil—under the historic metonym of Time—that follows:

*‘Were I hard-favour’d, foul, or wrinkled-old,
I’ll-nurtured, crooked, churlish, harsh in voice,
O’erworn, despised, rheumatic and cold,
Thick-sighted, barren, lean and lacking juice* *ibid. I.133-36.*

This is a Giotto panel—a genuine human portrait. Cecil’s biography proves these terms accurate; if any are in doubt, they are, after all, only as subjective as his adversarial son-in-law saw it. There was no love lost between de Vere and his father-in-law. The author continues:

*Then mightst thou pause, for then I were not for thee:
But having no defects, why dost abhor me?* *ibid. I.137-38*

‘Why do you a’boar me?’, or ‘Why treat me as *de Vere political opposition*?’ This is thrilling stuff! John de Vere, Edward’s ersatz father, is credited with taking the crucial step to bring military support behind Princess Mary upon the death of Edward VI 1553. By this move, Catholic Mary Tudor quickly overcame Protestant Lady Jane Grey. Line 138 is a direct reference to the power of the ‘de Vere Boars’: to sway the nobility, to assert Catholic religion, and seat the monarch of their choice.

A couple of brief historical digressions are in order here:

— *This stanza signifies that Elizabeth loved, but feared, her son. He was a Tudor heir of her own flesh. She undoubtedly wished to promote him, yet he represented policies in conflict with those imposed by Cecil and Dudley, and by which her reputation and monarchy were sustained. If Edward de Vere could not be ‘brought to heel’, there was the prospect of civil war. It will improve our understanding of Elizabeth’s reign if we concede that a state of ‘cold’ religious civil war raged from Henry VIII’s death in 1547 to beyond Elizabeth’s in 1603.*

— *Robert Cecil, justifiably wary of his brother-in-law, outflanked the Tudors and passed the Monarchy to James of Scotland rather than allow Edward de Vere or Henry Wriothesly to succeed the Queen. There was no shame in Robert’s maneuver—simple self-preservation. Is there any likelihood that Cecil would have evaded the headsman’s block under an Edward VII (de Vere) or a Henry IX (Wriothesley)? The later ‘Tudors’ could only consider Cecil a traitor. The ‘Lion’s share’ of the wealth that William, then Robert, accumulated under Elizabeth I had been coerced from the Tudor state.*

I can say with confidence that the entirety of *Venus and Adonis* is a seamless series of political allusions just as substantial as this example. With each such *secure allusion* the probability of related allusions being chance-appearance or illusion, declines. This may sound abstruse to the uninitiated, but I’m telling you, if you don’t grasp this man’s clever wordplay, you will not understand the man himself. *There is a game afoot*—a chess match between the Tudor Monarchy and powerful usurpers. It was and is¹ a match played, for the most part, on the printed page and in the legal document.

* * * *

¹ I say “was and is” because the match continues in the words that live today. *De Vere and his son lost in the active pursuit of the throne, but won in towering contributions to human understanding.*

Anyone who has examined the roles of ‘allowed fools’ in the Shake-speare plays understands that there is deep invention in the disjointed, almost impenetrable words. The casual reader is forced to pass over these bits, unaware that pith informs every passage. Why is much of de Vere’s literary output so different from his plainspoken peers? In essence, why is Shake-speare, Shake-speare? The *correct* answer is: in communicating his personal and political lament, Vere has developed a characteristic oblique ambiguity¹ that manifests itself as pun or wordplay. As Nicholas Royle says: “Wordplay... makes up the enduringly *strange* character of his writing.” This conclusion can be shown by the unremitting exactness of parallel dialogues in *V&A*; the apparent one, muddled and metaphoric—the hidden other, a precise, historic narrative. I have simply tied the familiar metonyms of Elizabeth’s Court to an appropriate context. That’s all there is to it. We need not worry that we are merely ‘reading in’ these ideas among infinite possibilities; we only need take the author at his word—“So all my best is dressing old words new” *Sonnet 76 l.11*.

Note l.133-38: Though we are conscious of the Queens advanced middle age at the time when V&A was probably written, the stanza beginning at l.139 assures us that she, Persephone-like, returns youthful “as the spring doth yearly”. I think this is self-serving solicitude; it apparently back-peddles from Cecil’s age, 13 years senior to the Queen, yet doesn’t erase the image of Elizabeth’s conscientious make-up.

Coherency

What do you make of a fellow who decides the quickest route from A to B is straight through a brick wall? Yet it has been suggested, that with infinite opportunities he will, sooner or later, be able to neatly tunnel the atomic spaciousness of his body through the atomic spaciousness of the brick and mortar. As you have probably guessed, this ignores the forceful bonds that hold the atoms together, and that surviving the disintegration of even a relatively small number of them is beyond possibility.

The ‘bonds’ of coherence that tie words together—phrases and sentences accumulating into meaningful paragraphs or stanzas, and a series of these structures becoming a poem or story—*require* intention. An allegory *requires* additional intention and extends allegorical significance to all components—to hundreds of accordant allusions in an orderly progression. If that progression is confirmed by a framework of historical events², one can rationally assume the authors purpose; in fact, it is practically inconceivable that such meaning is unintentional³. Considering the analogy above, an electron may penetrate the brick and mortar wall, but the poor, rushed fellow aiming at B, with his paltry billions of billions of billions of atoms cohesively bonded, will go splat. I believe the political narrative within *Venus and Adonis* likewise goes splat against a wall of rationality—it cannot be disintegrated. Coherently, and with unflinching rhetorical artistry, the author recounts the true story of the life of Edward de Vere, i.e. himself. What has been seen as the preposterous ‘Prince Tudor’ construct turns out to be correct—unless Mr. Shake-speare suffers from ‘thought disorder’/schizophrenia. The self-supporting narrative and timeliness of the subject precludes our interpreting the whole as accidental. There is simply no denying the hundreds of inventive references to Vere, Seymour, and Tudor.

Let me rephrase myself. What we have before us is *a single* iteration of *Venus and Adonis*, not an infinite number of them; and this one poem may speak of Eros with imperfect clarity, or it may approach a more dangerous subject obliquely. That’s not such a far-fetched idea, is it?

Infinity is a construct - infinite orders of magnitude more complex than what we have presently to deal with.

¹ See *A Linguistic Guide To English Poetry*, by Geoffrey N. Leech, Ch.12 *Ambiguity and Indeterminacy*, for a description of the various rhetorical devices used by poets to leave ‘cognitive meaning’ indefinite, and thereby extend ‘significance’.

² *The framework of historical events, in this case, is the biography of the only man who steadfastly claims authorship of the Shake-speare canon, rather than one who has this greatness thrust upon him.*

³ *In the course of one stanza it would be unaccountable if each word could be transposed into a consistent, alternate meaning without violating sense. How can it be possible to extend that sense to 199 stanzas? Then consider *The Rape of Lucrece*, the companion poem to *Venus and Adonis*, that continues the logic and the unique glossary for another 265 stanzas**. *Lucrece* describes the political fallout of events described in *Venus*.*

We don't live in an infinite universe—far from it! Ours is a finite world where natural processes select out certain trajectories for increasing probability and development. I am ill-prepared to formally justify this claim, yet I think we can agree there is nothing in probability that condemns a finite universe to manifest all possibilities.

We are discussing practical matters here. This is commonplace, everyday probability, not the sort that will raise objections from theoretical mathematicians. If you choose any poem randomly, what is the chance it will detail a chronology of, say, the American Civil War, naming (albeit by a consistent metonymy and figurative glossary) battles and generals? That is the degree of correlation that is achieved between the Venus and Adonis narrative and the succession politics of the period 1553-1593, The Rape of Lucrece and the rape of Princess Elizabeth/English Catholicism, 1547-48, the Fidessa lament and de Vere's imprisonment in 1581.

Jonathon Bate has stated that the the life of Elvis Presley might as easily be made to conform with the authorial characteristics required by the Shakespeare canon as de Vere. I, for one, am eager to see him demonstrate this. It is facile to say such things, but proofs may run to hundreds, even thousands of pages... and then he will fail. My first objection is that Presley was born almost 350 years late...

Method:

Venus and Adonis is structured simply. Principle ideas and persons are assigned symbolic names or metonyms that have dual significance—one for the mythic story and another for de Vere's biography. All other words or phrases are ambiguous. R. Warwick Bond noted innovations in the use of classical figures by John Lyly (i.e. Ed. de Vere):

"He substitutes, for abstractions, recognized mythological personages to represent the qualities required: thus for **Wantonness**, he gives us **Venus**; for Love, Cupid; for Chastity or Virginity, Diana; for Cruelty or Devastation, Neptune; for Bounty or Pity, Ceres; for Poetry and Music, Apollo; for Rudeness, Pan; and, in The Woman [in the Moon], for Melancholy, Pride of Place, **Strife**, Chicanery, Fickleness, and Mirth, we have Saturn, Jupiter, **Mars**, Mercury, Luna, and Jocus respectively." *The Complete Works of John Lyly, by John Lyly and R. Warwick Bond, essay: 'Lyly as a Playwright', V.2, pg. 255, Clarendon Press, 1902.*

And further:

"... by far his most frequent and important use of Allegory consists in his bold introduction to the stage of a new form, personal and political, by which real people in the Court-life around him are represented under some known mythological figure, or simply under the cloak of a classical name." *ibid. 256 (see this essay, p.4)*

Once metonyms have established the subject matter, the author employs ellipsis to remove superfluous words that limit the indeterminacy he desires.

Venus and Adonis is a masterpiece of grammatical and semantical ambiguity. De Vere's device of choice is polysemy; but there is no type of rhetorical indeterminacy¹ that is not employed. Distasteful to Samuel Johnson, the pun or quibble² is *most dear* to Vere. Though Vere probably developed this skill to convey 'subversive' ideas, he evidently came to consider successful ambiguity a sign of virtuosity.

Even without reference to *Venus and Adonis*, Shakespeare is a master of polysemy. He revels in surprising usage and the multiple meanings of words. Although he was capable of extraordinary clarity, it was not his first stylistic impulse; wordplay in the early comedies is obsessively clever.

As you become more familiar with de Vere's glossary *see p.12*, you'll note that his wordplay is focused on these words rather than ranging freely through the text. I think you'll also note that this wordplay is progressively more restricted to the glossary as the writer ages; he is opportunistic in *Love's Labour's Lost*, but disciplined in *The Tempest*. Had Dr. Johnson known the full extent of Shakespeare quibbling *and the reason for it*, he might have been more forgiving. Make no mistake, de Vere is, at center, genuinely and enthusiastically playful—but his playfulness always has purpose.

¹ Dr. Geoffrey Leech considers ambiguity to be a "distraction" and "defect of style" when found "in some ordinary functional use of language." Though *Venus and Adonis* is functional language if read as a narrative, the content would not have passed state censorship. I predict Dr. Leech will approve its use without stylistic criticism in states with repressive governments. See *A Linguistic Guide to English Poetry, Geoffrey N. Leech, 1969.*

² Prof. Nicholas Royle has written an enlightening little book, *How to Read Shakespeare 2005*, that corroborates this idea. Note: Lest we roil Professor Nick Royle, a pun will be a clever turn on a word, or 'a joke exploiting the different possible meanings of a word or the fact that there are words that sound alike but have different meanings'. If de Vere does not pun in the proper sense, at least he is seriously playful.

Our author was artful in choosing the magnetism of sexuality to draw his audience and state censors toward a sensual interpretation. ***This allowed him to safely present his matter-of-fact narrative with the effective disguise of the readers expectations to hide its primary meaning.*** The presence of obvious political reference in a love poem must be inexplicable unless there is intended political content¹. That content needs an historical context. We are indebted to numerous poets of the Elizabethan era who employed allegory, ciphers, and coded language to critique the monarchy or indulge the Queen's Court in orgies of veneration. The Queen, for example, may be personified as the Moon, or as Cynthia or Venus from the mythologies of antiquity. As noted above, this particular use of metonymy—considered an innovation of John Lyly's (*see note at V&A I.3, pg.44*)—becomes a basis for decoding *Venus and Adonis*.

Working backward and forward from the specific allusions cloaked in metonymy or ambiguity, gives a contextual solution and confidently predicts the meaning of associated words and phrases *when multiple definitions may apply*. As lines tie together, apparent references can then be seen to agree with primary sources and relatively secure historical data.

The present reading is at least viable, since nothing is falsified that is truly known; yet, there are two sources of discomfort in the content. First, this poem is the expression of one man's perceptions. Though sworn to an objective truth as few men have, de Vere is nonetheless a vehement dissenter to the *regnum Cecilianum* or "Burghley's Commonwealth". As the prime beneficiary of an opposing conservative Tudor faction, he is indeed close to the subject—perhaps too close. Second, the narrative diverges from received history; but received history may be utterly wrong if it is missing key elements. Recent revelations in the story of the decoding of German Enigma encrypted transmissions ("Ultra" secret) will attest this. Such is the case with Elizabeth's monarchy.

Every historian of the Tudor period has his pet mysteries. They are not insignificant. Biographers of Lord Burghley are at a loss to fully explain Elizabeth's extraordinary confidence in his political judgement when Cecil had badly misjudged the political support for the accession of Lady Jane Grey. Others, detailing the private life of Robert Dudley, run into the familiar dead-ends when trying to account for Elizabeth's desire to marry him off to arch rival Mary Stuart and shuffle 'the love of her life' up to Scotland. *Venus and Adonis* disagrees with the posited solutions to these and other mysteries—solutions that prove to have been surmise and (erroneous) extrapolation *and not fact*. This poem is a much needed 'missing link' in our understanding of a great Golden Age; the importance of discovering concealed truth is my interest in the matter. I trust it's not a fools errand to expose the unsupportable 'Damnatio Memoriae' that was de Vere's punishment for refusing to submit to Protestant usurpers—and continues to be his punishment under the dogmatic stewardship of unmindful literary scholars.

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 borne 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

¹ *The subject of The Rape of Lucrece is a metaphorical assault on the faithful marriage of English state and Holy See, embodied in Lucrece, by lustful/sinful Tarquin (Protestantism). Tarquin's figurative henchman are Time (Burghley), Opportunity (Leicester), and Night (Walsingham, 'the Moor' = Darkness).*

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 natural ‘stuff’ of Vir/Man; refers to Tudor-Seymour parentage.

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.

* * * *

Three Caveats:

Edward de Vere wrote to his brother-in-law Robert Cecil: “I hope truth is subject to no prescription, for truth is truth...” *The great author is referring to the events and realities that are the substrate of all understanding. He trusts that honest men will not contest the verity of reason.*

This is the essence of his argument, and he holds his life to example the simple truth that lies beneath sophisticated untruth. This is why he earns special status as an early existentialist.

The Elizabethan Age was illusory. De Vere and his art had become a figment of the illusion, and so his genius is preoccupied with an examination of contrivance, deception, and misbelief. Though many philosophers have disclaimed absolute notions of truth, the reader always has a sense that the author of the Lyly/Shake-speare canon is searching for the most restrictive limits of convenient dishonesty and Pragmatic ‘Truth’.

Readers may take offense at my interpretation of de Vere’s regard for the Old Faith (Catholicism), and his suspicion of Protestants. There is abundant internal evidence of religious liberality if not agnosticism within the de Vere canon as well as legal testimony to that effect.¹ This will be rationalized at several points within the text of this essay. I have no religious affiliation, being a confirmed skeptic from childhood; please don’t infer pro-Catholic or religious sentiments in my analysis.

It would take a team of historical lexicographers and dispassionate historians to do justice to this subject and I apologize for the gross inadequacy of my knowledge in both disciplines. Yet, I believe there is enough substance in my reasoning for others to make a more informed study.

A reasonable interpretation of this cryptic political allegory can be made with the use of better dictionaries and with some knowledge of the affectionate names Queen Elizabeth assigned to her courtiers and councilors. I have consistently referred to Alexander Schmidt’s *Shakespeare Lexicon and Quotation Dictionary*. Produced by Dover Publications, my copy is the republication of the revised and enlarged edition of 1902. Definitions from Schmidt’s Lexicon are noted with apostrophes (space-saving quotation marks) followed by an asterisk (‘ * ’). Schmidt gives a straightforward definition of the words as used in the Ovidian love poem, but the political narrative is quite different. In that narrative, every word must be reconsidered, weighing alternate standard use and with occasional interpolations as needed to arrive at a plausible coherency.

I have chosen *The New Oxford American Dictionary*, 2nd Edition, Oxford University Press, 2005, to extend the possibilities. Where the Shake-speare enthusiast becomes pleasantly mired in Schmidt’s quotations, he can step forward to a concise modern dictionary for a clear overview. This is important because modern use is heavily influenced by de Vere. Furthermore, etymology governs polysemy, yet Schmidt makes little note of it in his *Lexicon*. Why didn’t I go all the way and use the *Oxford English Dictionary*? The time I can devote to this project is limited; I’ll have to leave that (considerable) enlargement and potential improvement to my retirement. *Oxford American*—aptly named—quotes are designated thus: (‘ ’).

If there are no marks surrounding a definition, they are my own and should be regarded askance.

Glossary: *Words in this glossary are ranked as Metonyms, Key Words, or Emergent Words. Metonyms, having an historical basis, are clearly of greatest importance. ‘Key Words’ are terms of signal value that derive from Metonyms. ‘Emergent Words’ follow from the others; that is, if context is determined by Metonymy, then the author’s intended meaning for an ‘Emergent Word’ among two or more polysemic possibilities will clearly be specified. If you don’t find a word in one category, check the others.*

Question: is the syntax also modeled on Latin?

“In a way, all of Shakespeare’s tragic heroes are in search of names — in search of their own hidden names, which will also be their deaths. They seek reputation, public name, but ultimately they all seek private names as well.” *Shakespeare After All*, Marjorie Garber, 2004, Anchor Books

¹ Noemi Magri, *The Venetian Inquisition Inquiry Regarding Orazio Cuoco, 1577.*

Metonyms:

Metonyms are the historical core of my thesis. Many were recorded in the literature of the Elizabethan Period. The first definitive use of these metonyms is in the works of John Lyly; Lyly's biographer R. Warwick Bond described this innovation as his most significant literary achievement.

metonym: n. 'a word, name, or expression used as a substitute for something else with which it is closely associated'.

Surname Metonyms (Surname fragments might be any part of these). These are the writers signatures. It is clear 'Edward de Vere' would not put this untrue name on his artistic works, and he was not permitted to use his true name: Edward Tudor-Seymour. Therefore he manipulated fragments of his several names into the text to claim authorship and indicate the significance of each name relative to the others:

Tudor: too, two, or, ore, gold, golden, do, done, hart, venison,

Seymour/Somerset/Somer's Day: summer, some, see, seem, seeming, our, hour, Caesar/Seize R...

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, gold 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...

Shakespeare:

Lyly:

Why did de Vere contrive so many metonyms to identify himself? By the convergence of literary and historical evidence we may positively answer: because he is a man of multiple identities. Different names identify different titles — and these effect varying capacities, functions, license, and warrant.

There is no doubt, 'de Vere' wished to remain anonymous to certain individuals and to be revealed to others. He loved himself. He loved his lineage and family history; but, Truth to tell, he did not verily own a name. He loved his artistic achievement, yet he was not free to possess it. There is no question that the thrust of de Vere's argument is 'I am that I am'—I am that Sum see essay: *Small Latine, and Lesse Greeke*, and ultimately, 'I will not be denied'. If de Vere is unable to say candidly who he is, he is never in doubt 'what' may be said of him: that his heart is steadfast, that his love is still a fixed star, that his faith does not bend with the remover.

Consider the dying moment of Prince Hamlet:

Hamlet Horatio, I am dead;
 Thou liv'st; report me and my cause aright
 To the unsatisfied. *Hamlet V ii 349-51*

Horatio [*Latin Oratio*: 'discourse, prayer', modified with *Latin Hortatio*: 'exhortation'], **that is, the 'living word' is the only enduring testament to his life and his cause. Only words can testify 'rightly' to the 'uninformed'.**

The Plays and Poems of 'Shake-speare' appear to be poetic expressions of the Counterpoint musical form or technique, identified during the 1580's and 90's with composer and de Vere associate William Byrd. Wm. Shakespeare, John Lyly, Edward de Vere, Edward Tudor Seymour, and probably other names, represent his multiplex identity. The author expressed his own—or the general—ambivalence on religious and political ideas in several voices within each work. Much research remains to ascertain why and when he uses specific metonyms, and to determine the degree of internal consistency.

An understanding of the following words is essential to the meaning of *Venus and Adonis*. Metonyms marked with an asterisk* apply more directly to de Vere himself and function almost as pronouns. There are three divisions below, where two might suffice; there will be much shifting within these artificial divisions before the lists are comfortable.

Following the practice of John Lyly, **Venus** and **Adonis** are metonyms specific to this poem. **Venus** represents Elizabeth R, Queen of England; she is the “queen of love” *l.251* ; i.e. the Queen a'Mour or the 'spouse' of (Thomas) Seymour. **Adonis** is her son and her 'love' Edward Tudor-Seymour. He is Venus' 'dear' in the normal sense. 'Adonis' will die hunting his alter ego—the a-Boar'd Edward de Vere—with a shaking spear. Therefore Adonis, the Boar, and the Trembling Weapon are three identities of a single person.

The reader will come to see that 'Shakespeare' is liberal with metonyms; they may

- In *King Lear*, Elizabeth R (*Lear*) has divided her kingdom unwisely between Cecil (*Goneril*) and Dudley (*Regan*), but has passed over the 'True-Vere' child Edward (*Cordelia*) for a Seeming want of Amor.
- Macbeth
- Hamlet

Though the writer purposely leads us to assume the poem's context is sexual love between them, the key line *l.597* advises this is all imaginary.

all other words in this glossary have the same significance throughout Shakespeare

Adonis represents her son Edward by Sir Thomas Seymour.

Venus = **Elizabeth Tudor**, Queen Elizabeth I of England, '*The Virgin Queen*'; mother of the man we call Edward de Vere, but who is more properly Edward Tudor Seymour. From Roman mythology: goddess of love, beauty, fertility. From a complex etymologic root: *vener*: 'sexual love', *venerari*: 'to honor, to try to please', *venia*: 'grace, favor', *venenum*: 'poison, venom', *vanas*: 'loveliness, longing, desire'.

Adonis* = **Edward Tudor-Seymour**; from Hebrew *Adonai*, *adonay*: meaning 'lord', 'God', originally in a religious sense, but here: Edward Tudor-Seymour, alias Edward de Vere, 17th Earl of Oxford, son of Sir Thomas Seymour and Elizabeth Tudor. From Roman mythology: the son of King Theias by a god-compelled, incestuous union with the king's own daughter Myrrha. There may be a half-joking suggestion of divine direction in the name Adonis.

barren = **Baron**; refers to the title of Wm. Cecil, 1st Baron Burghley;

— alt. likewise refers to Lord Burghley's Stamford estate south of the River Welland, in the civil parish of Stamford Baron St. Martin, hence the pun: "never after [heir] so barren a land" *V&A Dedication l.6* .

bear = **Dudley family** see *Winter's Tale III iii 58* ; refers to family crest—'the bear and ragged staff'.

— alt.: *past bore wordplay* Boar; bore, borne, are outgrowths of Dudley influence on the Monarchy; i.e. Bear causes Boar = Dudley causes de Vere (in the case of the 17th Earl of Oxford only).

birds = **Catholic recusants**; alludes to William Byrd, Gentleman of the Chapel Royal and most highly regarded composer of the English Renaissance. He appears to have been strongly Catholic from 1573-90. His music was a locus for religious dissent, yet he received special dispensation from Elizabeth to follow his conscience; perhaps de Vere would apply this liberality to all religious dissidents. Byrd appears to have been a close friend of de Vere's and lived in the same household (at 'Fisher's Folly') for a time (?). Many of de Vere's closest associates were recusants.

boar = *heraldry* symbol of the de Vere family and identity; the Boar will lovingly murder Adonis.

boy, boys = from French *bois*: 'a wood or forest' *Cassell's* ; refers to Plantagenet 'Woodstock' exiled "from out the companies of men" *Fidessa VI 4* , see *Forest Law, p.35 this essay* . The sons of Sir Rowland de Boys are likewise 'of the forest' *As You Like It* ;

— alt. boy = heir.

cedar = *wordplay* Seyd'or, Sey + d'or; *Latin cędrus*: symbol of immortality, from the use of cedar oil as a preservative.

day* = '**De**'; *Latin* 'down from'; 'coming from', 'made from' *Cassell's Latin Dict.* ; *French de*: 'Of; out of, made of, composed of, from' *Cassell's French Dict.* , i.e. referring to the family, origin, heritage: this is the 'de' in de

Vere; **de** see all components and variants of *de + Vere, Verde, Seym + (h)our, and See + more, two + golden (d'or), two + silver, etc.* ;

— alt. “summer’s day”: *wordplay* derived from Edward Seymour, Duke of Somerset, dour Protestant ‘Lord Protector’, in contrast to his ebullient brother, Thomas Seymour/Somer’s-day, i.e. Seymour ‘light’ (of Thomas Seymour), in contrast to Somerset/Seymour ‘Night’ (of Edward Seymour), by extension Catholicism v. Protestantism;

— alt.: of God, God’s *from Latin: Deus, Dei* ; ; *possible pun Day = (Seymour), Night: see less.*

do = *surname fragment do, doing, due, duty*; see *Macbeth* 1.4 21-27.

d’or = ‘**dor**’; see **gold, golden, gold complexion**; *surname wordplay* second syllable of **Tudor**; frequently played on **port, door, window**, etc.

E.O., *Latin ēō = comparative ‘the more’*; *wordplay* Edward Oxenford as ‘The More’; *anagram wordplay* Romeo: ‘More-the-More’.

ever* = **E. Vere, Edward de Vere** : see *glossary: as, one, even, the same, so* ; E.Ver, the predominant metonym indicating Edward de Vere as the lesser of two ‘titles’ — the Earldom of Oxford see *Sonnet 76, below* .

even = *Latin Vērō: ‘even, indeed’, ‘in truth, really, indeed’, ‘certainly, to be sure’, ‘justly’ Cassell’s Latin Dict. .*

eye = *wordplay from Ovid ai = grief, ‘the wail of mourning’ (?) .*

eyes = **Protestant Overlords** and their spies, from John Dudley’s title: *Primus inter pares = wordplay peers/eyes ‘first among peers’*: Elizabeth’s pet name for Robert Dudley, Earl of Leicester, son of John Dudley, Duke of Northumberland. Refers not only to Leicester himself, but to the entire rapacious and tyrannical Puritan political machine;

— alt.: *wordplay* the ‘grief’, the ‘ai’ or eye of Elizabeth and Vere, taken from the story of Phoebus and Hyacinth in Ovid’s *Metamorphoses Bk. 10, l.229* ; in that tale, a “Lillye” “of purple hew” betokens the memory of Hyacinth and prophesies the coming of “a valeant Prince” to “leave his name upon the leaves for men to reede and see”; *also* the covetous ‘eyes’ of Dudley connote ignorance and deception. Compare with *hearing, ears*.

eyes, her eyes: the spies of Robert Dudley—principally Robert himself.

eyes, his eyes: the spies of Wm. Cecil—John Lyly, Ann Cecil, & Co.

fair* = ‘true, legitimate’, ‘just’, synonymous and perhaps homonymous with Vere; frequently used as metonym for the author, e.g. “For slanders mark was ever [E. Ver] yet (met. for Ed. Vere= ‘still, even’, ‘now as formerly’*, ever) the fair [Vere]” *Sonnet 70 2* ; alt.: ‘in accordance with the rules or standards; legitimate’; ‘without cheating or trying to achieve unjust advantage’; De Vere is a strong believer in bloodlines and ‘the thoroughbred’;

— alt.: *wordplay fare*: ‘perform in a specified way in a particular situation or over a particular period’, ‘a journey for which a price is paid’; this term is played adverbially or adjectively; it is used precisely in the manner of Tender Heir see below = Material Heir;

— alt. *Latin fēro*: to bear, bring, carry.

— alt.: *beautiful by divine right*, derived from *French beau*: *surname fragment Beaufort*;

— alt.: Ver, Truth = the **Just Heirs**: a lexical ‘trick’ frequently used by de Vere: Fair = Fair Air = **The Rightful Heir**; in a single word: fair-fare, i.e. just but bound; fair: all that is highest and best and just; ‘being as a thing ought to be, in order, in a good state’*, equal to the Monarch, ‘beautiful’*, ‘pure’*, ‘fine’*, ‘honorable, equitable’*, ‘favourable, auspicious’*, ‘kind’*, ‘accomplished, such as would be desired or loved’*, i.e. the Tudor monarchy; Elizabeth, Edward de Vere, Henry Wriothesley;

— alt. *Latin ferre*: to be pregnant; to endure, suffer, bear, to cause, to bring about see *Hamlet 3.1 57* ;

— alt.: *possible wordplay* Fair vs. Fairy = ‘Just’ vs. ‘Diminutive Spirit’*: i.e. rightful as opposed to unsubstantial.

fisher = **Bishop John Fisher** ; a reminder to Wm. Cecil of his old friend (Saint) John Fisher, Bishop of Rochester, and the glory and Truth of constancy (to the ‘Old Faith’). Fisher is a famous example of ‘Damnatio Memoriae’; the erasing of Fisher’s memory from public and Cambridge records was attendant on his death sentence. De Vere was given the same treatment as Fisher; fisher = 1.526 “No fisher but the ungrown fry forbears”: reference to John Fisher (since 1886 beatification, ‘Saint’), beheaded for opposing divorce of Henry VIII from Katherine of Aragon. More generally refers to St. Peter’s ‘fishing assignment’ and the Roman Catholic Church.

green* = '**Ver-de**', inversion of de Vere; E.Ver, wordplay on *French vert* = green, *Latin viridis* = green, and *Latin wordplay veritas* = Truth; likely alluding to prophetic writings of Hildegard von Bingen 1098-1179, see I.397.

hear = *Latin auris*: 'the ear'; 'the hearing' Cassell's;

— alt.: *surname fragment aurēus*: 'golden', Ore;

— alt.: *Latin aura*: 'air', 'breath', 'wind' Cassell's.

honor = *wordplay* One-Ore, One: OE an + or: Ore: aurum.

honorable = OE an: one + or: ore, aur[um], auris + *able*: 'able to be' = One Ore-able or One Heir-able.

hour = *surname fragment* hour/our accompanied by seem, some, seym wordplay; *Latin verni temporis*: season (*wordplay, proper name fragment Sey-son*); the discrete or separate assaults of Time/Cecil;

— alt.: the elements of the 'Royal Will'—that which is 'ours' to Elizabeth and de Vere—assumed by Cecil/Dudley;

— alt.: homonym of second syllable of Seymour, and subject to wordplay; alt.: 'Our', the royal plural (?) see *Tempest I ii 174*, perhaps approximating the sound of are, 'R', and representing the royal response to these assaults.

hourly = 'every hour'*;

— alt.: continual, perpetual; see *hour*.

less = *Leicester*, signifies unsubstantial, superficial; contrasts with *more/Seymour*; alt.: 'smaller, contrary to larger or bigger*'; 'of an inferior degree, contrary to greater*'; 'not so much, opposed to more*'.
lion = *Henry VIII*, de Vere's grandfather, Elizabeth's father;

— alt.: the Tudor family.

little time = *Robert Cecil*, son of Wm. Cecil, i.e. Time.

Love = *metonym* a More, amore, amour, a Mour. Principle metonym for Tudor-Seymour / de Vere.

Mars = *Thomas Seymour*, Lord Admiral under Henry VIII. Identified as the father of Edward de Vere.

May = *Mary Browne Wriothesley*; 'expressing possibility', potential, 'denoting opportunity or liberty offered*' personified in Mary, mother of Christ, and Mary Browne Wriothesley, mother of Henry Wriothesley, 3rd Earl of Southampton. She is immortalized in Sonnet XVIII I.3: "Rough winds do shake the darling buds of May", and "And winking marybuds begin, To ope their golden eyes." *Cymbeline II iii 23-4*; her lover and the father of her children was named as one 'Donesame' (*conflation of de Vere metonyms: done, one, same, derived from Mulmutius Donebant/Dunwallow in Holinshed's Chronicles*) by the 2nd Earl;

— alt. Queen Mary I (?);

— alt.: = de Vere, Spring, *Primo Ver*.

moon = *Elizabeth Tudor*; 'the satellite that revolves around the earth*'; a general metonym for Elizabeth I denoting the queens (supposed) influence on earthly objects.

Moor, The Moor* = **More**, sometimes recorded historically as the nickname of Francis Walsingham, 'Principle Secretary' to Elizabeth I, spymaster and 'notary of shame' see *Lucrece II.764-805*, *Fidessa*, *More Chaste Than Kind*, by B. Griffin/de Vere, *Titus Andronicus and Othello*, by Wm. Shake-speare/de Vere .

More, more = *Edward de Vere*; *surname fragment mour*, wordplay on the second syllable of *Seymour*;

— alt.: = Edward de Vere, the 'More' that follows from the motto of Henry V, "Une sans plus" = 'One without more', which contains two prominent metonyms; 'One' = the Monarch, more = 'greater', 'something additional', 'to a greater degree' embodied in de Vere and Th. More;

— alt.: faithful to principle = 'by More's example'. Sir Thomas More, Saint Thomas More, Lord Chancellor to Henry VIII: beheaded for opposing the Act of Supremacy. It may also combine the two allusions — to Thomas More and Henry V—in a composite such as 'Faithful Majesty'. De Vere contrasts the characters of Thomas More and *The Moor* /Francis Walsingham in Sonnet 60 of *Fidessa* by B. Griffin/de Vere, and elsewhere. More and John Fisher are examples that de Vere wishes to follow... even while retaining his head;

— alt.: as with the use of fair = 'fair air' = fair heir, more may also signify 'more ore' = combining syllables of *Seymour* and *Tudor*, meaning 'more golden', exemplified by Henry V.

most = *Latin, surname fragment summum*: 'at the most' Cassell's, 'no More than'.

— alt.: that *One* beyond more (beyond 'mour');
 — alt.: Supreme Power, God Eternal.

much = more, 'mour', likely reference to Much Hadham, Hertfordshire, birthplace of Edmund Tudor.

no more = *wordplay* as the opposite of ever/E.Ver, no [longer] 'Mour' but, rather, 'Ever';

— alt.: nom ore, name [of] gold see *Winter's Tale I ii 64*;

O, Oh = Oxford, Ore *see final stanza of A Lover's Complaint*, similar wordplay to Elizabeth's signature '**R**': Regina, she refers to de Vere as '**O**': Oxford. As in *Latin O*: 'with nominative or accusative, calling attention to a person or thing' *Cassell's*, specifically himself; *see I.445*; another precedent for this is in a prophecy cited by Gloucester "which says that **G** of Edwards heirs the murderer shall be" *Richard 3 I i 39-40*.

— alt.: an exclamation of self-address;

or, ore = *surname fragment Tudor*; **or**: 'gold or yellow, as a heraldic tincture',

— alt.: *wordplay ore*: 'a vein of gold'.

ragged bough/staff = **Dudley Family**, co-usurpers—'strumpeters of maiden virtue' *see Sonnet 66*. This is, collectively, John Dudley, Robert Dudley, Guildford Dudley, Henry Sidney, Philip Sidney, Robert Devereux; the injured maidens [R]: Lady Jane Grey, Elizabeth Tudor.

Richmond = *Riche Monde*: *wordplay Richmond*: *French riche*: rich, abundant, precious *Cassell's* + *monde*: world, mankind, men, hands *Cassell's*;

— alt.: *French richement*: 'richly, splendidly' *Cassell's*.

Rome = *anagram More*; surprising to me, de Vere is not above the use of anagrams.

rough bear = **Robert Devereux, Robert Dudley**; conflation of the 'bear and ragged staff', symbol of the Dudley family;

— alt.: reference to Robert Devereux, Earl of Essex, who is 'roughly' Dudley; Robert Dudley died in 1588, leaving Essex his political heir.

same* = *wordplay, surname fragment Seymour*, the first four letters of Seymour, e.g. "ever the same" *Sonnet 76 I.5* = E.Ver the Seym;

— alt.: 'identical, not another*', 'the **one***', probably adapted from and operating as reflexive pronouns as in the Italian *se stesso*: 'himself', *il stesso*: 'the same', and Spanish *su mismo*: 'himself', and *lo mismo*: 'the same'—which nicely identifies all elements of the key line: "Why write **I still all one, ever the same**" *Sonnet 76 I.5*; always denotes some quality, quantity, or character that is identical with de Vere/Seymour, the Queen, or Southampton.

seaman = 'See the Man', *Ecce Homo. 'Were' in 'Passion'*.

season = *wordplay Sey-son*: *Latin tempus, tempestas, hora*; *see also opportunity, hour*. Closely related to *winter*: *Latin tempus hibernum*, also Italian *inverno*; *spring*: *Latin ver, primo vere, tempus vere*; *summer*: *Latin summa aestate*, also Spanish *verano* *see glossary estate*; *see Time*.

see, sea, his love = syllable of **Seymour**;

— alt.: Holy See, The Seat of the Roman Catholic Church *see 'Sea-sorrow' = Sey-sorrow Tempest I ii 170*.

seem = **Seym[our]**, *wordplay* appear, 'to have the appearance of being*';

— alt.: 'to be only in appearance and not really*', *see same*.

severed = *proper name fragments Sey(mour) + Ver(e) + Ed(ward)*

so* = **Seym-Ore**; the same, equally, even, 'in the same degree; as*'; 'similarly'; a **Seym-child**, a **More-child**; de Vere or Wriothesley; *denoting Tudor Succession, or Tudor descent*; 'what follows, that which proceeds' *see glossary* of royal progeny, Princely—most;

— alt.: *from French soi*: 'oneself, himself' *Cassell's*, or *soit*: 'either, or' *Cassell's*—referring to either de Vere or Southampton, in the same manner that R = Elizabeth, and O = Oxford;

— alt.: 'in **the same** degree, princely, **as***'.

some = *wordplay, surname frag. Seym[our]*, **So-me**, based on 'Somers de'; contrasts with Somerset, Edward Seymour, de Vere's uncle.

sometime = *Latin alius, aliās, alias*; 'once', at one time; 'one person at one time, another at another';

— alt.: Seymour family as the source of Cecil power;

— alt.: subjects who have unjustly suffered legal attainder by the Cecil/Leicester vultures, e.g. Thomas Howard, Duke of Norfolk. De Vere's sympathy is influenced by the *de facto* attainder of his own estate.

sorrow = So + R + O, surname fragments of **S**outhampton + **R**egius + **O**xford; the sorrow of these.

stir, stirring, stirred = *proper noun fragment [Leice] +ster*: to be changed by Leicester from a higher to a lower place; 'to change place; to go or be carried away in any manner*'; alt.: to be 'quickened'; 'to be in motion, to be enlivened*'.
 — alt.: *Latin 'peregrinus', 'externus', 'alienus'*;

strange = **Stanley** and **Stuart** families—the 'Lords Strange' and the 'Foreign' Scottish branches of the Tudor family; *by extension* all that is outside the natural order, especially without agnatic primogeniture.

— alt.: *Latin 'peregrinus', 'externus', 'alienus'*;

— alt.: *wordplay* ‘Strong’ pronunciation of the Stanley Lords *Strange*, probable reference to the legitimized bastardy of the Beaufort branch of Plantagenet family;

— alt.: *wordplay* unfamiliar, i.e. not of the same family; *not identified correctly*; when used reflexively, refers to Elizabeth’s refusal to acknowledge her son;

— alt.: ‘not knowing’*, ‘unknown’*, ‘estranged’*, ‘not one’s own, belonging to another’*; refers to the indeterminate religious inclinations of Henry Stanley (9/1531-9/1593), 4th Earl of Derby, and his wife, the disgraced Lady Margaret Stanley, *born Clifford*, Countess of Derby, heiress presumptive to Queen Elizabeth until the Countess’ death in 1596. May also allude to the family in general; symbolizing inconstancy and irresolution. His own supposed illegitimacy aside, de Vere regards the Clifford line as having a lesser claim to the crown because of their descent from Henry VIII’s younger sister Mary Tudor, and because of the family’s wavering politics. Ed. de Vere’s eldest daughter Elizabeth married Henry Stanley’s second son. The Stuart Family of Scotland are ‘Strange’ in the sense of ‘foreign’.

summer* = **Somer/Seymour**, derived from Somerset, Edward Seymour; closely related to **winter**: *Latin tempus hibernum*, also *Italian inverno*; **spring**: *Latin ver*, *primo vere*, *tempus vere*; **summer**: *Latin summa aestate*, also *Spanish verano* see glossary **estate**.

summer’s day = **Somer’s de** = de Seymour = de Vere = Verde = green: refers chiefly to the Ed. de Vere who has matured from his youthful Prima-Vere (Spring) days, and is father to a male heir, Henry Wriothesley. Also refer to Thomas Seymour, Edward’s father, to contrast Thomas’ (and de Vere’s) lightsome disposition with that of his brother, Edward Seymour, Duke of **Somerset** = **Summer’s Night** see **day** and *Sonnet XVIII*.

Time, time = “O time, thou tutor both to good and bad,” *Lucrece* l.995; ‘bad’ time is associated with **William Cecil**, Baron Lord Burghley, chief councilor to Elizabeth Tudor, father-in-law to de Vere; ‘good’ time = de Vere. This ‘concept-metonym’ *Time*, also signified by specific duration—whether an instant, a moment, an hour, a day—is opposed to what is everlasting or eternal, indicated by the metonyms “**Still all one, ever the same**” *Sonnet 76*, **always, every, forever, for aye**, etc., see *Lucrece* ll.925-1001.

tomorrow = **Tu** + **More** + **O**; surname fragments of **Tudor** + **Mour** + **O** see *Macbeth* 5.5. 19, see **sorrow**.

too, two = surname fragment **Tu**; syllable of **Tudor**.

vere* = *Latin vere*: truly, really, actually, rightly; in fact, real, true; alt.: *wordplay* vair (*heraldry*), *Latin Varius*: ‘variegated, manifold, diversified’ *Cassell’s*.

very = *wordplay Vere*, de Vere + **y**: suffix ‘denoting a state, condition, or quality’; name given to child of Elizabeth Tudor by Sir Thomas Seymour.

well = spring, *metonym* = de Vere; alt.: ‘a spring, a fountain’*.

wear = Vere, *Latin wordplay vīr*: ‘a man’; variation of **were**.

were = *Latin wordplay vīr*: ‘a man’, *emphatically* ‘a man of courage, a man of character’ *Cassell’s*; therefore: man-Vere, **were**: *anglo-saxon* = man; “The man Shakespeare” (*letter from Mary Sidney*) clearly means Vere-Shakespeare.

— alt.: a ‘Wulf-man, from Ovid’s *Metamorphosis*, bk.1, l.260?, lycanthropy? *Anglo-Saxon were*: man + **wulf**: family seat of Seymour family, Wulfhall, birthplace of Jane Seymour and perhaps Thomas Seymour. De Vere is the ‘Were’/man who might have been—“that were/Vere divine” *V&A* 730;

— alt.: past subjunctive of BE, expressing ‘what is imagined or wished or possible’;

— alt.: word play on Vere (Latin ‘W’ pronounced as ‘V’; as a Latinist, de Vere was apparently aware of what we now call the First Germanic Sound Shift, or Grimm’s Law, and plays freely with the substitution of w, wh, and v), eg. “so great fear of my name ‘mongst them **were** spread” *Henry VI, l,iv, 50*;

— alt.: second person singular past of BE.

which, witch, also **who**, and **whom** = **Tudors** = **Ones** = creatures called forth, ‘wit which’; ‘information specifying one or more people or things from a definite set’ (of **All**, **Tudor**). The three ‘Witches’ = male and female sorcerers who can change their identity; *wordplay* Which Is’, or ‘Which Are’(Regius); see *Macbeth* l i 1-5.

woe = *Latin res adversus*, res: ‘a matter’ + adversus, *ad*: ‘toward’ + *versus*: ‘a turning, rotation’, turn about, and ‘upset’.

— alt.: **Wolf** (?); ‘grief’*, ‘lamentation’*, metonym fragment: **wolf**, representing the ‘Wolvisch Earls’ of the Seymour family — the source of England’s Woes see *Romeo and Juliet* 4.5 49-54; possible fragment of several emergent words: world, wonder, wood, words, would, etc.;

— alt.: dolor: *wordplay* dull ore; false or unrefined gold; less than Tud’or, Tudor.

— alt.: *wordplay* WOO (?);

wolf = **Seymour family**; *figurative* ‘a rapacious, ferocious, or voracious person’; reference to the Seymour family — the wolves of Wulfhall;

— alt.: the Cecil/Dudley usurpers following the policies of attainder exploited by Edward Seymour.

wood = OE *wod*: ‘violently insane’, ‘out of one’s mind’, similar to ‘mad’; alt.: the retreat of *Nēmo*: *Latin* ‘no man, no one, nobody’, who is *Latin wordplay* *němōřiwāgus*: ‘wandering in the woods’, or *němōřicultrix*: ‘dwelling in the woods’;

— alt.: indicating descent from Plantagenets; Plantagenet badge: ‘Woodstock’ or ‘stump of wood’.

yet = ‘until a point in Time’, ‘still, even’; closely related to **yon**: (*Latin cognate idem idem*: ‘the same’ (surname fragment).

Latin roots ver, vir. Here is a list of Latin words (vowels accented) that circumscribe the character and life of ‘Vere’ as an enforced morphological variation of his true self; these are the recurring themes in *Venus and Adonis*, and indeed, in all of ‘Shake-speare’:

vēr = spring	vērax = truthful	verber = a whip, scourge; a stroke
verbum = a word	vērē = from <i>verus</i> , see below	vērēcundia = feeling of shame
vērēdus = a swift horse	verna = a slave	verno = to be spring-like, grow green
vermis = worm	vernīlītās = servility	vernus = of spring, spring-like
verrēs = a boar	verso = to turn about	versābīlis = changeable
versīcōlor = changing color	versīfīco = to write verse	versīpellis = changing form
versus = a line, esp. of poetry	versus = a turning	vērus = true, real, genuine

vīr = a man, a male person

vīresco = to become green

vīřđītās = greenness

vires = strength, force, influence

vīrectum = turf

vīřđans = green

vīřđilis = of a man, manly

vīřđeo = to be green, fresh, youthful

vīřđidis = green

virtus = manliness, manly excellence

To understand the significance of the ‘horsey section’ *ll.258-326*, consider the *vere* in *veredus*. The relationship of the “tender spring” *l.127* to “summer” *l.91*, is the immaturity of *ver* to mature *summa aestate*, ‘summer’s estate’; think of it as the relationship between the ‘estates’ of Vere and Seymour. The long piece I call ‘Ode to Green’ *ll. 397-538* is best understood in terms of *viriditas* and abbess Hildegard von Bingen, the ‘Prophetess of Green’. What is the cause of ‘Summer’s’ untimely demise ere it “half be done”? *Verrēs*, ‘the Boar’, of course. This is not rocket science nor metaphor... simply polysemy. Befriend your dictionary!

Key words:

The following are key words - metonyms for principle character tropes, and artifacts of the political narrative:

adore = a +d’or

ai = expression of grief from *Metamorphoses*, Ovid, *bk.10, l.229*; related terms: **ai**, **grief**, **woe**; See *Greek mythology* Thersites and Ajax, Hyacinthus.

air = of The Four Elements see *Classical Elements*, also *Paracelsus Monarchia*.

all = *suffix al*: ‘of the kind of’, perhaps with pun on ‘kind’, child; ‘forming adjectives relating to’; alt.: *noun fragment [Roi]all*, *French Roial*, *Latin Regalis*: Royal, The Crown, The Monarchy; **all** family members directly descended from Henry VII, i.e. the Tudors see *glossary*: **as**, **one**, **ever**, **even**, **the same**, **still**, **so**;

— alt.: used by Marguerite of Navarre to describe the Trinity, possibly adopted for the Royal Family as well: Elizabeth, de Vere, and Southampton.

all my best = Henry Wriothesley; first of four known sons of de Vere.

all one* = ‘the same’, equal to ‘One’ = equal to the Monarch; ostensibly a family unit.

are = **R** = regnant, reigning; ‘to be royal’, *Latin Regina*: ‘Queen’, *Regius*: ‘Royal’, *Rex*: ‘King’; the Royal plural of Oxford’s ‘to be’, i.e. ‘we are’; Elizabeth, of course, signed her name Elizabeth R, see **rare**.

as = *Latin, Law as, asse*: ‘a whole, a unit’; ‘especially in terms relating to inheritance, *haeres ex asse*: sole heir’ *Cassell’s*; **as** = the sole heir, the ‘unique’ agnate of Henry VIII, though descended Elizabeth Tudor;

— alt.: *surname fragment* ‘The Same’, ‘The Seym’, the Seymour.

— alt.: ‘in the same degree, of the same quality’*, being of the same quality, ‘though of the same degree’; specifically, like de Vere and Southampton *see glossary: all, ever, even, equally, one, the same, still, so*, probably adapted from and operating as reflexive pronouns, as in the Italian se stesso: ‘himself’, il stesso: ‘the same’, and Spanish su mismo: ‘himself’, and lo mismo: ‘the same’ — which nicely quantifies all elements of the key line: “Why write I still all one, ever the same” *Sonnet 76 l.5* — “tanto monta, monta tanto, Ferdinand como Isabel” = ‘So much’ the one, the other ‘so much’, Ferdinand like Isabel’: Senor Montanto in *Much Ado about Nothing*, is referring to the motto of Ferdinand and Isabella of Spain. That expression was replaced by “Plus Ultra” = ‘More beyond’, derived from the motto of Charles V (Habsburg), as identifying Catholic kings of Spain; perhaps de Vere’s claim to the throne of England is alluded to *see glossary more*;

— alt.: ‘used to indicate that something happens during the time when something is taking place’;

— alt.: ‘used to indicate by comparison the way that something happens or is done’;

— alt.: ‘because, since’; alt.: ‘used to refer to the function or character that someone or something has’.

be, bee = a punning reference to the ‘virgin queen’ bee/‘be’, i.e. the ‘Virgin Queen Elizabeth’; nymph *l.9, 147* is a trope for the child of the bee. Likely derives from Seneca’s *Letter to Lucilius* that comments on translation and imitation thus: bees consume materials, digest them, and produce something entirely different.

be, being* = Latin **sum**: to be *Cassell’s*; *surname fragment, metonym* Seymour, summer, etc.; manifesting one’s true nature (probably divinely ordained); for de Vere = **as** = the sole heir, the ‘unique’ agnate of Henry VIII, though a child of Elizabeth Tudor; the Royal/True self, the Monarch; denotes freedom to self-determine; nearly synonymous with essential or veracious existence; a ‘Tudor Seymour being’, where a false name may be the truest expression of an essence (?);

— alt.: **BE**, conjugated am, are, is; ‘be’ may be a pun derived from the Greek* *boeios*, meaning ‘of an ox’, also late Latin *bovinus*, and Latin *bos, bov*, ‘ox’ *Webster’s Third New International Dictionary 1981, see etymology of ‘bewit’ or ‘bewet’, ‘beef’, ‘Boeotia’, etc.*. Schmidt’s *Lexicon* gives abundant evidence of the special place this verb holds in the imagination of Shake-speare and Lyly. De Vere used the phrase ‘I am that I am’ (God’s own self assertion *Genesis 3:14*) in a letter to William Cecil *1576*, in *Sonnet 121*, and intimations of it throughout the canon. For metonym associations with king, yet: see Richard II, *IV i 162-76* . ;

— alt.: May *also* denote ‘B’: Bastard, with persistent questions of the nature of illegitimacy *See glossary were* .

being = may refer to a discussion in Aristotle’s *Categories (Section 1)*. ‘Though man and ox are both animal, one may not predicate (affirm) the existence of the man within ox, or vice versa’ (*paraphrased*).

beauty = *surname fragment* from John Beaufort, Margaret Beauchamp, parents of Margaret Beaufort, matriarch of the Tudors; *French beau*: ‘beautiful, fine, fair, glorious, noble, lofty, seemly, becoming’ *Cassell’s*; + *ty*: suffix ‘forming nouns denoting quality or condition, such as *beauty, royalty*’;

— alt.: ‘divine order’, ‘Truth’; alt.: the constitution or ‘assemblage of graces to please the eye and mind’*, ‘qualities that please the aesthetic senses’, the zenith or the purest expression of a type;

— alt.: *wordplay* be: ‘of an ox’ *see above* + **beauty** ?

beget = *wordplay* be: of or by the Bee (Queen/Monarch) + get: ‘to beget, to procreate’*, ‘to earn by labour’*.

best, her best = *metonym* Edward de Vere, the Queen’s son.

best, my best = de Vere’s output: his progeny and his art; de Vere’s eldest son, Henry Wriothesley, 3rd Earl of Southampton, “the first heir of [his] invention” *see dedication to V&A*. Refers also to Oxford’s art, which he rightly characterizes as ‘invention’, i.e. his consequence or outcome.

between = be: Virgin Queen = Bee + tween: ‘between’.

boar, abhor* = Latin *verres*: patrimony of Earls of Oxford; generally: Edward de Vere, identified by the de Vere family symbol, the Blue Boar; the boar becomes the personification of de Vere’s vengeful, self-destructive nature.

bounty = a ‘sum’, frequently played with more, a’mour, etc., hence *sum-more*.

bristle = Latin *horrere*: bristle, *Latin wordplay* Our heir.

burden = the grief and encumbrance of Leicester by de Vere’s birth; the weakening of the English Monarchy ensuing from Elizabeth’s impregnation by Thomas Seymour *see Ariel’s Song, The Tempest I ii 380* .

but = ‘otherwise than’ *see l.445* variant of Never *see glossary* ;

— alt.: ‘without’;

— alt.: ‘except’; alt.: *wordplay* only/only: related to the monarch *see one, wonder* .

cheek = *wordplay* check: arrest, restrain, control, limit, circumscribe, constrain, betray; reference to Sir John Cheke, tutor to Edward VI, Henry Hastings, Robert Dudley, etc.; John Cheke was the informant who, fearing being implicated in Sir Thomas Seymour’s conspiracy to seize control of Edward VI, advised Lady Somerset and the Lord Protector of the plan; Cheke is therefore the Judas betrayer of de Vere’s father.

= *Latin gēna*: ‘cheek’, *wordplay gěno, gens*: ‘a clan, a number of families connected by a common descent’ *Cassell’s* ;

— alt.: *concept and proper name metonym* unfaithful to principle, unprincipled adherents; cheek is an antonym to More, i.e. ‘faithful to principle’; reference to Sir John Cheke, whom de Vere credits with the design of usurping Princess Elizabeth’s accession by blackmail—with Protestant/Opportunist *see Lucrece ll.874-917* associations. Cheek was brother-in-law to William Cecil (*see time*); he was a Cambridge scholar, and tutor to Edward VI. From *V&A l.3* “Rose Cheek’d Adonis” we surmise that John Cheke engineered the idea of hiding young Edward’s Tudor parent; de Vere, therefore, is ‘Protestant check’d, i.e. ‘Rose curb[ed]’ or ‘Rose restrain[ed]’ *see Historical Preface 3 for a more complete review of ‘red and white’ symbolism*. ‘Cheek’ is used as a verb in *l.3* ;

— alt.: cheque/check: a negotiable instrument.

deer = *wordplay* OE *deore*, ‘de Ore’, with obvious pun on de Vere but introducing the ‘ore’ or ‘our’ syllable from Tud’or and Seym-our.

dear, ‘bearing a high price’; ‘valuable’, ‘precious’; ‘beloved’, ‘cherished’.

delight = *de*: *Latin poet*. ‘of’ + *līcēre*: ‘to be of value’; therefore ‘of value’, ‘tender’.

— alt.: de: *prefix* ‘denoting formation from’ + light: ‘illumination of mind, mental sight’*, derived from surname *wordplay* on See More/Seymour, referring to reason, truth, and religious belief, related to sun/son metonyms;

— alt.: *French de*: ‘Of; out of, made of, composed of, from’ *Cassell’s French Dict.* , i.e. referring to the family, origin, heritage + light: ‘to descend, opposed to mount’*, *dismount*, to withdraw from service — therefore, the *dismount* of heritage;

— alt.: *wordplay* de Vere = of Truth, or removal from Truth, *therefore* delight = of Light, or removal from Light.

desire*, **desiring** = *wordplay de*: *prefix* ‘denoting removal or reversal’ + sire: ‘father’*;

— alt.: ‘denoting formation from’ + sire: ‘father’*, ‘to be father to’*, ‘a father or other male forebear’; i.e. of the Sire, refers to the royal grandfather, Henry VIII, or Thomas Seymour, probably closely related to **delight**.

ears = associated with Heirs;

— alt.: denotes wisdom, eg. being enchanted with music and poetry, and perhaps learning.

earth = *Latin solum*: ‘foundation’, ‘the lowest part of anything’; ‘ground, earth, land’ *Cassell’s* ; probable *wordplay* on *solum*: ‘sole, only’, and *sol*: ‘sun’.

— alt.: the natural ‘stuff’ of *Vir / Man*; refers to Tudor-Seymour parentage.

— alt.: *pun* the heir’s estate *anagram of heart*: *heireth* = heir’s, i.e. belonging to the heir, of the heir’s;

— alt.: one of ‘the four elements’ *see Classical Elements, also Paracelsus Monarchia* ;

— alt.: *wordplay heireth*: she who heirs/errs;

— alt.: possibly derived from Indo-European root meaning ‘man’ (?) .

even* = *Latin vērō*: ‘even, indeed’, ‘in truth, really, verily’, ‘certainly, to be sure’, *Cassell’s* ;

— alt.: *Latin wordplay* ‘*ěvěňō*: result, issue, consequence’ *Cassell’s* ;

— alt.: *wordplay* multiple of Two, ‘Tu’;

— alt.: ‘at the same moment, the very time’*;

— alt.: equally, ‘parallel, of the same height’*, ‘of an equal weight’*, ‘the very same’, [serves] ‘to denote identity of persons or things’*, ‘equally’*, equal to **all**: the royal son (not diminished by questions of legitimacy), equal or superior to the queen, ‘precisely, exactly’*, usually coupled with other ‘de Vere metonyms’ *see glossary terms with asterisk*, so as to emphasize the authors literary signature, e.g. as, the sun, very, so—indicates ‘the very same’ as de Vere;

— alt.: Even: an extension of the foundation trope/metonym ‘ever/E. Ver’, that signifies the direct royal line descending from Henry VIII, i.e. Edward VI, Elizabeth I (whose personal motto was ‘Ever the Same’), Edward de Vere, etc., *see explanation l.154 “even where I list to sport me” = “the very same where I list to sport me”*;

— alt.: ‘without a flaw or blemish, pure’*, ‘extricated from difficulties’*;

— alt.: ‘capable of being divided into two equal parts’*; alt.: ‘*figuratively* fair, honest’*;

— alt.: *metonym* Venus + the Evening Star/Evenstar, here ‘behaving’, or ‘acting’ “as the sun”: though Venus is the brightest ‘star’ in the heavens, it is insignificant compared to the sun/son—thus a figurative reasoning for the English monarchy being patrilineal *see pg. 64, explication of l.191*

— alt.: *not* ‘at odds’*, working towards the same purpose; usually coupled with other de Vere metonyms e.g. as, the sun, very, so.

ere = *wordplay* heir;

— alt.: *wordplay* before; used when *Latin* **sum** is not to be placed ‘fore another word.

estate = *Italian aestate*: summer—refers to the ‘estate of England’ and equivalent to the Monarchy *wordplay* on **summer** and **Seymour**; Wm. Cecil referred to the Privy Council as the ‘privy council of estate’; Thomas Smith “used the image of the ‘cloath of estate’ to reinforce the personal power of the English monarch” *see The Early Elizabethan Polity 1558-1569, Stephen Alford p.112.*

every* = every = E. Ver y(*the*) = ‘the Vere’, *see all components and variants of de + Vere and Seym + our*;

— alt.: ever + y (*suffix forming adjectives*).

fire* = **Consuming Fair**: the burning or razing of the Rightful Heirs; ‘to burn with desire or impatience’*, *see glossary desire*; alt.: **Fair Ire**: fair anger, righteous anger *see above Fair*, i.e. the Tudor Monarchy; alt.: ‘heat and light joined’*; alt.: *see l.35* refers to the ‘badge’ of Henry’s VII and VIII: ‘**Flames of fire**’; *Note fire*: one of The Four Elements *see Classical Elements, also Paracelsus’ Monarchia.*

flower* = ‘one who is the ornament of his class’*; the class is royal, and de Vere is it’s highest ornament.

golden = signifying or, ore, the second syllable of Tudor; the Monarchy, valued in gold, ‘consisting of gold’*, referring to the material value of the Crown *see glossary: tender, love, ore.*

— *Latin aurēus*: ‘golden’ Cassell’s; frequent wordplay with (*L*) *aura*: ‘air breathed or blowing’ and (*L*) *auris*: ‘the ear’.

hand = ‘office’, ‘power, control, possession’ (*Ety.o-l*).

hart, heart* = *pun* venison, i.e. **Venus’ Son**, derived from English Forest Law protecting the ‘venison and vert’ *see Historical Preface 2, p.37, this essay*; the True Heart *see earth = the very essence** = the constant essence of Vere; ‘the inmost and most vital part, the core’, the courageous soul, spirit, *See lines 231, 426; heart defined Henry V, V ii 163-5*; ‘Supposed to be the prompter of will and inclination’*;

— alt.: possible reference to the twin harts that are the heraldic ‘supporters’ of Richard II *r.1377-99* and, therefore, de Vere’s identity with that deposed King. On the question of agnatic-primogeniture, de Vere was the only male direct-descendent of the Tudor family.

heaven = *surname fragment, Latin* deorum, de Ore, d’Ore, dor

here = heir, ‘*Latin heres, hered*: heir’.

honey = shamed, the shamed/dishonored ‘sweetness’ often coupled with Be[e]’, *pun* **shamed + be, being, sweet**, derived from ‘*Honi soit qui mal y pense*’ = **Shamed be** who evil there thinks (finds), with indirect reference to Oxford and royalty, e.g. “That is all one, my fair, sweet, honey monarch” *Armado, Love’s Labour’s Lost V ii 530*;

— alt.: ‘a general term of endearment’*, i.e. ‘my child’; alt.: ‘sweet’*, perhaps used depreciatively in the sense of ‘sugared over’ *see Hamlet III iv 93* alt.: ‘gentle, mild, meek’, ‘pleasing to any sense’ the shamed/dishonored ‘sweetness of the Be[e]’, *pun* **be, being, sweet**, usually coupled with indirect references to Oxford and royalty, eg. “That is all one, my fair, sweet, honey monarch” *Armado, Love’s Labour’s Lost V ii 530*;

— alt.: ‘a general term of endearment’*, i.e. ‘my child’;

— alt.: derived from ‘*Honi soit qui mal y pense*’ = Shamed be who evil there thinks (finds).

honor = shamed Or, shamed gold (?).

horse, steed, courser, palfry = *Latin vēdus*: ‘swift horse’; the state/estate of Edward de Vere, i.e. England; alt.: *Latin wordplay equus / aequus*: ‘content’, ‘to be satisfied, not demanding more’*, ‘the things that are held or included in something’*; *aequus*: ‘equal to something else’ *Cassell’s*.

kind = *German* child;

— alt.: family, familial, ‘race’*, ‘species’*; ‘what is bred in the bone, quality, nature’*;

— alt.: ‘keeping to nature, natural’*; ‘not degenerate and corrupt, but such as a thing or person ought to be’*;

— alt.: ‘benevolent, gentle, friendly’*;

— alt.: full of tenderness, affectionate’*, refers to **love**.

kiss = Ore, d’or, gold (coins): sovereign = English Pound (gold bullion); therefore a payment, bond, contract, commitment, obligation;

— alt.: = crown *five shillings*, perhaps = gold, referring to Christ's betrayal and Oxford's annuity; therefore 'selling out', or 'selling one's soul';

— alt.: 'to meet, to join'*, 'to submit to'*, the bond of fealty/fidelity, strongly tied the act of self-betrayal/self-revelation;

— alt.: 'to submit tamely'*

light* = 'spiritual illumination by divine truth'; 'that by which it is possible to see'*, with parallels between God, and the Poet or enlightened statesman.

lightning = *Latin wordplay fulgor*: 'lightning'; transferred: 'brightness, glory', 'glittering', auro.

Lily, lily = John Lyly, personal secretary to Edward de Vere, spy, possible co-author of works by John Lyly. Though de Vere and Lyly had a working relationship in the London theater, and may at one time have been friends, Oxford makes it clear that he is 'gaoled' within the Lyly persona *see I.362*.

lion = Henry VIII, granddad; highly regarded by de Vere.

lips, mouth = seals of contract;

— alt.: *as above* mouth = voice, 'judgement'*, 'vote, suffrage'* *as used by Coriolanus* ;

— alt.: the means of the *kiss*: the bond of fidelity between Elizabeth and Edward = the royal claimants in accord, but unequal in resolve.

lips, her lips = indicate the 'Will' and 'voice' of Cecil/Leicester in the mouthpiece of Elizabeth.

little, little time = short duration; opposed to eternal, ever; denotes Robert Cecil, Principal Secretary to Elizabeth I and James I, spymaster, younger son of Wm. Cecil, brother-in-law to Edward de Vere.

long = with something added; with the addition of...

love = *see specific forms below*; this is the most confusing and polymorphous idea in V&A (and in life); there is considerable implied discussion of *agape, eros, lust, and cupidity*

— alt.: lust, almost synonymous with Robert Dudley, the uncertain and deceptive object of Elizabeth's romantic affection;

— alt.: the 'tender affection'/material affection, or bond of love between the Tudors based on shared assets, referring to the material valuation of the Royal Person. Members of the Royal Family are used as negotiable tender — the result being **Nothing**, i.e. that they are stripped of all significant power.

— alt.: as the term is used in tennis, 'love' effects 'Nothing, zero, nil'.

Beware of confusion: 'love' may be capitalized at the beginning of a line. When Elizabeth/Venus speaks of love she is unable to discern 'Eternal Love' from 'carnal lust'.

Love = *metonym* Venus, 'a personified figure of love' *defined I.610* ; however De Vere/Adonis identifies and corrects the misuse of 'love' when 'Love' is intended *V&A II.769-810* . There is probably justification for the cautious distinctions of 'love' and 'Love. I suspect they are rooted in Elizabeth's sentimentalism regarding Dudley; de Vere/Adonis says 'More I could tell, but more I dare not say (Sey); The text is old...' *see V&A 805-6* .

love, quick love = the unsure, unstable bond between Queen Elizabeth and Robert Dudley.

love, his love = The Roman Church *see I. 307*.

love, my love, my true love = a parents love, love of family, by extension self-interest; alt.: my child, Henry Wriothesley, 3rd Earl of Southampton.

mine = ore, *aurum*; the material value of the Monarchy, i.e. the 'attainted' person and office of the Crown; there should be no doubt that it properly belongs to our author, but has been appropriated by Cecil, Leicester, Pembroke, Mountjoy, and others.

— alt.: possibly a facetious reference to Cecil's lack of business sense; his wealth came by direct license or franchise from the Queen, but his investments proved ill-considered—as in the Mines Royal Co. and Mineral and Battery Co. *see The Cecils , David Loades, 2007, The National Archives, p.124-25* .

mine eye = gold/ore seeking overlords; Judas-like betrayers.

moan, moaning* = *Latin one, alone, all one*;

— alt.: *possible metonym/surname fragment* Henry V, Henry of Monmouth.

morn = the birth of 'More' = Edward de Vere.

morning, morn = *wordplay* the birth of 'Mour', Venus/Elizabeth, 'goddess of Mourning';

— alt.: Aurora/Eos, goddess of the dawn, 'rosy-fingered' and 'golden-armed', golden gates *Henry the Sixth (3) II.1* , opened the gates of heaven for Sol/Helios to pass each morning;

— alt.: the morning star, daystar: Venus. Probable reference to the saddened or bereaved Elizabeth/Venus;

— alt.: rebirth of Sir Thomas More, Henry V, etc.

mortal = mankind, *Vir*-kind.

much = *Latin multus*: ‘many persons’, ‘many things’; comparative *Latin plūs*: ‘more’, *plūrēs*: ‘several’, *plūrīmus*: ‘most, very many’ *Cassell’s* ;

— alt.: ‘to a great extent’, ‘many’.

music = *metonym* concordant sound; **concord**: ‘of one mind’ *Latin con* = ‘together’ + *cord* = ‘heart’; refers to the like-mindedness or agreement of Elizabeth and de Vere, as opposed to the ‘Corambis’ (*Latin cor* = ‘heart’ + *ambis* = ‘two’ or ‘divided’), as had been used by Vere to name Wm. Cecil.

never* = ‘Not Ever’, ‘Never Ever’ *see Fair for explanation of word play*, refers to his proper Tudor-Seymour self, or one of his pseudonyms, i.e. when he is *not* E. Vere; *see Hamlet V ii 238-55* for de Vere’s intentions in the dissociation of his true Tudor self from his false Vere self;

— alt.: not E. Ver, used to refer to Elizabeth as unfaithful to her motto: *Semper Eadem* = Ever the same, ‘ever herself’, or ‘ever [faithful to] herself’, i.e. that, in contrast to Edward de Vere, she is not ‘always the same’, but rather, acts unfaithfully and defers to the will of others.

night = the period of Christian disunity *1517 forward*, and Tudor confinement *1558-1603*, ‘a dreary and hateful time*’; ‘represented as the nurse of crime*’; ‘Night herself represented as a goddess, drawn by a team of dragons*’, therefore a figurative description of Elizabeth controlled by a Welsh ‘junta’, (*very occasionally there’s a bad Welsh apple*);

— alt.: ‘the time of darkness between sunset and sunrise*’, the period of the English state between the concealment of de Vere, and his yearned for return—the ‘Leicester/Burghley Commonwealth’;

— alt.: ‘Dian, the goddess of the moon, called *queen of night**’, metonym for Elizabeth I as a captive of the Cecil/Dudley/Walsingham spy network.

nothing* = *Latin filius nullius*, ‘the child of no one’ *Shakespeare’s Legal Language, Sokol & Sokol*; Vere as he perceives himself to be—‘without identity’; alt.: from the Vere family motto: *Vero Nihil Verius*; de Vere is ‘needy Nothing’ *see Sonnet 66*.

once* = ‘at any time, ever*’;

— alt.: ‘used to signify that the matter spoken of is a point of fact, for which there is no remedy’, irrevocable, ‘at any time, ever’;

— alt.: ‘Middle English ones: genitive (‘indicating possession or close association’) of one’.

one* = *Latin Prīmōris, subst. Primores*: ‘first, foremost; first in rank, most distinguished’ *Cassell’s*; a Prince; the first in rank, the highest ranking; synonymous with the head of the Royal family: “reckoned one the wisest prince that there had reigned” *Henry 8, II iv 48* ;

— alt.: ‘of the same value*’. *see glossary: all, as, even, ever, the same, so, still* .

— alt.: ‘some’; ‘somebody*’

pale = ‘of things wanting luster and brightness; as of the moon*’, including connotation of ashen: pale gray, i.e. pale Grey, often used in association with Yorkist and Protestant references;

— alt.: ‘feeble and unimpressive’, suggesting that de Vere’s quarrel with Protestantism is not doctrinal but *ad hominem*, i.e. it is pale in color, and enclosing, by the examples of Dudley, Cecil, Grey, Rich, etc.;

— alt.: ‘enclosure’, enclosed by a fence.

palfrey = ‘alteration of late Latin *paraveredus*: riding horse—i.e. de Vere’s horse of state.

pride = the Tudor family; the direct line of descent from Henry VIII;

proper = *Latin wordplay prōpĕro*: ‘to hasten’, to quicken; alludes to Hastings alliance with John Dudley. *See glossary quick, sudden, hasty*.

quick = *OE cwic*: ‘alive, animate’; ‘shifting, yielding’ *Hasty[ngs]*, unstable, moving, rapidly shifting, as quicksand—‘affording an unsolid footing’, transitory; = Hastings/Dudley Alliance: ‘expedient’.

rare = *wordplay* R + are, double R (two-d’R, Tu-d’R).

red = color of the House of Lancaster;

— alt.: represents the Catholic Church;

— alt.: stalwart courage.

red and white = the colors of St. George, patron saint of England; also the colors of the houses of Lancaster and York that combine in the Tudor rose. With the precedent of St. George, ‘red and white’ denote the benign and natural state of England. Likewise, ‘red and white’ may suggest relaxation of the Elizabethan Religious Settlement of 1559 to allow the coexistence of Protestantism and Catholicism.

rich = Sir Richard Rich (7/1496-6/1567), Lord Chancellor to Edward VI and evil, or at least amoral counterpoint to Th. **More**;

— alt.: religiously accommodating in the manner of Sir Richard Rich; i.e. variously Catholic, Episcopal Protestant, Puritan.

rose = symbol of the Royal family (with several branches), red = Lancaster Plantagenets, white = York Plantagenets, red and white = Tudor = combined elements of the Lancastrian and Yorkist, plus a healthy addition of Welsh blood;

— alt.: = esoteric Protestantism, from the Rosicrucian writings of ‘Paracelsus’—for my reading of the complex wordplay of ‘Rose’ as a blended ‘red and white’ as opposed to ‘red’ and ‘white’ held distinct, see Historical Preface 3 p. 44 ;

— alt.: symbol of Love; red and white roses together symbolize Unity.

short = ‘deficient, inadequate’*, missing, without, lacking;

— alt.: often key to wordplay; in the nature of instruction: modify the specified word by subtraction.

— alt.: shortened, abridged.

spirit, saddle bow = Wm. Cecil. Saddle bow is Cecil, Ragged bowh is Leicester.

spring* = *metonym* Edward de Vere, *Latin Primo Vere, Italian Primavera associated with green*;

— alt.: *pun* ‘the Vernal season’*, the Vere season;

— alt.: ‘fountain, source; in a proper and in a metaphorical sense’*;

— alt.: ‘the beginning, the first and freshest part of any state or time’*, the first Vere; Vere the First;

— alt.: ‘a young shoot’*;

— alt.: a trap used to ensnare wild game;

— alt.: referring to the marriage of the 15th Earl of Oxford’s 2nd son Aubrey to Margaret Spring 1536, an expedient, to gain for the de Veres a financial boost in exchange for the social elevation of the Spring family of Lavenham; therefore a metonym for shameful mercenary social demotion(?) See **Tender**.

still = ‘becalmed’, not moving = *Latin immōtus*: undisturbed; *transf.*: ‘firm, steadfast’; i.e. E. Ver-stilled, E. Ver silenced, the containment of Elizabeth’s child Edward Tudor-Seymour in the name of Edward de Vere

see glossary: all, as, one, even, ever, the same, so .

stranger = *from French étranger*: foreign, probable reference to the ‘Stranger Churches’, promoted by William Cecil and Catherine (Brandon) Willoughby, dowager Duchess of Suffolk; these were to be Protestant ‘example’ churches on which a domestic form might be modeled. De Vere, as a religious ‘neutral’ is opposed to foreign solutions. An English solution might be ‘red and white’: liberalized Christian doctrine under the influence of Renaissance Humanism, but perhaps with Papal religious, but not political, influence.

such* = *Latin tantus*: ‘so much’, ‘of that or the like kind or degree’*, ‘of the like kind’*, ‘of the same kind’*, *see Sonnet 105*: “all alike my songs and praises be, To one, of one, still such, and ever so” *see glossary for all underlined metonyms* ;

— alt.: ‘so great, very great’*;

— alt.: Seymour’s ‘like kind’ or child.

sun, son* = Edward Tudor-Seymour, the son who gives Light 1.751-56; the royal son *see 1.856*, “The sun ariseth in his majesty”, Ed. de Vere/Edward VII by his own reckoning; often to distinguish Tudor-Seymour from de Vere, the two Ver gentleman;

— alt.: Elizabeth R, the ‘light’ of the Monarchy; homonymous with ‘Son’: the Sun and Son R = ‘the Seym’.

— alt.: perhaps also Edward VI.

sweet = ‘kind’*, ‘Royal Being’, child;

— alt.: evoking the second half of the Old French phrase *Honi soit* or *Hony soyt* = *shamed is he, shamed being, Shamed Bee*, perhaps corrupted to *Shamed am I*; these are the first two words of the motto of the Order of the Garter. *See honey*.

sweet love = love for Henry Wriothesley; love for one’s child;

— alt.: ‘love of being’, ‘shamed love’ (?) .

tail, tale = *Latin tālis, tāle*: ‘of such kind, such’;

— alt.: Law, wordplay tail: ‘limitation of ownership’;

— alt.: ‘imaginative fiction’, ‘lie’; [a narrative of] ‘things not much to the credit of a person’*

tempest = Time’s Storm, *Latin tempestas*: ‘season, weather, storm’*; ‘A violent disturbance of ‘wind’ and ‘rain’, i.e. of ‘current heir’ and ‘rein/reign’;

— alt.: *Latin tempestas*: ‘season’ *wordplay, proper name fragment* *Sey*-son = Seymours son;

— alt.: *Latin tempus*: ‘time, season’ . ;

— alt.: ‘an uproar or controversy’.

tender* = material value *see* *l.538* ; negotiable currency—the medium of exchange, in a political as well as material sense; de Vere is the Tender Heir = Material Heir, *Mollis Aer Cym. v.v.*, the ‘factual matter’; alt.: ‘an offer for acceptance’, a formal offer but not transacted, not paid for.

thing = ‘matter, affair, circumstance, fact, action, story’*;

— alt.: ‘whatever is’*;

— alt.: ‘being, creature’*.

thunder = *Latin wordplay* *frāgor*: ‘a breaking’, hence ‘a noise of breaking, crack, crash’; the breaking or tearing of *surname fragment* ‘Ore’.

touch = English Pound, gold coins, gold half-crowns; ‘Tushes’, ‘Toshes’: *Lingua Franca* meaning gold half-crown; very important word by which the agreement to succeed John de Vere as the Earl of Oxford also signifies the quitclaim by Edward Tudor Seymour of any Tudor title or the acknowledgement of his relation to Elizabeth Tudor; this ‘tush’, as a variant of ‘tusk’, is the ‘murder weapon’ of Edward Tudor Seymour.

truth* = *Latin Veritas*, verity, veritable, variation; de Vere used the *Latin ver* and *vir* roots extensively; see note at head of this section.

— alt.: from the Vere family motto: *Vero Nihil Verius*.

true time = Vere’s ‘Being’ or ascendancy, opposed to [false] Time, i.e. Wm. Cecil.

valiant: *Latin valere*: ‘to be strong, be well, to be worth or worthy’; *OE wealdon*: ‘to rule’.

water = ‘emblem of falseness’*, symbolic of opposed elements that normally extinguish each other *l.94, 654* ; also Lucrece, Sonnets 109,154—notably, both *water* and *fire* occur in final line; alt.: one of The Four Elements *see Classical Elements, also Paracelsus’ Monarchia* ;

— alt.: promotes the growth of ‘Ver’ (green); ironically Water (Elizabeth) suppressed the ‘Vere’.

where = were heir *Anglo-Saxon were* + heir, *Latin vir* + heir: man-heir?

which = *wordplay* witch: ‘a male sorcerer’*, ‘... who practices sorcery’*, with indirect wordplay on ‘source-ry’: the corruption of the ‘source: Spring, origin’ by a spell that has been cast;

— alt.: creature called forth = ‘wit which’; ‘sometimes the number, out of which one is asked forth, not exactly limited; but the question always intended to have one definitively singled out’, denoting loss of authority or the loss of ‘Shall!’.

white, pale = Yorkist associations, ‘emblem of cowardice’*;

— alt.: ‘emblem of purity and innocence’* (?) .

will = ‘a testament’; ‘a legal document containing instructions as to what should be done with one’s money and property after one’s death’.

will, would = ‘faculty of the mind by which we desire and purpose’*; may be ambiguous: ‘good will’ and ‘bad will’; applies to the principle characters of *V&A* differently: for Wm. Cecil = ‘arbitrary disposal, command, authority’*, for Robert Dudley = similar to Cecil but may include ‘carnal desire’*, for de Vere = ‘good will’* = ‘willingness, good intention’*. The ‘will’ is the subject of concentrated wordplay in the canon, *see sonnets 134,135,136, 143*.

Will, ‘Will’ = the will of the queen and her son Oxford; this ‘Will’ of the Tudors is the lost capacity to effect: the royal purpose, their intent or choice, the royal prerogative. As noted in sonnet 135, the queen may or may not “wish”, but her ‘will’ is surmounted by others: apparently de Vere, Wriothesley, Cecil, etc.

will, good will *l.479*, the will of Oxford.

will, thy will = *l.480* (?) ;

will not = (?) .

wind, windy* = Edward de Vere, Current Heir, Heir Apparent by his own estimation, ‘tender air’, *Latin mollis aer*: gentle wind *see Cymbeline 5.5 435-58* .

— alt.: the wind’s mate: *Latin mulier* = woman, the Roman Church *see Cymbeline 5.5 435-58* ;

— alt.: *Reference* East wind: God’s judgement, South wind: Quietness, North wind: Deliverance, West wind: Restoration *from various Biblical sources*.

wonder* = *pun* one-d’or, one-de-R, first among Two-d’or/Tudor;

— alt.: de + one = derived from one, child of One *see Sonnet 76* ; alt.: *metonym* = de Vere, there *are/be* several;

— alt.: ‘wondrous person’ - perhaps self-mocking in his predicament... sounds like Vere can spot a sucker-bet coming.

wood = mad; OE *wod*: ‘violently insane’; German *wut*: ‘rage, fury’.

world = French *monde* (?), fragment of Richmond, Henry Tudor, Henry VII.

year = the ear: Latin *auris*.

yet* = ‘still, to this time, now as formerly’*, ‘after all’*, despite contrary appearances;

— alt.: *pun* nevertheless = not E.Ver-the-less; rather, Tudor-Seymour-the-More.

— alt.: ‘by infidelity reduced’, generally referring to Elizabeth’s inconstancy, or, ‘Not E.Ver the Same’.

Emergent words: often the subject to wordplay, but the meaning is uncertain.

again = ‘once More’, once Seymour;

— alt.: ‘once More’* metonym referring to English Christianity prior to the schism occasioned by Elizabeth’s person (?).

anger = from Old Norse *angr*: ‘grief’ *see l. 76*.

art = ‘archaic or dialect 2nd person singular present of **BE**’;

— alt.: assertion and protest based on the Seymour name—that this man does not merely *seem* more, but *is* more, *see seem, same, more, hour, our, etc.*

aye = ‘ai’: expression of grief from *Metamorphoses*, Ovid, bk.10 229;

— alt.: for aye: ‘forever’, synonymous with other de Vere metonyms.

because = the cause being, the causal being; Latin *principium, primordium*: beginning; *see also princeps*.

— alt.: the ‘sum’ cause.

before = Latin wordplay **sum** should be placed to the fore.

begin = be: Latin *sum*: the Royal Self + ‘gins: begins;

— alt.: be: ‘Small Latin’ *sum, esse*: the Royal/True self—nearly synonymous with essential or veracious existence + gin: *pun* ‘a snare for trapping game’, ‘a snare, a springe’* (?).

breath = ‘The Word’ *see Bible John 1*; ‘signal, profound communication’ *l.444*, may correspond to ‘Aether’ or ‘Quinta Essentia’, ‘The Philosopher’s Stone’ of ‘Paracelsus’ *see Historical Preface 3, p.31*; alt.: ‘a brief moment’, ‘a slight movement of air’, ‘give an impression of something’ *see l. 61*.

bridle = the control of the English State.

bud = wordplay bird, Catholic recusant *see above*; alt.: ‘an outgrowth from an organism’.

burn = ‘to consume with fire’*;

— alt.: ‘to be inflamed with passions and affections’*;

— alt.: ‘to be spoiled, or consumed by fire’*;

— alt.: ‘intense’, ‘deeply or keenly felt’;

— alt.: burning: ‘urgent interest or importance’;

— alt.: destroy.

color = ‘kind’*; class;

— alt.: ‘ensigns, standards’*, refers to political allegiance, clan.

crows = *corvi*: scavengers of the cross, i.e. of the crucified *Cassell’s*;

— alt.: infiltrators or anonymous tipsters within the Vatican or other closed organizations?

deep = ‘coming from, or dwelling in the inmost heart’*, ‘profound’*;

— alt.: ‘touching near, important’.

do, done = ‘to perform, to effect’*

each* = Latin *omnis*: ‘every’*, all, ‘used of a definite and limited number’*.

ear = Latin wordplay *auris*: *auri, aurum*, gold, made of gold, d’or;

— alt.: wordplay heir.

early = wordplay heir-ly ?

e’er, n’er = contractions used exclusively to avoid the established metonyms Ever and Never.

Contractions might be supposed to be used for metrical purposes, but throughout the de Vere canon they are consistently employed to signify non-metonymic meaning.

face = identity; outward appearance, superficial being, apparent disposition?

fairy = ‘diminutive spirit’, *see spirit, fair*.

feathers = “that preference or advantage, which allows advancement, that is derived from association with powerful men” *from The Holy State and the Profane State, Thomas Fuller, 1640* .

fixed = ‘fasten securely’, ‘to set or place steadily’*, or permanently; ‘certain’*; often coupled with metonyms: **ever, still, yet**.

for = ‘in the place of’*,

– alt.: ‘in exchange of, as the price of’*;

– alt.: ‘at the service of’*;

– alt.: ‘because of’*.

force = ‘necessity’*, ‘perforce’*, used in the phrase “of force” = of necessity.

grey, leaden = Royal Family, Brandon-Grey line.

hairs = *wordplay* hairs, hence **hairless** = without heirs, or directionless.

hand = Office, official capacity, position; ‘used in reference to the power to direct something’.

hasty, hasten = Hastings (?) ; refers to the noble family noted in Richard III; matrilineal line to Mary Browne Wriothesley.

hear = *Law* ‘listen to and judge’* (a case or plaintiff). Refers to judicial matters and legal counsel.

herdman and **herd** = Lawyers and the aggrieved.

hide, hied = *Wordplay* hide, hidden; *see* I.298 .

hot = *homonym* Heart, pertaining to Oxford (?) ; seems to be associated with the pressure or force exerted against the monarchy from Leicester/Burghley.

it = *Latin* *it̃ā*: ‘so, thus’ Cassell’s ;

– alt: the noble name of de Vere; hence, the ‘being’, Venus’ son named de Vere;

– alt.: [the] unyielding heart I.423, the essence of de Vere; likewise: “*the precedent of pith and livelihood,*” I.26 ; perhaps ‘divine impulse’.

jealousy = (?) .

know = (?) .

leaves = green

like = ‘used of persons = equal’*;

– alt.: ‘similar, resembling’*, **like** may be an important substitution to indicate he is not referring to

metonyms: **all, ever, even, one, the same, still, so** .

lust, lusty = (?) ; likely refers to Leicester’s understanding of Eros; opposed to Agape.

mad = OE *gemædde*: ‘out of one’s mind’; *Latin cognates* *mutare*: ‘to change’, *mutuus*: ‘done in exchange’.

miss = mistake.

my mistress = Elizabeth I of England, 1533-1603.

name = *see* *Richard II, IV i 254-67* ;

neat = ‘an Ox’, ‘horned cattle’*.

ned = Edward, authors first name.

new = (?) .

now = *wordplay anagram* One;

– alt: replacement for so that is more specific to de Vere than all progeny?

nymph = a trope for the child of the bee *see glossary* **bee** .

old =

only = Onely; the principle, the Monarch.

our = *surname fragment* **our** , the last three letters of the Seymour name;

– alt.: representing the royal response to hour: the discrete and separate assaults of Time/Cecil *see* **hour** .

over = Oxford/Vere = ‘O’Vere

pit = *see* **mine** a ‘mine-shaft’ of hellish torture ; *compare* II.119, 247 .

rag’d, enrag’d = alludes to Leicester’s coat of arms: The Bear and Ragged Staff.

rein = reign, control.

river = riven Vere = divided Vere.

rough = *see* **ragged**, alludes to Leicester;

– alt.: ‘harsh, not soft and gentle, but rugged of temper and manners’*, ‘not mild and peaceful, but stern and requiring energy and severity’*, ‘hard, unfeeling, cruel’*; coupled with wind, rough denotes the ‘unpolished, rude, gross, coarse’* of the *Tempest* .

seat = ‘estate, landed property’*, ‘place possessed as a property’*.

senses = five capacities of Monarchy; to see (to seat): religious authority, to hear: judicial authority, to touch: to effect change, to smell: the 'standing', Nature, ordination of Majesty, to taste: intellectual discernment.

shall = Royal Authority, Royal Privilege.

shame = from Sham: 'falsely present something as the truth', 'pretend to be' - 'perhaps a northern English dialect variant of the noun SHAME' *see glossary honey, and l. 76.*

silly, seely, merely = *surname wordplay See, Sea, Sey [mour].*

silver = *heraldry* argent, 'denoting bright and pure whiteness*';

— alt.: 'applied to the pale lustre of the moon*', and thus to Elizabeth R;

— alt.: as a precious metal, but inferior to gold; symbolic color of the lesser (and defeated) rose of York?

sit, set = to be seated: to be invested, anointed, enthroned, installed.

sky = *OE sceo, Old Saxon scio*: 'cloud, region of the clouds'.

soon = (?) .

sport = *botany* bud sport, a part of a plant showing morphological variation from the rest of the plant due to mutation. Though the agency of genetic recombination was first described in the 19th century, mutation was known to the Romans and selective breeding perhaps thousands of years before.

stain = *see sonnet 109 for justification.*

stand = related to Still. 'To be in a state or condition*', 'almost equivalent to the auxiliary verb TO BE*'

state = estate.

sweet = dear, Royal, by God's grace.

Sycorax from *The Tempest* = *Psyche*: *via Latin from Greek psukhē*: 'the human soul, mind, or spirit' + *aurochs*: 'large wild Eurasian ox'; therefore, 'soul of ox', 'mind of ox';

— alt.: *wordplay* or-ox, aur-ox, i.e. gold-ox, therefore 'mind of golden ox'.

tears = transgressions, destruction;

— alt.: 'being doomed to perdition*', likely refers to the Cecil/Dudley parasites who remain as the permanent scars of Elizabeth's 'sin'.

that = Nature, the divine spark? possibly related to it. (*Delete?*)

this = *see l.25. (Delete?)*

to-morrow = to, Tu : prep. 'expressing motion in the direction of' + more: *metonym* greater *see glossary* + O, oh: *metonym* 'Oxford' *see glossary* . *See "To-morrow, and to-morrow..." Macbeth V v 17-28* .

twenty = (?) ll.833-4

venison = Venus'-son, hart, dear.

where, whereon = (?) .

winter = *Italian inverno* , i.e. not green. *The Winter's Tale* = 'The Not Ver Tale', meaning that Leontes acted as Seymour, not de Vere; related to ever and never.

words = *Latin verbum* .

words, his words = the de Vere family motto (?) .

would = past or conditional of **WILL**; 'expressing a wish or regret'.

* * * *

The following is a short list of the proper name syllables of principle players in *Venus and Adonis*, and pet names noted by historians to have been applied to courtiers by Queen Elizabeth I (or vice versa); in particular watch for '**A rose**'—the signal syllables **Are**, **O**, **So** that represent **ER** = **Elizabeth R**[eginal/egius], **O** = Oxford, and **So** = Southampton (royal progeny, royal successors).

I maintain these metonyms 'stand proud'; but what does that mean? In each case, you will note that the metonym mischaracterizes the themes in *Metamorphoses*. There are many of them in *Venus and Adonis*. Consider ll.883-85:

For now she knows it is no gentle chase,
But the blunt boar, rough bear, or lion proud,
Because the cry remaineth in one place,

Why has the cruel boar with "hooked tushes" *Met. bk.10, 638* become a "blunt boar", and Lions of "Exceeding force and feercenesse" *ibid, 639* become "or lion proud"/"golden lion proud"? Why did Shakespeare add the "rough bear" that reduces the 'bear and ragged staff' of the Dudley crest?

Obviously because such “savage beasts” must mutate somewhat to apply more accurately to the Oxford, Dudley, and Tudor combatants of the writers political allegory. According to conventional readings, many words are assumed to be expletives, used specifically to effect the poetic meter. With this reading, most of these expletives are identified as metonyms, to be used as pronouns/determinatives.

Example

Here is an example of how a line from *Venus and Adonis* is examined for alternate meaning with alphabetic numeration of the components:

13 (a) *‘Vouchsafe, thou wonder, to alight thy steed, (b)*

[**Vouchsafe** (c) (‘Entrust’) (d), **thou wonder** (metonym = de Vere, i.e. ‘wondrous person’; thou wonder = you wonder - sounds like Vere can spot a sucker-bet coming; alt.: *pun* wonder = one-der, i.e. de + one, derived from one, child of One see *Sonnet 76*) **to alight** (‘descend from’) **thy steed**, (*pun, and a central metaphor of V&A* (e) = stead: (f) ‘the place or role that someone or something should have or fill’, figuratively steed = state, the English State; alt. (g): steed : horse, ‘a frame or structure on which something is mounted or supported’),]

~ *Have faith, child of One, to renounce your estate, ~ (h)*

De Vere is positioned as the ‘natural’ successor to Elizabeth Tudor; as she is, so will he *be*, master of the English State. Here and throughout V&A, the relationship of the monarch to England will be analogized as the relationship of the master and horse. The ‘steed’ or state is contested - to negotiate a settlement he must first quit his claim. De Vere is being asked to grant his estate in exchange for the vague considerations that follow in the lines below. Such condescension is warned-off by flattery (i.e. ‘thou wonder’). Vouchsafe is a key legal term meaning ‘to warrant the secure conferment’; and that is exactly what is going to be asked of him in the next line. (i)

(a) Line number.

(b) Shake-speare’s/Oxford’s line with modern spelling, from Craig & Bevington, 1973.

(c) Original word in Italics and boldface type.

(d) Definitions and interpretations in parenthesis; this always refers to the last word in bold type unless otherwise noted. It is vital to repeat: these definitions are usually not the ones assigned by Alexander Schmdt, which attempt to find logic in a superficial or conventional understanding of V&A.

Occasionally two or more words are underlined together and defined as a unit.

(e) Notes on etymology, or figurative use of word are in reduced font size.

(f) If definitions apply to a word in some way modified from the original, the defined word is underlined.

(g) alt. = alternate reasoning, as opposed to subtle differences in a word’s meaning.

(h) My reading of the historical narrative *with an effort to maintain the authors original structure*. I have not attempted to clarify the meaning if it entailed major syntactical change, for fear of running too far afield.

Multiple readings may be included when ambiguity or indeterminacy insists on them. As I’ve mentioned, it is best to assume de Vere has considered all permutations.

(i) Historical and editorial comment.

Shake-speare’s Key:

The precise meaning of the hidden narrative would be much easier to determine with an authors key. Unfortunately, such a key doesn’t exist per se, though **Sonnet 76** partly functions as such. It is also notable that all metonyms and key words are defined as such somewhere in the canon. Please take a moment to review *this most historically significant of the Sonnets* for your own satisfaction.

The underlined words in the Italicized, large font original line, are key metonyms that will help unlock *Venus and Adonis*.

1 **Why is my verse so barren of new pride,**

~ *Why is my verse [turned] as it is, Baron, of new family, ~*

2 **So far from variation or quick change?**

~ *What follows, distant from Vere-alteration, golden Leicester’s (Midas’) change? ~*

3 **Why with the time do I not glance aside**

~ *Why, with the Cecils*, does Vere not veer aside ~*

4 **To new-found methods and to compounds strange?**

- ~ To [an] un-Familiar Order and to constitutions not my own? ~
- 5 **Why write I still all one, ever the same,**
~ Why do I write "I"—myself: still, [Roi]All One, Ever, [and] 'the Seym', ~
- 6 **And keep invention in a noted weed,**
~ And contrived refuge within *Planta genista*, ~
- 7 **That every word doth almost tell my name,**
~ [Such] that 'the Ever word' does almost tell my name, ~
- 8 **Showing their birth and where they did proceed?**
~ Showing their birth and the situation they did originate? ~
- 9 **O, know, sweet love, I always write of you,**
~ Oxford; know [this], self-love, I always write of you, ~
- 10 **And you and love are still my argument;**
~ And you and Elizabeth R[egina] are ever my defense; ~
- 11 **So all my best is dressing old words new,**
~ Vere - Tudor - Wriothesley, disguise old names new, ~
- 12 **Spending again what is already spent:**
~ Employing another time, what is yet employed: ~
- 13 **For as the sun is daily new and old,**
~ For 'as the son' is Ed. Vere/Seymour, new and old [identities], ~
- 14 **So is my love still telling what is told.**
~ What follows is my [self-] love Ever, communicating what is demanded. ~

1 **Why is my verse so barren of new pride,**

[**Why is** ('third person singular present of BE', how significant?) **my** (i.e. the author's) **verse** (from Latin *versus*: 'turned, changed', 'a turn of the plow, a furrow, a line of writing', from *vertere*: 'to turn', indicating overturning; alt.: *pun* Vere's; alt.: 'writing arranged with a metrical rhythm'), **so** ('in the same degree, princely, as*, alt.: it follows, it proceeds; refers to royal progeny; alt.: 'very much', 'to the same extent', 'in the same manner'; alt.: *verse so* = Latin *verso*: change) **barren** ('sterile*', *double pun* 'of Stamford Baron, Northamptonshire, UK, the parish to which Cecil House belongs, and Baron: 'a member of the lowest order of the British nobility'; de Vere counts himself 'One' as heir apparent to the Tudor throne, yet the English state is effectively ruled by *Baron* Lord Burghley see dedication to *Venus and Adonis* l.11 "and never after ear so barren a land", i.e. ~ and not E. Vere afterward heir in the same manner a Baron land, ~) **of new** ('of recent origin or arrival') **pride** ('the consciousness of one's own dignity'; alt.: 'a group of lions forming a social unit, *pun* the Tudor family is descended from Henry VIII - "The Lion"),]

~ Why is my verse [turned] as it is, Baron, of new family, ~
~ Why is my turn barren/Baron, of new family, ~
~ Why is my change Princely barren, of new family, ~
~ Why is Vere's verse Princely barren, a Baron's overthrow of 'The Lion'/ Henry VIII, ~ *
~ Why is my overthrow so Baron[ly], by new family, ~

2 **So far from variation or quick change?**

[**So** ('in the same degree, as*, 'in the same manner'*; alt.: it follows, it proceeds: refers to royal progeny) **far** ('at or to a high point or degree, much'*; alt.: 'most distant') **from** ('denoting departure, separation'*; alt.: indicating the source or provenance of someone or something') **variation** ('change or difference in condition'; *pun* var: Vere, *also vary*: 'change from on condition, form, or state to another' + ation: 'denoting an action or an instance of it') **or** ('gold or yellow, as a heraldic tincture', *wordplay* ore: 'a vein of gold') **quick** (*metonym* = Leicester: Mr. Opportunity himself, Leicester-like, in the manner of Robert Dudley, see l.38 "O, how quick is love") **change** ('alteration, variation'*)?]

~ Princely distant from Vere-alteration, golden Leicester's change? ~
~ Very much distinct from Vere-y-ation (i.e. altered Vere condition) or Leicester's alterations? ~

3 **Why with the time do I not glance aside**

[**Why with the time** (*key metonym* = William Cecil 1520-1598, 1st Baron Burghley; this trope refers to Cecils fascination with clocks and time pieces, and to his guileful patience in political administration) **do I** (E. Vere) **not glance** ('hit something at an angle and bounce off obliquely', 'to dart aside from the object first aimed at', veer; alt.: 'hint') **aside** ('out of the way', 'to give up, desist from')

~ *Why, with the Cecils*, does Vere not veer aside* ~

~ *Why, with the Cecils, does Vere not desist in his suit and approach obliquely* ~

4 *To new-found methods and to compounds strange?*

[**To new-** ('since a very short time, very lately) **found** ('to lay the basis of, to establish as on something solid, to base'; **new-found**: but newly established) **methods** (*method*: 'regulated proceeding, a manner of acting based on rules') **and to compounds** (*compound*: 'to compose, to mix', 'to constitute', 'to come to terms, to agree') **strange** (foreign, 'not one's own, belonging to another', 'reserved, estranged, not familiar'; alt.: allusion to the 'Sometime' Catholic, fickle, noncommittal Lord Strange, Henry Stanley, 1531-1593, 4th Earl of Derby)?]

~ *To new-forged agreements and to [name] constructs not my own?* ~

Henry Stanley, Lord Strange, was married to Lady Margaret Stanley, born Clifford, who was the official though highly contested heir presumptive to Queen Elizabeth. By this association, he became an uncertain locus of succession politics in the early 1590's. See l.191 for a brief summary of pretensions to the monarchy in the Elizabethan period.

Does this line hint that the Stanley Family had something to do with the naming of Elizabeth's child?

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

[**Why write I** (i.e. why do I write "I") **still** (*metonym* = **ever**, 'nevertheless' synonymous with 'all the same', 'even' synonymous 'having little variation in quality') **all one** (i.e. all the same; all of the royal family; from the motto of Henry Wriothesley, "All for One"), **ever** (= E. Vere, the ever recurring sign of subjects or events with analog in the life of the author, and used throughout the de Vere canon) **the same** (*metonym* = identical, 'the same thing as something previously mentioned', ever by the same way is the English translation of Elizabeth's motto, *Semper Eadem*),]

~ *Why do I write "I": still, all one, ever, [and] 'the Seym',* ~

~ *Why do I write of E. Vere, H. Wriothesley, and E. Tudor,* ~

This line and line 7 are the strongest internal evidence of the authors desire to reveal his own identity in the entire de Vere canon.

6 *And keep invention in a noted weed,*

[**And keep** ('custody, guard', 'to hold and preserve in any state', 'to preserve, to retain') **invention** (creation, 'something new found-out or devised', alt.: 'find out, discovery', *from Latin invenire*: 'discover'; alt.: *Latin inventum*: 'a thing invented'; 'a falsehood' *Cassell's*) **in a noted** ('known', note: 'any distinction or eminence'), **weed** ('garment'; weed: Common Broom, *Genista* spp., *Planta genista* = *Plantagenet*),]

~ *And contrived refuge within plantagenet,* ~

~ *And guarded falsehood in Planta genista,* ~

7 *That every word doth almost tell my name,*

[**That every** (i.e. 'E. Vere ye' = E. Vere the; **ye**: 'in late Middle English... *the* could be written *ye*', 'but it was never pronounced as "ye".; but rather as "the") **word** ('a single distinct meaningful element of speech or writing') **doth almost** ('for the greatest part, nearly'; 'used emphatically, = even', see 1.5 above synonymous with **still** and other core metonyms) **tell** ('to communicate, inform') **my name**,]

~ *[Such] that 'the Ever word' does almost tell my name,* ~

~ *[Such] that 'Ever', the word, doth almost tell my name,* ~

8 *Showing their birth and where they did proceed?*

[**Showing** (show: 'the act of showing, of exhibiting to the view'; alt.: 'to discover, to reveal', 'not to conceal, to betray'; alt.: 'appearance, whether false or true', here the appearance of provenance) **their**

(‘possessive pronoun of the third person plural’* - confirming that we are discussing multiple persons in the royal family by each metonym in l.5) **birth** (‘extraction, descent’*) **and where** (‘the place or situation in which’, ‘whence’*, ‘from what place or source’) **they did proceed** (‘to go forth, to issue, to come from’*, ‘originate from’?)]

~ *Showing their birth and the situation they did originate?* ~

9 *O, know, sweet love, I always write of you,*

[**O** (= Oxford *see final stanza of A Lover's Complaint*, probable word play on Elizabeth's signature '**R**': Regina, she refers to de Vere as '**O**': Oxford *l.445*; ‘interjection expressive of pain, of surprise or of desire’*), **know** (‘to be conscious, to have certain information about something’*, *ellipsis know* = know this), **sweet** (*metonym* = ‘dear’*: ‘a general term of endearment’*, or, more likely, a highly specific one; i.e. ‘my child’) **love** (‘strong liking, tender attachment, particularly the passion between the sexes’*; *metonym sweet love*: family love, = *Greek agape*: selfless love, specifically love for de Vere’s son Henry Wriothesley), **I always** (*metonym* ‘at all times, ever’*, used in place of ever to avoid E. Vere denotation) **write of you,**]

~ *Oxford; know [this] dear son, I always write of you,* ~

~ *Oxford No; sweet love, I always write of you,* ~

Line 8 appears to continue on line 9; perhaps it should be read: “Showing their birth and where[fore] they did proceed Oxford; know dear son, I always write of you.”

10 *And you and love are still my argument;*

[**And you** (*fr. l.9* = Henry Wriothesley) **and love** (‘Tender’ affection/material affection: the bond of love between the Tudors based on shared assets, referring to the material valuation of the Royal Person. Members of the Royal Family are used as negotiable tender - the result being **Nothing**, i.e. that they are stripped of all significant power.) **are** (love are: *punning metonym* = Elizabeth **R**[egina], the verb ‘to be’ is expansive and signifies de Vere’s place as royal heir, or perhaps, an ‘Oxford being’: ‘be’ is a punning derivation from the Greek* *boeios*, meaning ‘of an ox’**; Elizabeth’s place is the royal plural ‘we are’, punning on her signature appendage **R**) **still** (‘always, ever’*) **my** (i.e. the author’s) **argument** (‘reasoning, debate, discussion’*, ‘the matter in question’*, ‘the theme, the subject’*, ‘the reason offered in proof’*);]

~ *And you and Elizabeth R[egina] are ever my reason;* ~

* *Edward de Vere appears to have eschewed the Greek language. This may have been because William Cecil's closest friends, [Sir] John Cheke (Cecil's brother-in-law), and [Sir] Thomas Smith were Greek language specialists, and introduced a new pronunciation of Greek while at Cambridge. This pronunciation was highly regarded but officially banned by Bishop Gardiner; with slight modification, it was generally adopted in England in the 19th century.*

***Webster's Third New International Dictionary 1981, see etymology of 'bewit' or 'bewet'.*

11 *So all my best is dressing old words new,*

[**So** (‘what follows’*, progeny; ‘very much’, ‘to the same extent’, ‘in the same manner’, *see above, l.1*) **all** ([Roi]All: *metonym* = the Tudor family; alt.: ‘every’*, ‘only, alone, nothing but’*) **my best** (de Vere’s art, ‘of the most excellent, effective, or desirable type or quality’, ‘most appropriate, advantageous, or well-advised’) **is dressing** (‘trimming up’*, ‘treat or prepare something in a certain way, in particular’) **old** (‘being of long continuance’*, ‘having existed in former ages, ancient’*) **words** (‘= communication, information, message’*) **new** (‘recent in origin’*, ‘recently produced by change’*, ‘in another manner than before’*, ‘since a very short time’);]

~ *Child-[Roy]all, the first, is dressing old words new,* ~

~ *Vere - Tudor - Wriothesley, disguise an old name new,* ~

My best: distinguishes Henry Wriothesley from Edward Vere (son of Ed. de Vere and Anne Vavasour b.1581) ?

12 *Spending again what is already spent:*

[**Spending** (‘Applied to words, = to utter, to speak’*, ‘to bestow, to employ’,) **again** (‘once more’, another time; alt.: ‘in one’s turn’*) **what is already** (‘opposed to not yet’* = *not* not yet = yet, ‘before or by now or the time in question’) **spent**.:]

~ Employing another time, what is yet employed: ~

13 *For as the sun is daily new and old,*

[**For** ('on account of, because of') **as** ('in the same degree, of the same quality'*), though of the same degree) **the sun** (*metonym* = son, and heir to the queen; note that this figurative phrase occurs in the first line of *Venus and Adonis*) **is daily** ('every day'; *pun* E. Vere + de'ly= Seymour *see all components and variants of de + Vere and Seym + our*) **new** ('of recent origin or arrival') **and old** ('having existed in former ages, ancient'*),]

~ Because 'the Seym' Son, is 'de'-ly New, and Old, ~

~ For 'the Same' son is Ed.-ly [Vere/Seymour], new and old [identities], ~

This sonnet may date to the same period as *Venus and Adonis* - pre 1593 - which suggests some of the sonnets might not be contemporaneous with the imprisonment of Henry Wriothesley. To my ear, it is a highly polished 'set-piece' poem that stands alone, amid less contrivance-enriched 'Muse' sonnets.

The phrase "as the sun" may be intended to link the two poems; certainly, it's presence in the *key sonnet* and the first line of the first stanza of *Venus and Adonis* is unlikely to be a coincidence.

14 *So is my love still telling what is told.*

[**So** ('what follows'*; progeny; 'very much', 'to the same extent', 'in the same manner' *see 1.1&2*) **is my love** (*metonym* my love: de Vere's self-interest) **still** (*metonym* = ever, nevertheless synonymous with 'all the same', 'even' synonymous 'having little variation in quality' *see 1.5*) **telling** (tell: 'to communicate, to inform, to show by words') **what is told** (tell: 'order, instruct, or advise to do something', 'divulge confidential or private information').]

~ The child that follows is self-love, enumerating the cost. ~

~ Very much the same is my [self-] love Still/Ever, communicating what is demanded. ~

* Alt. L.1 ~ Why is Vere's verse, verily barren/Baron Lord Burghley, of ignoble scions, ~

Sonnet 76 is the center of the series, and should be required study as a preface to any study of Shakespeare. Sonnet 105 *ll.9-10* confirms this understanding:

'Fair, kind, and true' is all my argument,

'Fair, kind, and true' varying to other words;

In a conciliatory spirit, I would like to concede the validity of traditional readings, but the author's statement - "is all my argument" - suggests finality and exclusivity.

Hank Whittemore, in *The Monument, 2005*, dates this sonnet to late March 1601, but perhaps it is a 'set-piece' written prior to the death of Robert Dudley in 1588. Line 2 notes "quick change" which according to my glossary should refer to Leicester. However, Essex, Dudley's heir, might have been lumped under the same metonym. De Vere may characterize Robert Devereux as an Opportunist, just as he had Robert's step-father and Godfather, Leicester. Essex' attempted a coup d'etat in 1601, apparently to depose the aging Elizabeth and place Henry Wriothesley on the throne. He would thus become the 'king-maker', perhaps with the real political power of the monarchy—just as Robert Dudley had been in the reign of Elizabeth. This implies that Southampton is weak and malleable, easily shaken by "rough winds" *Sonnet XVIII*.

Sonnet 66 provides a **second key** to discovering meaning in the long poems. As we read *Venus and Adonis*, refer to this list; it is the author's indictment. De Vere believes these crimes have been committed against himself, the Queen, and the English State:

Tir'd with all these, for restful death I cry,
As, to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And guiled honour shamefully misplac'd,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgrac'd,
And strength by limping sway disabled,
And art made tongue-tied by authority,

Tired with all these, for restful death I cry
2 *As, to be high deserving yet a bastard named,*
And impoverished 'Nothing' feigning content,*
4 *And Catholic faith calamitously protested,*
And a golden Office shamefully deposed,
6 *And the Queen's virtue prostituted,*
And divine right wrongfully disgraced,
8 *And my strength by injury disabled,*
And my art silenced by authority,

In 1533, at age 19, Sir Thomas had been appointed ‘Greek Professor’ of Queen’s College, Cambridge. By the mid 1530’s, he and John Cheke were the preeminent scholars of Greek language in England. Smith wrote two important treatises on language: *The Corrected and Improved Pronunciation of the Greek Language* 1542, publ. 1568, and *A tract Concerning the Right Pronunciation and Writing of English*.

It was Thomas Smith and Alexander Nowell 1507-1602, Dean of St. Pauls in London 1560-1602, who urged John Baret 1534-1580? to formalize his English-Latin dictionary called *Alvearie*, or ‘Apiary’, publ. 1573. Baret, in his preface c.1572, wrote:

“About Eighteene yeeres agone, hauing pupils at Cambridge studious of the Latine tongue, I vsed them often to write Epistles and Theames together, and dailie to translate some peece of English into Latine... knowing then of no other Dictionarie to helpe vs, but Sir Thomas Eliots Librarie... I appointed them certaine leaues of the same booke euerie daie to write the english before the Latin...”

“And surelie, had not the right honourable Sir Thomas Smith knight, principall Secretarie to the Queenes maiestie, that noble Theseus of learning... manie waies encouraged me in this wearie worke (the charges were so great, and the losse of my time so much griued me)... I had neuer bene able alone to haue wrestled against so manie troubles...”

Those eighteen years date Baret’s ‘dictionary method’ to about 1554 when de Vere was five or six. Though several early dictionaries precede Baret’s work—Richard Pynson (*publisher*) 1499, Thomas Elyot *Latin to English* 1538, Richard Huloet *English to Latin*, 1552—the involvement of Smith and Alex. Nowell in Baret’s project put the *Alvearie* in proximity to young de Vere.

This childhood emphasis on language education—and particularly in English-Latin translation—was the foundation of de Vere’s encyclopedic knowledge of Latin and English. It is often noted that he sought out Johannes Sturm 1507-89, the renowned Latin pedagogue while touring Germany in 1575, yet doing so reveals an abiding interest in classical studies. Another celebrated Latinist, and the supposed uncle to the young Edward de Vere, Arthur Golding, lived with him in the household of William Cecil, Lord Burghley, during the period of the ‘Golding’ translations of Ovid’s *Metamorphosis* publ.1565-67* and *The eight bookes of Caius Iulius Caesar* publ. 1565*. A question often asked is whether de Vere spoke Greek. With a renowned Greek scholar as his guardian, it would seem unlikely that he was not well-versed in that language. I wonder if the testimony of the Cecil/Cheke cadre against Sir Thomas Seymour 1549 did not cause de Vere to reject the use of Greek.

Dean Alexander Nowell, coincidentally, was the first cousin of Laurence Nowell 1515-71, of *Nowell Codex /Beowulf* fame. Laurence Nowell was also the author of the first Anglo-Saxon dictionary, the *Vocabularium Saxonicum* and, of course, a private tutor of young Edward de Vere. There is, indeed, a close correlation between a studious young Oxford and the circle of revolutionary linguists; in fact all three supposed de Vere tutors were distinguished lexicographers and educators... “Words, words, words” *Hamlet* II,ii,194. Verily, Ed. de Vere is an analog of Wolfgang Mozart. What would have become of Wolfgang had his father Leopold not been an eminent musical theorist? Was there ever a better placed prodigy than young Mozart to take full advantage of his instructors**? Yes, young Shake-speare!

* ‘Steevens’ Ancient Translations from Classick Authors notes that The four first books of Ovid (*‘Metamorphosis’*) and The eight Bookes of Caius Julius Caesar were published by Arthur Golding in 1565... a very busy man.

** Leopold Mozart was the sole childhood instructor of musical theory to Wolfgang.

Historical Preface 1:

With some familiarity of the Protestant Reformation in Europe (1517-1648), one may better understand the historical narrative underlying *Venus and Adonis*. I was introduced to the subject through an entertaining lecture series by Andrew C. Fix, *The Renaissance, the Reformation, and the Rise of Nations* (The Teaching Company, 2005), which has provided the backdrop for this essay.

Let me begin by constructing an essential framework of relevant affairs in the life of Princess Elizabeth, from the period 1547-53:

Henry VIII's will prescribed a sixteen member 'Council of Regency' to govern England during young Edward Tudor's minority. From them, the new king's maternal uncle Edward Seymour was elected 'Lord Protector' of the realm - in effect, ruler of England. A second uncle, Thomas, was elevated to the title of 'Lord Admiral'. Edward Seymour was intelligent, cool-headed, and ambitious - though, as it turned out, a little too principled and conciliatory with the peasantry, and too acquisitive among the nobility, for his lasting good. Thomas was, so they say, a handsome, impulsive rake, irresistible to women, but ill-suited to sober governmental management. A jealous power struggle ensued in which Thomas contrived (among other ploys) to induce the barely marriageable Elizabeth to fall in love with him. She apparently did, and they petitioned the Privy Council to permit their marriage, but this was rejected (*confirmed ?*).

Thomas then turned his attentions to Henry's widowed Queen Catherine Parr, in whose guardianship the 13 year old Princess Elizabeth had been placed. Catherine had been in love with Thomas prior to being married to king Henry, and fell easily into his grasp; they were married 5/1547. The dowager Queen was pregnant by 11/1547. During the pregnancy, husband Thomas continued an aggressive flirtation with the receptive Princess. History records Catherine's curious complicity in the affair, appearing to have believed Thomas' protestations of innocent fatherly affections towards Elizabeth. There were rumors of gross impropriety - we would call it statutory rape. Catherine ordered Elizabeth to be removed from the household. In the final days of her pregnancy she accused Thomas of attempting to murder her. Unfortunately, Catherine died only days after giving birth to a daughter, named Mary and who was placed in the care of the Duke and Duchess of Somerset and then the dowager Duchess of Suffolk, Catherine Brandon. This Mary Seymour disappears from history 2 years later, but I have assured myself she did not die then as has been supposed. Rather, she lived on as Edward de Vere's 'twin sister'*/half-sister, Mary Vere, and eventually married the Suffolk Duchess' son, Peregrine Bertie.

Directly, both Thomas Seymour and Elizabeth again petitioned the Privy Council for permission to marry, and again they were denied. Rumors were prevalent that the Princess was pregnant with Lord Admiral Thomas' child; rumors persist to this day that Elizabeth was, in fact, delivered of his child in the late summer of 1548 (?). Meanwhile, Sir Thomas was accused of numerous offenses, including attempting to kidnap young King Edward VI from his apartments in Windsor. Under his brother Edward's oversight he was tried for treason and promptly beheaded.

Elizabeth was now in the guardianship of the aforementioned Duchess of Suffolk, and she, in turn, was under the guidance of William Cecil, a young attorney employed as principle secretary to Edward Seymour, Lord Protector of England. Edward Seymour himself came under suspicion of favoring England's populace over the gentry in land disputes of the Peasant Revolt, did time in the Tower, and ultimately was beheaded. Cecil then neatly transitioned to the nearly identical position of secretary to John Dudley, the brilliant and ambitious Duke of Northumberland who succeeded Ed. Seymour as Lord President of the Council. *And so in 1550, we arrive at the Dudley-Cecil alliance that would dominate Elizabeth's reign, make the Cecil family fortune, and assert Protestant theology in England.*

Though John Dudley would adventurously promote his niece Jane Grey, and his youngest son Guildford as successors to Edward VI, their reign was infamously short-lived. Three Dudleys lost their heads, but 'witty' William Cecil slithered on.

Historical Preface 2: The "Prince Tudor" Dilemma

'The Shake-speare Question' would have had the LAPD's Lieutenant Colombo searching for a motive... power and wealth? Of course he would look for the weapon... attainder is the weapon. Then, miracle of miracles, testimony from the victim comes to light. The 'dying' author (figuratively dying 'even as' he is born)—in a signed deposition titled Venus and Adonis—fingers the 'usual suspects', the Cecils, the Dudley Gang, and that stooge Walsingham.

If you'll stay with me for a few moments I think I can analogize a critical point.

In 1820, Gideon Mantell, a British obstetrician and paleontologist, discovered the fossils of large teeth in Sussex, England. He wondered if they had not belonged to a large herbivorous reptile. In May of 1822 he presented them to the Geological Society of London where Professor William Buckland rejected the notion they were reptilian; they were the teeth of fish. The eminent geologist Sir Charles Lyell ventured to show examples of the fossils to French naturalist and zoologist George Cuvier (specialist in comparative anatomy) who identified them as of an extinct rhinoceros. He soon retracted though, admitted his error, and accepted Mantell's first assessment. Following a uniformitarian line of reasoning, Mantell began the search for living species whose teeth resembled his fossils. At the Royal College of

Surgeons, an assistant conservator at the Hunterian Museum, Samuel Stutchbury, found them to be very similar, albeit greatly magnified, to the teeth of the New World lizards we call Iguana. Mantell had discovered Iguanodon and, with Buckland, Dinosauria.

Close by the teeth he had found in the quarry at Whiteman's Green, Mantell also unearthed several vertebra, a scapula, humerus, pelvis, and femur. The skeleton was far from complete, however. One curiosity was a 'horn', 6 inches in length. Perhaps owing to Cuvier's first instinct concerning the teeth, Mantell reconstructed his bones as something like a long-limbed herbivorous crocodile with a rhino-like horn at the tip of its nose.

In 1878, a large series of articulated Iguanodon skeletons were discovered in a coal mine near Bernissart, Belgium. These resolved the location of the 'nose-horn'; it was found to be a modified thumb. A later revolution in Iguanodon physiology elevated the tail by means of stiff ossified tendons, and another brought the legs directly beneath the animal; so today we think of it as more a giant bird than a sprawling crocodilian.

That is an example of the way knowledge should progress—considered and considerate. Without enough structural information, we are apt to make assumptions. Assumptions are based on interpretation; they usually result in divided opinion. Differences of opinion somehow become rigid disagreement. Finally, there is stasis in factional disagreement, simply indicating general ignorance, not specific stupidity. At such a time, we should retrace our steps to the point of divergence, and restart our skeptical inquiry. The examples of Buckland and Cuvier, mentioned above, suggest the greatness of a scientist is measured by his readiness to compass new information. If we fail to discuss the ambiguous evidence congenially, the problem will soon lie in unresolved epistemic issues, not in the evidence itself.

The 'lucky paleontologist' has an advantage. He will have an abundance of fossil evidence, and, if warranted, his conjecture may be easily falsified. Not so with the 'unlucky paleontologist' who is working with a rare species, or one that does not fossilize well. Shake-speare Authorship 'types' may be analogized with the latter. We should remind ourselves of this at every disjuncture. We will always rely on the interpretation of ambiguous or fragmentary material. Sometimes the fossil record is spotty and we cannot resolve important questions. Sometimes it's so spotty we don't even realize what are the important questions.

The Authorship debate is now a long-standing intellectual disagreement. This is because one argument does not clearly prevail to all observers. The observers are the problem! In many cases they are not yet 'gared' or 'mated' to the subject. The Author, whoever he is, is highly imaginative. He is conservative; he is a synthetic or divergent thinker; his genius is his 'wildly' associative mind. **One thing above all—he wants the reader to know his story.** Resign yourself to his wordplay and you'll find 'More' puzzles to solve—puzzles that can be solved—than 'Will be' found in another game. If I may give a single example to illustrate, turn to Macbeth I i 1-5 :

First Witch. When shall we three meet again

In thunder, lightning, or in rain?

Sec. Witch. When the hurlyburly's done,

When the battle's lost and won.

Third Witch. That will be ere the set of sun.

Do you see "we three" is a confab of 'Witches' or 'Which Is', Elizabeth, Oxford, and Southampton?

Don't you think "In thunder, lightning, or in rain" means 'in Tempest/Time's Storm or [golden] reign'?

Did you read "When the Hurlyburly's done" as 'When the throwing out of Burghley is accomplished', or, perhaps, "When the Dissembler Burleigh's done"? Thomas Fuller has suggested: "dissembling is lawful in State-craft"...

"statesman sometimes must use crooked shoes to fit hurled ("mis-shapen and twisted") feet" see The Holy State and the Profane State, 1640 p. 250 .

If you aren't yet the verbal contortionist, and you didn't read 'When the battle's lost; and One, that 'Will Be' heir, the crowning of son'—limber-up!

How can an author of fiction cause so much controversy, unless, at least subliminally, all recognize that de Vere is not clearly fiction, but rather, also obscurely non-fiction.

* * * * *

The Theory that posits Edward de Vere is the illegitimate son of Queen Elizabeth must address the challenges posed by Christopher Paul in his 2002 essay *The "Prince Tudor" Dilemma* OXFORDIAN Vol. V. That essay concerns the separate issues of Oxford's parentage and of Southampton's, as presented in Paul Streitz' *Oxford, Son of Queen Elizabeth 2001* . Some of those arguments may be brought to bear against my effort, and so I'll confront them now.

I believe *Venus and Adonis* is an historical record of unimpeachable veracity, and that the evidence therein trumps all other evidence. This poem is the document with which Elizabethan history itself must be squared.

Chris Paul reckons the available evidence of an incestuous affair between Queen Elizabeth and her own son, the 17th Earl of Oxford, to be unsubstantial. I agree. Paul presents excerpts from an entreating letter written by Henry Wriothesley's ostensive mother, Mary Browne Wriothesley, to the "Leitennant of the Tower", and another to Lord Secretary Robert Cecil, begging mercy for Southampton in the wake of the Essex Rebellion. They are difficult to rationalize without concluding Mary must indeed be Henry's natural mother. We would deny the wisdom of Solomon if we didn't see a mother's love in these ardent pleas *ibid p.56 (C. Paul), from Salisbury Paper 11-71-2*. We needn't posit a sexual union between the Queen and Oxford to account for the 'royalty' of the 3rd Earl of Southampton, if we regard with some sympathy de Vere's judgment on legitimacy and birthright. He rests his own case for accession on his 'equality' with the Queen embodied in the phrase "all one, ever the same", see *Shake-speare's Key: Sonnet 76, l.5 (p.15), and glossary*, which refers directly to Elizabeth's 'sometime' bastardy; that is to say: 'legitimacy' is a legal notion relating to inheritance that in no way impugns obvious paternity or maternity.

I dismiss the notion of a love affair between Oxford and Queen Elizabeth for the simple reason that there *is* mention of sexual collision between Venus and Adonis at lines 595-96. This reference is a red herring, intended to direct our reading to the ostensive love poem, but the political narrative is quite different; if this sounds confusing, it is precisely what the author means when he says "all my best is dressing old words new" *Sonnet 76 l.11*:

Now is she in the very lists of love,

~ *Now Elizabeth is within the Vere limits of Leicester,* ~

Her champion mounted for the hot encounter:

~ *Her opponent lifted upon state/'horseback' for the de-sire-ous combat* ~

De Vere knows where the mind is taking us, and at the 'keystone', line 597, precisely at the midpoint of V&A, he reminds us:

All is imaginary she doth prove, (imaginary: 'fanciful*'; alt.: 'not real, delusive*')

~ *The Monarchy of the Tudors is not real, she proves,* ~

He will not manage her, although he mount her;

~ *He, without Cecil, cannot control her, although he ride her;* ~

That worse than Tantalus' is her annoy,

~ *That worse than that of Tantalus is the Queen's suffering/injury,* ~

To clip Elysium and to lack her joy. (clip: 'to curtail, diminish*')

~ *To diminish a hero's paradise and blame her delight/child.* ~

The presumed sexual relationship between Elizabeth and Oxford is an artifact of misunderstanding de Vere's indeterminacy - of the reader failing to keep his wordplay ever in mind. **I remind myself: the political narrative in *Venus and Adonis* contains no element in common with the allegory.** I repeat this point because it is my thesis, and because it has overarching implications for all the de Vere canon.

Having given short-shrift of one faction of 'Prince Tudor', I'll make amends by pressing the evidence for the other - that Thomas Seymour and Princess Elizabeth are Oxford's parents. This position seems a nuisance and unnecessary to old-guard Oxfordians, yet the 'Thomas Seymour' section *ll.91-114* of V&A is explicit on the matter *see this article pp.62-4*. Here are lines 91-2 and 109-11 that frame it; I have substituted from the glossary for any metonyms:

Never did passenger in summer's heat

~ *Elizabeth did, a follower in Seymour's heat* ~

More thirst for drink than she for this good turn.

~ *More thirst for succor than she [did] for de Vere's change.* ~ *ref. to Th. More's desire for justice?*

'Thus he that overrul'd I overswayed,

~ *"Thus he that o'er Vere ruled I o'er Vere swayed,* ~

Leading him prisoner in a red-rose chain:

~ *Leading [Seymour] prisoner in a Lancastrian-rose embrace:* ~

Strong-tempered steel his stronger strength obeyed,

~ *Strange-strengthened steel his stronger strength obeyed,* ~ ref. to influence of Stanley-Clifford family?

This is the crux. Twenty-four lines that verify Edward de Vere's parentage. If you cannot discover the author's meaning in this passage, you will have missed the testament from the brat himself.

I have reviewed this particular passage with great care, and have complete confidence that this is, at least generally, the intended meaning... I don't know if he could have been clearer (and still have been published). Corroboration for this testimony will be found scattered throughout the de Vere canon and in the context of English history 1548-1603. Here is a beautiful example of Vere's grammatical ambiguity. This may trip up the uninitiated, but not the 'Ever' reader:

By this, far off she hears some huntsman hollo;

A nurse's song ne'er pleas'd her babe so well: *V&A II.973-4*

"She" is Venus; but "her babe"... ? Is it the nurse's or is it the child of Venus. There is no doubt in my mind that "so well", both metonyms for Vere, signifies the same Spring. Therefore the complete phrase transposes to 'her child, the same Vere'. This sort of self-referencing might seem tedious if not for the charm and novelty—the birth-pains if you will—of existentialism's first Ver/True scion. Still, some will say: "give it a rest Ned".

Historians agree that Sir Thomas Seymour pursued the Princess Elizabeth as part of a jealous, multi-pronged assault on the near absolute authority of his brother, Lord Protector Edward Seymour. Let's examine motives and contexts in more detail.

Judicial murder and attainder had become royal prerogatives under Richard II. The last decade of the 14th century was a particularly threatening and insecure period for the nobility, whose attained wealth fed the Monarchy. In the 15th century, the civil Wars of the Roses made a confusion of loyalties; confidence declined that royal grants and franchises to the nobility would be repaid with military support in times of conflict. Revenue from those grants was, as likely as not, to be used to oppose the Crown.

At the time of the English Reformation, the cost of ill-conceived foreign wars and the need to dispossess 'disloyal', old faith Nobility would renew this threat of 'politics by attainder'. The method became characteristic of Tudor monarchs and the Regency proxies, Somerset and Northumberland. It is also the political motivation and historical context to the handling, by Edward Seymour and William Cecil, of the birth of an illegitimate child to a parent-less Princess.

The late 1540's was a time of momentous events in England. The financially exhausting Italian War of 1542-46 was resolved by the Treaty of Ardres, but continued on the Scottish front with the remarkable 'War of Rough Wooing' 12/1543 - 3/1550 . The murderous reign of Henry VIII ended Jan. 28, 1547; Edward VI was crowned Feb. 20, at the youngish age of nine. Edward Seymour was able to consolidate the power of the English Monarch *and* the Privy Council in himself as Lord Protector; according to his inclination, he brought true Protestantism to the English Church. The Act of Uniformity of 1549 and the establishment of the Book of Common Prayer provoked organized religious uprisings in Cornwall, Devon, Oxfordshire, Buckinghamshire, and Essex, by a restive 'Catholic' majority. Crop failures and peasant discontent culminated in Ket's Rebellion in Norfolk.

Amidst this chaos, and with Ed. Seymour and John Dudley personally conducting the ruthless military campaign in Scotland, a tight cadre of lawyerly technocrats assumed significant control of English political policy. John Cheke, Wm. Cecil, Th. Smith, Wm. Grindal, and R. Ascham were not only the respected educators surrounding the royal children, but were also busybodies and 'Sometime Inquisitors', working the nefarious 'Will' of Protestant usurpers. They were the understudies of a Lord Protector and Lord President who would both hang-on to the last sinewy thread.

It is generally agreed, the character of the Regency Protectorate was of pervasive legalism and systematized redistribution of wealth from Catholic to Protestant. Yet, even within this Protestant oligarchy there were dissenters, like Sir William Paget, who objected to the abuse of the Courts of Revenue in awarding lands to themselves that should legally (rightly or not) have fallen to the Crown '*A Critique of the Protectorate*' *Huntington Library Quarterly*, vol. 34, no. 3, May 1971 .

The legal precedents for this were set by Henry VIII in the break with the Roman Catholic Church. The conveyance of Church lands and wealth, effected the collateral seizure of the estates of conservative clergy and their political allies. Beginning in 1534, Church revenues called annates and decimae,

formerly due to Rome, were retained by 'the Crown' to pressure Pope Clement VII for the annulment of the King's marriage to Catherine of Aragon. This failed to secure results; and so, in phases, the dissolution of the monasteries was ordered under a new institution of 'justice' called the Court of Augmentations. This Court then sold confiscations to the highest bidder, typically at a price equal to ten years rent; attendant fallout included the devaluation of real estate in a market flooded by disposals. A second instrument, the Court of General Surveyors, was established in 1540 for the management of those properties of the dissolution retained *by the Crown*. A Court of First Fruits and Tenths was created that year to manage Church taxation *for the Crown*. Additionally, a Court of Wards was formally organized to tap the revenue of estates of minor inheritors. De facto, these were four new Courts to legalize the attainder of non-conforming Catholics. An efficient bureaucracy had been placed to overthrow the existing social order. A reign of 'theocratic' terror began to dissolve centuries-old obligations.

Many English historians, sentimentally approving of the Anglican result, have been shrewd enough to reserve judgement; but Edward de Vere will repeatedly insist that genuine and sincere faith was not the impulse among the Reformist faction. Who could know this better than he?

By the mid 1540's, Henry VIII had already purged the most conservative elements from the Privy Council. Upon Henry's death *Jan. 1547* the reformed Regency Council, per the deceased King's will, took control of the Monarchy. Edward VI's maternal uncle, Edward Seymour, styling himself Duke of Somerset, seized the initiative and elevated himself above the council. With new authority, Seymour 'cut deals' with Council members to invest himself with political power in exchange for generous distributions of land. Each of the 'Courts of Revenue'/Appropriation listed above, served his purpose to eliminate the wealth and significance of those established nobles who resisted the 'new order'. John de Vere, the 16th Earl of Oxford was among those targeted to be brought to heel.

'Sleuth' Nina Green has compiled the evidence from a case of law tendered Feb. 1571 by 'the Crown' against the estate of the 17th Earl of Oxford *see Green's essay on the Record by the Court of Wards, Ward 9/518, by Sir James Dyer*. It presents as fact that Edward Seymour had extorted much of the 16th Earl's assets *in two incidents, 10 Feb. and 16 April 1548*. 'Lord Protector' Seymour found John de Vere vulnerable in having only a single daughter as heir to the great de Vere estate. He had insisted on the hand of seven year old Katherine de Vere in marriage to Seymour's infant son *Feb. 1st, 1548*, thereby revealing either some unspecified 'treason' in the 16th Earl's past, or his present 'treason', i.e. his known religious conservatism and political opposition to the Regency. Further, Seymour demanded that John de Vere never remarry except by the Protector's commission. This is precisely the method used by the Court of Augmentation to acquire, by deft legal strokes, vast tracts of property.

Evidently, only a weak argument can be made that Earl John's hasty marriage to Margery Golding was an attempt to beget a male heir and so preserve the de Vere estate, as supposed by Christopher Paul. The 16th Earl of Oxford would have understood he was no match for the invested Protestant clique, *at least by legal means*.

Margery's father, John Golding, Esq. *died 23 Nov. 1547*, Auditor of the Exchequer, and Calvinist 'neighbor' of Edward Seymour had been closely associated with Seymour and William Cecil during the last years of Henry VIII's reign and in the first year of the 'Lord Protector' *1547*. His children Henry, Margery, Thomas, and Arthur, were to extend the influence of Seymour's 'bureaugarchy' on the Earldom of Oxford until at least 1567. Thomas and William Cecil appear to have been Seymour's agents in coercing Earl John to accept the proposal of marriage *Feb. 1548* to Margery; they were married 1 Aug, 1548. It would be disingenuous to suggest it was sheer sexual magnetism that brought the two socially disparate lives together. *Consider the political marriages contracted by Oxford's predecessors*.

Following the death of Seymour *22 Jan. 1552* a private Act of Parliament restored the lands and property from Seymour to John de Vere, but prescribed heavy restrictions and obligations. Thus 'in tail', the estate was *in essence* attained for a second time. The will of John de Vere is noteworthy in the extent of jointures, or dowers, to be bequeathed to the Countess Oxford. My sense is that Margery is not the only party to these generous bequests—an assessment supported by her neglect in making claims on the lands following John's death. The Queen's solicitors, on the other hand, were not so neglectful; they demanded the 'Third' (part) of Oxford revenues for the State, and made further claims on revenue from land held in 'probate' during the wardship of Edward de Vere and following the death of Margery Golding! In fact, very

little remained to the 17th Earl but long-term debt. The 'dissolution' of the Oxford estate was not to be successfully contested; the 'State', specifically Leicester, by 1571 in possession of Oxford lands, would not relinquish them. ? edit

More perplexing is the case of Henry Golding, born 'by' 1528, who became influential enough in the household of John de Vere that during the crisis *vis-a-vis John Dudley, Earl of Warwick* of Oct. 1549, Edward Seymour ordered the young man to prepare "the things, servants, and ordinary power" of the 16th Earl of Oxford, and to place them at Somerset's disposal *A Genealogical History*, Sir Edmund Burke, 1866. I assume Golding had been appointed as controller of the Oxford contingent by Somerset, yet it is curious that Lord Somerset did not apply directly to de Vere in this case of life and death. His service as double agent must have continued under Dudley and then Cecil management as Golding became de Vere's steward in 1553, and surveyor in 1556. In this context, it is confusing that John de Vere apparently reasserted control of his military contingent in claiming for Princess Mary during the struggle for succession with Lady Jane in 1553. The relations with the Golding's *may* have been subtly congenial to the 16th Earl; at any rate, they were not dissolved during the reign of Mary I. In this I see the genius of Wm. Cecil, who managed to maintain his grip on Queen Elizabeth even in times of his own political vulnerability*. A solution to this conundrum would be that the cause of the Earl of Oxford's attainder was equally onerous to a Protestant Edward and a Catholic Mary; or perhaps, that Earl John credulously believed he might maintain the Oxford estate by an arrangement with Cecil and the Goldings.

Christopher Paul dismisses questions of Edward de Vere's birth date without mentioning that the sole record is by the hand of his father-in-law Wm. Cecil and dated ?1571-6. Paul is correct that it *appears* to contradict the idea that Edward de Vere may have been born in late 1548, or early 1549; he considers it unlikely that an effort has been made to manipulate the date and circumstances of Edward's birth. Why would he think that? The easy seizure of de Vere lands is a strong motive. The method is clear. And Ms. Green has detailed the proof of attainder against the 16th Earl - "the great spoile and disherison of J. late earle of Oxforde..." *CP p.51* . I think anyone can plainly see Earl John had been 'put in checkmate'.

The terms of indenture grant elements of the de Vere estate to the 16th Earl "for life, and then to his male heirs, and failing any male heirs, only then to Katherine [de Vere] and her [Henry] Seymour husband" *CP p.52* . Nothing at all conclusive can be drawn from this. It may indicate Seymour had calculated against killing Earl John outright, perhaps because the de Vere name was valued even if his person was not. There was no male heir to the Earldom of Oxford in the spring of 1548, and there was none likely in the future *except by the design of Edward Seymour*. The most obvious reading of Cecil's record is that **it supports the minimum of legalities necessary to attain, to record conveyance of estate, or to prolong the jurisdiction of the Court of Wards over the estate of the 17th Earl of Oxford; any of these reasons would be sufficient inducement to alter his birth date.** Had John de Vere considered the terms of attainder to offer a means to preserve his property for his own posterity, he would surely have married among the stalwart Catholic nobility, and not a renegade Protestant like Margery Golding.

As has been frequently noted, Princess Elizabeth removed from Thomas Seymour's Sudeley Castle at Catherine Parr's urging in May 1548. She was placed in the home of Sir Anthony Denny who had been the most trusted and intimate friend of Henry VIII from 1543-47. She remained there 5-6 months, then was sent to Hatfield in October of 1548. Pregnancy is an obvious possibility; moreover, it is completely explanatory. Thus, de Vere's self-proclaiming to the throne, evidenced throughout his art, *should not* be characterized as ridiculous. Chris Paul presents *The "Prince Tudor" Dilemma pg. 51* a letter from Roger Ascham to William Ireland eagerly explaining his willingness to introduce one 'Katherine R.' "to my most illustrious Lady", presumably but not positively, his pupil Princess Elizabeth. Surely this implies that Elizabeth *is* fit to be seen. However, considering the vested interest of the Protestant intellectuals noted above - Ascham et al - it is weak to present this letter as *prima facie* evidence of her 'fitness'; for it could equally be argued that Lady Katherine R. had been prevented meeting the supposed Princess, and that a plausible excuse was necessary to explain a breach of etiquette. Such snippets in no way constitute a reasonable objection to the idea of Elizabeth's pregnancy. The only grounds for mentioning them is that no substantial evidence, contradictory or otherwise, exists of the matter. *Venus and Adonis*, on the other hand, is strong if not incontrovertible evidence in support of that pregnancy.

Paul thinks the idea of a royal changeling “might be more compelling if” there existed “a single instance in history when the same had been done to another heir”. I wonder if Paul is unaware of what it is to be ‘Oxfordian’. *De Vere is the type specimen of the natural heir*. This is what makes his story so compelling. He is as much Philip the Bastard as he is Hamlet. He is to illegitimacy as Oedipus is to incest or patricide. Misbegotten children have been inheritors by legal testament. Each case is circumscribed by discrete particulars; just how specific do we need to be? There is a fine example in my family from the late 19th century, and I suspect there’s one in yours. Among the English Kings we find William the Conqueror/ Guillaume le Batard; but more to the point is the illegitimate son of Henry VIII and Elizabeth Blount, Henry Fitzroy (Fils-Roi, or Fils de Roi). Apparently greatly loved by his father, he was quickly elevated to exalted status: Lord High Admiral 1525-36, Earl of Nottingham 1525-36, Duke of Richmond and Somerset 1525-36, Lord Lieutenant of Ireland 1529-34, Lord Warden of the Cinque Ports 1535. There is strong evidence that Henry VIII contemplated naming Henry Fitzroy his successor, to the exclusion of Mary and Elizabeth Tudor; the Act of Parliament necessary for such an eventuality was enacted in 1536.

The problem, of course, lies in the awkward means of passing the English Crown from one generation to another. Agnatic primogeniture had been the preferred design; yet, the death of Edward VI required the acceptance of cognatic, and so Mary and Elizabeth rightfully came to the throne. The male child of a husbandless Queen, obviously not holding primogeniture through the male line, would be tested by ‘proximity of blood’ to the last male Monarch, in this case Edward VI (died without issue), or Henry VIII. Edward de Vere was the nearest consanguine male to both these Kings. Ever associative, de Vere also referred to other means of accession, especially drawn from the great Roman Empire. Julius Caesar posthumously adopted and named as political heir Gaius Octavius Thurinus, his grand-nephew, known to us as Augustus. The very subject is ever on E. Vere’s mind:

“As proper men as ever trod upon neat’s (Ox’s) leather...” *Julius Caesar I i 29*.

~ “The same, one’s own self, the same Edward Vere, set foot upon Ox’s skin...” ~

Edward Seymour’s control of the Monarchy was effectively checked by Oct. 1, 1549, and by Feb. of 1550 John Dudley had assumed much of his authority. Linking the two administrations was William Cecil, who acted as secretary to both.

Christopher Paul writes:

“Many Oxfordians maintain that just about anything from those great manipulators of history, Burghley and son Robert, is essentially worthless, in that they wrote down for posterity the “truth” they would have us believe, and cleansed the record of everything they wished forgotten.” *CP p.60*.

No! This is where Paul and others err. It is precisely because **the legal record is not “worthless”**, but to the contrary, of such great material value, first to Somerset and Northumberland, and later to Burghley and Leicester, that we must be skeptical. Consider Burghley House in Stamford, and Cecil’s other estates, Cecil House on ‘The Strand’ and Theobalds House near Cheshunt; consider Robert Dudley’s Kenilworth Castle or Leicester House, also on ‘The Strand’. Those properties were built from the attained lands, franchises, and wealth of the monasteries and of Catholic recusants, noble and non. For the sake of completeness: wealth from pirate’s treasure was presumptuously appropriated from the Crown as well; Cecil took substantial bites from the seizure of Spanish galleons in transit from the ‘New World’.

In a larger sense, ‘Limited Oxfordians’—those who reject the probability of Edward de Vere being the Queen’s son—apparently ignore a central tenet of Shakespeare Scholarship: Shakespeare protagonists are ‘in search of a name’ or identity*. They, our Limited friends, also deny the great pillar of Oxfordian Scholarship: that the search for a name is not only the protagonist’s, but the author’s as well. This is his argument. This is his confusion. Is the author Edward Tudor Seymour or Edward de Vere; is he Edward Tudor Seymour and Edward de Vere. *Why, if he is one and/or the other, is he “needy nothing” Sonnet 66?*

A handful of individuals positively knew of de Vere’s Tudor Seymour ancestry, and the *Fidessa* Sonnets 1581 hint that his birth was an open secret at court; but his title was as the Earl of Oxford, the ‘adopted’ son of John de Vere, and therefore he claimed status and heritage within that family as well.

Consider the significance of the first words of *Venus and Adonis*, “Even” and “as”. “Even”, more than any single word in de Vere, defines the author himself. It means ‘equal’*, ‘capable of being divided into two equal parts’*—verily—and much besides *review Schmidt’s Lexicon*. It is no accident that ‘even’ is the first word of *Venus and Adonis*, and the first word attributed to ‘Shake-speare’ 1593. Almost synonymous with

'even', 'as' means 'in the same degree'* *see glossary* and encompasses "I still all one, ever the same"
Sonnet 76 .

I look to Professor Nicholas Royle *Univ. of Sussex* for support in this; his comments on the ambiguity of 'as' in the *How to Read* guide to Shakespeare *p.38*, suggest just how much care the author took in his choice of words. Those looking for proof of de Vere's authorship find it repeatedly by taking similar care in understanding them. Thus the first line of *V&A* likely reads: *Verily 'the Seym'son with royal-figured face,*

We shouldn't limit biographical studies of de Vere to the extant legal wrangling over his attained estate. A man who wrote upwards of a million words deserves to have *those* words considered as well.

The Jekyll and Hyde characters of Proteus and Valentine *Two Gent. of Verona* or the varying 'moods of Hamlet are suspected to have basis in de Vere's life - that they are not merely figurative but also the actual paired identities of rash Edward Oxenford, and the regal, self-possessed Edward Tudor Seymour. Chris Paul's understanding of communications with the Cecils *CP p.62* is that they prove de Vere thought of himself as the Earl of Oxford, and that *they* thought of him as such also. Rather, I sense de Vere felt entitled to the Oxford estate *if he was to be denied the English State*. One way or the other, he was 'presently' "Nothing" - he was *not* getting his due.

To reposition the question: Is *Hamlet* about the death of John de Vere, hypothetically and probably murdered, or is it about the fratricide of Thomas Seymour by Edward Seymour? Is it about Margery Golding's hasty remarriage to Charles Tyrrel, or Elizabeth's 'marriage' to Leicester/Cecil, that further encumbers Edward de Vere's path to being insinuated into the line of succession? Make no mistake on this point: 'To be [*Latin Sum* (that I am) + *or*, not to be'. That *is* the question' *see glossary*. Amid the action and the rich artistic achievement, it's possible to miss Hamlet's most direct concern: the crown of Denmark has been usurped - it should have passed to the Prince, not to King Hamlet's brother Claudius.

Paul states: "PT theorists shrug off" *CP p.62* documents wherein Edward de Vere identifies himself as the 'dispossessed' son of the Earl of Oxford. I, for one, am not shrugging... not a bit; I'm trying to understand the logic of a man failing to pursue what appears to have been almost idly misplaced. How should we interpret his neglect of estate; and how should we interpret Wm. Cecil's neglect of the Oxford estate that was his daughter Anne's as well? Both men were, after all, trained lawyers.

To my ear, de Vere wished to claim 'Something' from an otherwise 'Nothing', or empty, title. Oxford's letter of 7 May, 1603 *CP p.62*—6 weeks after the death of the Queen (his only sympathetic patron), and **on the day that James VI of Scotland arrived in London** amid a (well orchestrated) tumult of enthusiastic support—reminded his (ex) brother-in-law Robert Cecil of his legal right to Waltham Forest and Havering Park, today called Epping Forest and Havering, directly NE of Hackney, London. **This has deep significance. Oxford, having been politically discarded to the dustbin of history by the accession of James I, was requesting an honorable retreat to a Royal Forest.** He was not appealing to Robert 'the kingmaker' for a lucrative franchise! These forests were of little real, taxable, value to the English State, but were notable in being subject to a distinct 'Forest Law', independent of English Common Law. Established by William the Conqueror, Royal Forests protected 'the venison and the vert', i.e. Red Deer and their native environment, but one can hardly miss the intended association with Venus' Son or Hart, and Vere *see glossary* . Review 'the Deer Park stanzas' *V&A II.229-58* and you'll find the intended explication of the Forest of Arden in *As You Like It*. In both examples de Vere refers to a figurative retreat from the world of 'Commodity' in dejection and surrender.

This lends some plausibility to the notion that Oxford may not have died in 1604, but 'dropped out'. James I appears to have been favorably disposed to 'Great Oxford', but the continuing control of the Privy Council by Robert Cecil, and the ascendancy of Henry Howard *1540-1614* - once Oxford's vigorous antagonist, and upon whose slanders de Vere's historic reputation largely rests - likely made any appearance at Court unendurable.

Paul thinks 'Prince Tudor' is contradictory to the sense of letters written by Edward de Vere. He believes the great man's honor is at stake if he made blood claims to the de Vere family that were not true; there must be "duplicitie" *CP p.62* in these oft' quoted lines:

"I hoope, truthe ys subject to noo prescription, for truthe ys truthe thoughe never so owlde and tyme cannot make that falsse whiche was once trwe. and thoughe thys threscore yeares boothe my father and my selfe have bene dispossessed therof..."

However, by substitution from the glossary it takes on the quality of pointed ribbing more than duplicity:
 ~ I hope Vere is not subject to exemptions, Vere is Vere, though 'not E. Ver'/Elizabeth likewise old, and Cecil cannot make that false which was irrevocably true. and though these threescore years both my father and my self have been dispossessed thereof... Compare "I am that I am", with ~ Vere is Vere ~
 Yes, I believe 'Shake-speare' is a good man who aims at truth, but we cannot ignore the likelihood of wordplay and Sophistry in his argument. I can only reiterate that Oxford had received all of his entitlements - portions of the Oxford patrimony and the thousand pound annuity - in the name of Edward de Vere. **Previous de Vere claims had been partly honored; there was no other likely to yield fruit.**

Likewise, I prefer a contextual reading of the letter from de Vere to Burghley of 20? June 1583 *CP p.63* that concerns the 'blud' relations and 'nearer consanguinite' - almost certainly of de Vere's former friends Henry Howard and Charles Arundell - that had separated from him amid scandals and 'Much Ado About [Seymour/de Vere]' 1580-81, see *SbAN, Mark Anderson p.166-69*, while the more distant Lord Lumley remained constant. The salient fact: Edward de Vere was related to nearly every noble family in England either through the de Vere line or the Tudor-Seymour line and often both. This letter is about the generality of de Vere's noble ancestry—one that survives varying political alliances. It is a reminder of the heritage Lord Burghley lacks. Written at the time of his reconciliation with Anne Cecil and Wm. Cecil, I detect in this solicitation for Lord Lumley an advertisement of Oxford's submissiveness to Cecil, and a renewed amenability to Cecil 'designs'.

Lord Lumley, by the way, was an excellent associate for Oxford during this time of surrender. Though a Catholic, and imprisoned awhile for suspected complicity in the Ridolfi Plot 1569-72 - *his covert role in the Northern Rebellion has been confirmed*, he was afterwards the docile and retiring Steward of Oxford University 1559-1609, a connoisseur of portraiture, and reputed to have collected the largest library in England; his 7000 volumes, mostly in Latin, became the foundation of the British Library.

In summary, I believe Christopher Paul is right to disbelieve the hypothesis that Elizabeth I is the mother of Henry Wriothesley, 3rd Earl of Southampton. Paul Streitz may not have reviewed with adequate care the Countess Southampton's letters imploring Elizabeth to spare her sons life. He should also review V&A I.203-4, which clearly states that de Vere is an 'only child', and that if not for him, she had died 'unkind'. Christopher Paul, however, likely misreads Oxford's letters, and misunderstands his oblique methods of asserting an uncertain identity. If there is any merit at all to the Oxfordian position on Shakespeare scholarship it will focus on such a 'variable' individual, and must certainly be compatible with the contextual emphasis presented here. In light of the political and autobiographical content of *Venus and Adonis*, I would urge Christopher to reconsider his position that denies Edward de Vere 'to be' the natural son of Princess Elizabeth. Finally, I would say Streitz has presented so much thoughtful and provocative material, that it should be regarded as a foundation for further consideration, not discarded entirely for what is a forgivable shortcoming—that is, succumbing to the purposed deception and concealment of Oxford's wordplay.

Notes & footnotes:

Again, my assumption is that de Vere considered most of the ambiguity conceivable in his words, even if we cannot be certain of his emphasis; he is not superficial.

He asserted claim to what the law should have given expectation of at the time Wm. Cecil devised his placement in the de Vere family in early April, 1550.

[*Venus and Adonis* digresses in the 'Horse of State' section II.259-324, *this article beginning p.84*. This is de Vere's *tour de force* of indeterminacy, with three lines of meaning in play at the same time. One thread explains de Vere's reasoning behind his affair with Mary; it is similar to his reasoning for the Anne Vavasor affair in 1580-81, i.e. to purify the royal family with Old Faith nobility* (?). These lines characterize the love object of de Vere's horse as a 'breeding jennet' who may be supposed to be a thoroughbred - the healthy and young Plantagenet scion, Countess Southampton*. Such a description fails to suggest Queen Elizabeth as Wriothesley's mother, but does not affect the idea that de Vere *believes* himself to be his father.]

* *Though de Vere may varnish the rationale of Henry Wriothesley's and Henry Vere's illegitimate creation, cynics today will suspect both were accidents.*

* *The illicit relationship between the Countess Southampton and Oxford, couched in equine terms, keeps their affair separate from the narrative of Elizabeth and Oxford, and of the figurative wedlock of State and his Mother Church. As I have stated elsewhere, the persuasions and sexual advances by Venus towards Adonis are red herrings meant to distract censors.*

* I say 'opportunistic' because of the facility with which they changed allegiance and faith, though it may be best to remove Sir Thomas Smith from that list. He appears to have been more steadfast than the others, and hence, he profited less.

Machinery was placed that allowed the few to advance from obscurity to extraordinary wealth in a single step... cloaked in an avowed piety, it was practically irresistible. It should be axiomatic: when the expedient for self-promotion and self-aggrandizement exists, some *will* take advantage. Edward Seymour was master of the political Courts that apportioned English wealth as he saw fit; and, as it happened, two distinct Protestant family clans, the Anglican Cecils, and the Puritan Dudleys, developed with the authority to advance themselves above all others. *William Cecil neatly mapped the clad of Dudley/Grey in a memorandum (date) reviewing the advisability of an Elizabeth/Dudley marriage. Edward Seymour, John Dudley, Anthony Denny, Richard Rich, etc.*

Paul is relying on disarticulated paleontological fragments to assemble his Oxford skeleton. *Venus and Adonis* is the diagram he's looking for.

Such a contingency should be considered through the eyes of Seymour or Cecil; it would have been an Opportunity to be nurtured by the agency of Time.

this was a time when it did not serve to make unequivocal expressions of conviction.

* *John de Vere, 16th earl of Oxford, gave their ages both as 14 in 1562, which is correct?*

Historical Preface 3: Red and White *Introduction only, 4/17/12*

There is a recurring use of 'red and white' symbolism in *Venus and Adonis* that was noted by Burghley's tattlers almost from the date of publication in 1593. The red cross on a white field—the emblem of St. George, patron Saint of England—promulgates English answers to English problems, and rejects 'Strange' or foreign interference. 'Strange', of course, cuts both ways, and may be applied equally to the heavy tariff due Papal influence and direction, or the continental infection by Protestantism.

De Vere, as a moderate conservative, staunchly defends the thousand year history of British Christianity for its continuity rather than its content. Notwithstanding his loathing of the 'leaden' trappings of piety, he venerates the sacrifice of Catholic martyrs *see More and Fisher*. Though by Puritan standards he appears to take a casual attitude towards religious devotion, it was still a daily feature of life in the 16th century. This would be no matter if sectarian busybodies were not intent on conformity. Unfortunately, thousands of Catholic recusants languished in English prisons.

A practical solution was needed—an 'English', 'red and white' solution. Oxford repeatedly refers to the example of the Tudor Rose that had been the resolution to the Plantagenet struggles of Yorkists and Lancastrians; the Tudor Rose retained the distinction of the white rose within the red. The Protestant usurpers, however, co-opted the 'red and white' symbolism from the occultist, Hermetical writings of 'Paracelsus' to signify a unity—an exclusive, homogeneous faith—represented by the blending of the colors to a rosy hue.

'Paracelsus'—the brilliant but exotic Philippus von Hohenheim *1493-1541*—was a Swiss-German physician, scientist, philosopher, and successor to 'Christian Rosenkreuz', the legendary founder of the Rosicrucian Brotherhood. *It should be noted here that 'Paracelsus' may, in fact, be identical with Rosenkreuz, and that the Rosy Cross is closely associated with Protestantism.* 'Paracelsus' was an ardent self-promoter; his important contributions in medicine and surgery brought him wide celebrity, only to be exiled for 'heresy', then resurrected, and so on.

Somehow, 'Paracelsus' caught the fancy of John Dee *1527-1608*, an English mathematician and scientist, with alchemist leanings. Dee, in turn, brought Rosicrucian ideas to Elizabeth's Court, as he soon became an important advisor to the Queen; his knowledge of celestial navigation was an important step to the English ambition of Maritime Superiority and Empire. To his discredit, his patrons were Burghley and Leicester who were also taken with the German's 'revelatory' style. Dee enjoyed the intellectual circle of Sir Phillip Sidney as well... perhaps you'll see where this is heading.

I doubt Edward de Vere would accept 'esoteric science'—essentially Renaissance 'New Age' spiritualism—uncritically, and he is irreconcilably antagonistic towards the 'Protestant Usurpers' *though not necessarily on doctrinal grounds*. Judging by what is known of the parties involved, I suggest de Vere's use of this color symbolism is a response to 'Paracelsus' and his revolutionary expressions, and a response to

the credulity of Burghley et al (including Mom, perhaps). Vere employs the 'red and white' symbolism for straightforward and rational purposes—to evoke his descent, to contest esotericism, and place himself opposite the Cecil/Dudley group.

The importance of this idea is demonstrated by the introduction of our hero and author as “Rose cheek Adonis” *V&A 1.3*. A simple statement of his plight! He is: ‘rose-checked’ or Tudor checked; he is censured by Protestants, curbed by credulous Cecil/Dudley Opportunists, etc. Now recall *Hamlet*. Who are the witless sycophants useless in disputation against our Prince? Rosencrantz and Guildenstern, that is, ‘Rosenkreuz’ and Golden (gilden, gilded; alt.: *pun gulled*: ‘fooled’, ‘deceived’) Rear, i.e. foolish-ass?. I wonder if Guildenstern is not modeled on the aforementioned alchemist John Dee... I mean, honestly, his ‘friend’ and continental traveling companion Edward Kelly told Dee that the angel Uriel had commanded the two to share their wives; who do you suppose got the better deal, and who is the fool? Wouldn’t Dee be just the sort who might be gulled into carrying his own death warrant *see Hamlet V ii 38-58*, particularly the warrant of spiritual death that the Reformation context might entail? Another possible connection is the interest in Hermeticism by Tyco Brahe at the Danish Court. Peregrine Bertie, de Vere’s brother-in-law, apparently befriended Brahe during his embassy there.

‘Paracelsus’ took an interest in alchemy and developed unique notions of three ‘Primal Elements’: Mercury, Sulfur, and Salt, that are manifested in corporal, spiritual, and animated forms; these three substances are not to be confused with the elements as we know them today, and appear to replace - in Paracelsus’ mind - the four ‘Classical Elements’: earth, water, air, and fire. From Sulfur is derived a fundamental ‘Red Stone’, and from Salt, a fundamental ‘White Stone’; and by the mysterious agency of ‘Mercury’ working upon the two is produced the ‘Philosopher’s Stone’. Somehow associated with this Stone are the ‘Golden Words’ of great philosophers.

I mention this only because de Vere seems to want to link himself and the Tudor family to Hermetic philosophy. This, I posit, was to introduce to the Cecil/Dudley clique ‘Paracelsus’ as prophet of Tudor qualification and fitness. Judging by prophecies in *Cymbeline*, we have grounds for suspecting de Vere’s methods.

What remains are differing views of dialectical resolution. For the English Protestants, a rosy blend of ‘red and white’ is exclusively Protestant. For Oxford the distinction of white within red is retained and acceptable. Likewise, Sol and Luna (Sun and Moon) maintain unique identities in Venus and Adonis, contrary to Paracelsus’ whim. Yet, there are also points of agreement.

De Vere aims to be the ‘golden’ philosopher... and to suggest a solution to sectarian division based on the Red and White solution to The Wars of the Roses.

Compare the use of the metonyms earth, air, fire, and water in V&A, with classical associations of wet and dry, warm and cold. Compare the ‘Power of God’, the idea of an ultimate and unifying ‘syllable’ element - ‘the Word’ - with ‘Aether’, the ‘Quinta Essentia’ (‘fifth element’) of Paracelsus’, not elemental gold, but a ‘golden’ wisdom or reconciliation of (seemingly) opposing principles. Note: this simple formula is also expressed in Hindu, Buddhist, and Tao philosophy, The Gospel According to John, Boethius and the scholastics, as well as medieval Christian Neo-Platonism; in the Renaissance, this ‘neutral’ position was a cornerstone of Rosicrucian, and (highly evolved) of modern scientific thought. Sir Thomas Smith, de Vere’s foster father appears in the Parliamentary Record as a ‘neutral’ - either between Catholic and Protestant belief, or not strongly religious - yet another example of his profound effect on the little bastard.

A complete discussion of the influence of ‘Paracelsus’ on Burghley and Leicester is beyond the scope of this essay .

William Cecil, 1st Lord Burghley:

There are several formative events in the life of William Cecil prior to his tenure as Lord Secretary to Elizabeth and Lord Treasurer of England. First, the sad case of Bishop John Fisher, patron of St. John’s College, Cambridge in 1535, during Cecil’s first year there. Fisher’s support of Sir Thomas More’s objections to the Act of Supremacy and the divorce of Henry VIII from Catherine of Aragon, Mary Tudor’s mother, caused his name to be expunged from the school record, and his monumental tomb in Cambridge to be destroyed (...did I mention he was also beheaded?). This is of primary importance to our discussion because William and Robert Cecil will use the ‘Fisher Ignominy’ as a model for the displacement of Edward de Vere from history*.

Secondly, as mentioned above, Lord Admiral Thomas Seymour's (uncle to Edward VI, r. 1547-1553) proposal of marriage to the Princess Elizabeth, and their subsequent sexual intrigues of 1547-8 (even while he was married to the dowager Queen Catherine Parr) presented a crisis in which Cecil's assistance likely spared her young life. Finally, there is Wm. Cecil's harrowing avoidance of the headsman in the turbulent days of the accession of Mary Tudor (1553), in which he was allied with the Duke of Northumberland in support of Protestant Lady Jane Grey's (Dudley's) right to the throne. These events, as we will see in a careful review of *Venus and Adonis*, will change the course of English history. It is worth remembering them.

From Stephen Alford's "Burghley, William Cecil At The Court of Elizabeth I" (Yale University Press).

* The 'condemnation of memory' termed *Damnatio Memoriae* in Latin, was an official punishment in ancient Rome, usually for treason against the state. The examples of the Roman consul Sejanus, who attempted to usurp the emperorship of Tiberius (AD 31), and of Marin Falier, fifty-fifth Doge of Venice (1334-35) would have been known to Cecil.

Robert Dudley, Earl of Leicester:

I cannot begin to touch the subject of the enigmatic Leicester. There is enough ambiguous material in the primary historical documents to form wildly conflicting assessments. A few historians, no doubt seduced by the appealing myth of his unfulfilled love for Elizabeth, have set little store by the accusations of avarice, murder, and usurpation made in *Leicester's Commonwealth 1584* (?). Others - Edward de Vere among them (if you will accept V&A as historical reference) - readily agree with this indictment. If you don't believe what de Vere has to say about him in *Venus and Adonis* or *The Rape of Lucrece*, review the better biographies.

Dudley is an incongruous character. He is, without question, ruthless in his appropriation of wealth. Yet he appears to have been capable of affection towards certain individuals. He is earnest in his letters on governmental matters, yet this assiduity might well be contrived. His demeanor with the Queen is patronizing and his calculations are transparent. De Vere finds him credulous, simple, and a clodpate. Our author has strong personal reasons to dislike him.

Consequences:

Shakespeare's works have a general subject matter—a broad application, or universality—that we are all familiar with. He intended it to be so. But they also carry specific and personal concerns that are the impetus for the general—pars pro toto. He intended this also. As they say, writers write about what they know. So why, do you suppose, are many partisans so upset about the notion of de Vere authorship? The Oxfordian position adds a layer of meaning to the authors literary work, but does not detract, or render false, a general reading. The worst that may happen is that the meaning of ambiguous passages will be decided one way or another.

Regardless of the precise nature of Time, we cannot ignore it's effect. Yet that appears to be the desire of some enthusiasts of literature who import text from another time without context! Space-Time is the governing principle of our existence. It is simply absurd to marginalize what individuates events.

What limits do we impose on our comprehension by removing the universal dimensions from art? Time is real; and for anything we really know, it cannot be replayed. That singular fact is represented by the word context. Historical context is expansive. It helps free us from the conceits of the present, and increases our understanding of change. Each artist is distinct in space and time. The greater our knowledge of the artist's life, the greater our appreciation of his art—no exceptions! Accepting this may help avoid ascribing our values to the artist—a good thing if such are unwarranted. At the risk of stating the obvious, some art is unintelligible without a thorough understanding of the artist's historical context. Venus and Adonis is an example of this.*

The ultimate compliment to an artist is that he expresses enduring Truth, but we should understand the Art before we analogize across time. The danger of misunderstanding Venus and Adonis is that it will be seen to address the languid subject of unreturned lust, rather than the heavy obligations and sacrifice of family love—even, as we shall see, where the family extends to an entire nation. History bears on the interpretation of this poem, and so bears on it's relevance to the modern reader.

**for our purposes.*

There are important ramifications to this interpretation of *Venus and Adonis*. The following is a cursory list that will be amended as I advance:

- Edward de Vere wrote under the pen names B. Griffin, John Lyly and William Shake-speare (and others as well). This has profound significance for Shakespeare studies. It means that Oxford is not 'a derivative polisher', but a great literary innovator.
- De Vere occupies a place in the history of the English Renaissance closely analogous to Dante Alighieri's place in the Italian Renaissance. Both were manifest polymaths, both were political exiles, both sought and achieved a dramatic advance in the expressiveness of their respective tongues. Both believed in reform of the existing Christian Church.
- De Vere should be regarded as the classic instance of *Damnatio Memoriae*, a punishment whereby a person's name was never again to be mentioned, and that his memory was to be erased from history.
- De Vere is not a generalist. He did not compose 'skeletons' for critics to hang their politics on; he had his own very specific ideas and opinions. He did, however, take a dialectical approach to argumentation, which gives latitude for contrary opinion.
- De Vere becomes a poster-child for education. As with Wolfgang Mozart, an exemplary education makes the most of inborn genius. Consider how we might all have benefited from such private tutors as Sir Thomas Smith, Laurence Nowell, and Arthur Golding. De Vere has an encyclopedic knowledge of the English language that stems from Nowell's studies of Early English and Smith's lexicographic interests. Coupled with Golding's and Sturmius' knowledge of Latin, and you have the makings of... a Lyly, or a Shake-speare. A subset of this consequence is that there are no 'throw away lines' in de Vere (other than the odd courtly pleasantry); no matter how insignificant seeming, he is not wasting his breath or your time.
- De Vere wrote many of his works with a personal, *and therefore political*, sub-text. Clearly some of his works are pervasively so: *Hamlet*, *The Tempest*, *Cymbeline*, and the *Sonnets*, for example. At the very least, he embodies the spirit of the Italian Rinascimento; and brings from the classics to English literary art the hidden substance of political criticism and social commentary (? see Latin text: *Ovid's Metamorphosis*, with English commentary, 1997; consult Peter Dirkse).
- What we know as Shake-speare includes early and middle period (1569?-90), *relatively* unrefined plays, and late (1590-1604) masterpieces, but is missing what may be collaborative, early middle period (1576-85?) works ascribed to John Lyly. The intense Euphuistic elegance of the Lylyan productions indicates a phase that soon faded under the criticism of Philip Sydney and others.
- De Vere was not an explosive literary phenomenon. As an artist, he developed methodically from 1562, until at least 1604. He is boyish as the Golding translator of the *Metamorphosis* 1564-67, he is desperate, literal, and poetically portentous in *Fidessa*, as the imprisoned B. Griffin 3-6/1581, highly refined and mannerist as the courtly John Lyly, and wide-ranging from youthful and optimistic, to aging and bitter under the catch-all William Shake-speare. De Vere appears *to be* Proteus, yet he will insist his *core* is not *ambis*, but unchanging and ever faithful.
- The orthodox chronology of Shake-speare's plays is entirely wrong. This is to be expected - the eighteenth century author Edward Malone, upon whose logic modern chronologies are based, was forthcoming of his own reservations and doubts. There is, as yet, no authority on this subject.
- Sir Francis Bacon, a first cousin to Anne and Robert Cecil, appears to have been included in the same intellectual circles as Edward de Vere. Proximity to 'our fountainhead' accounts for, and is the likely source of important philosophic similarities between them. The writing styles of the two great men differ greatly, and it is hard to imagine either being the author of the others works; read Bacon's *Essays* - and if you have any lingering doubts - *The New Atlantis*, and compare with anything in Lyly or Shake-speare.
- Edward de Vere, the 17th Earl of Oxford is not the legitimate son of John de Vere, the 16th Earl, but the natural son of Sir Thomas Seymour and Princess Elizabeth Tudor.
- De Vere has a 'jazz' ethic—recurring themes are always freshly reiterated.

From the text of *Venus and Adonis*, we gather these significant details:

- De Vere believes his illegitimate birth is the cause of weakness in the Tudor Monarchy and the weakening of the Roman Catholic Church in England. He repeats the phrase “Oh woeful day”, signifying, oddly as it sounds, ‘Oh wolf-ful day’, from the name fragments “Oxford, Wolf, De”, or some such fool’rie.
- De Vere believes he is the current heir to the English throne—bastardy be damned—and will spare no opportunity to tell us so. Had Elizabeth been allowed to marry Thomas Seymour as she wished, he would not have been illegitimate.
- De Vere loves the memory of Thomas More and John Fisher: men who died for high principles. Their refusal to be disingenuous, or to seek opportunity or advantage, even when faced with the imminent threat of execution, was heroic. De Vere’s admiration for them allows us a reasonable confidence in his own integrity.
- De Vere and Queen Elizabeth regard Protestantism as irresolute, uncertain, or vacillatory, and not the immutable ‘rock’ that Christianity was intended to be. The contraposed factions of Cecil and Dudley are personifications of the weakness de Vere perceived in polymorphous faith. Cecil as ‘Time’ embodies the gradual wearing of one faith to another; Dudley is the ‘quick’ shifting of ‘Love’.
- There is much conflict between De Vere and the Queen over her submission to the blackmail and coercion of the Cecil/Dudley coalition. He believes she is selfishly concerned with her own reputation and monarchy to the detriment of himself and the Nation.
- The Thomas Howard, Duke of Norfolk, affair, is a turning point in de Vere’s life. From it, he will learn the utter ruthlessness of the usurpers. It is the catalyst that will bring about John Lyly and Will Shakespeare, instead of the wished for Edward VII *1548-1604 (?)*.
- De Vere rebels by producing a child by a young Plantagenet, likely Mary Browne Wriothesly, Countess of Southampton. He will become Henry Wriothesley, the 3rd Earl of Southampton, *see 1.863-64* : “There lives a son that suck’d an earthly mother, May (Mary) lend thee light, as thou dost lend to other.” “Parliament passed an Act in 1571 excluding all but “the natural issue of Her Majesty’s body” from succession” *see The Monument, Hank Whittemore, 2005, Introduction xxxv* .
- De Vere courts the Catholic Church in Rome, and possibly the political support of Catholic forces on the Continent. This, he says, is justifiable retaliation for his displacement.
- The Queen ‘incarcerates’ de Vere in the artistic persona of John Lyly. *~ 1.361*
- Queen Elizabeth was able to weaken the hold of the Cecil/Dudley overlords by playing their respective factions against each other. This suggests the reason for Robert Devereux’s quick rise to prominence after the death of Leicester: Philip Sidney (Dudley’s nephew) had been groomed as Dudley’s successor, but of course he died before his uncle; Essex, as step-son to Leicester, was the needed political counterweight to Robert Cecil - the two become a second generation of usurpers. The lack of tact or respect shown by Essex towards the Queen - he drew his sword against the Queen for chri-sake - indicates he felt he held a privileged and unassailable position.
- De Vere may well have contributed to the writing of the King James Bible. It has been suggested that he could have worked on the project following his retreat from London in 1604; but such an intrigue is not necessary. As Philip Sydney reworked the Psalms, de Vere may have re-translated the Bible throughout his decades in semi-isolation in Hackney. It may have been an incidental addition to his other output, or indeed, he may have regarded it as his most substantial work. This is completely speculative, but it should be easy to determine; I think he would have left his wordplay signatures within the work.

The origin of De Vere’s Contribution to the English Language: The French Connection

The enrichment of our English Language by Edward de Vere is astonishing. His appropriation of words from Latin, French, etc. mark the beginning of the methodical introductions that have made English the Lingua Franca of scientific and technical advance. Careful study of de Vere’s wordplay shows he perceived words as flexible and ‘playable’ etymons unencumbered by strict orthography. Further, he imported to England Renaissance innovations in dramatic and literary forms that broadened international and classical influences to what had been the provincial character of English Literature. **This was a rare and daring feat, particularly if you sense the near isolation in which ‘Shake-speare’ would have**

had to write to leave no trail of letters among like-minded linguistic revolutionaries. Perhaps an untutored genius might achieve this; but let me frame the story a little differently.

To begin, many cultures that have grown self-aware fret that other cultures are, or once were, finer. Quintilian deplored the excess ornament of Augustan Latin and leaned backward to the elegance of Cicero, who leaned backward to the 'brevitas' of Demosthenes' Greek. Similarly, Sperone degli Speroni, in his *Diálogo de la Lengua*, approved of Dante's and Petrarch's efforts to improve the 14th century Italian vernacular with an eye to Latin models. Frenchman Joachim du Balley extended Speroni's argument with his *Défense et Illustration de la Langue Française 1548*, which, according to Ignacio Navarette, suggested:

“... a conception of literature as a supersystem involving both the classical literatures and the vernaculars, and the enrichment of the vernacular by the adoption of classical genres.” *Strategies of Appropriation in Speroni and Du Balley*, *Comparative Literature*, V.41, No.2, 1989

This work lamented the (then 1548) inadequacy of the French language for the full range of poetic expression, and encouraged its systematic improvement by the appropriation of classical examples. Without servility, du Balley encouraged “intercanonic plundering” whereby Latin words might be adopted, Latin grammar emulated, and classical genres adapted to vernacular French. The *Défense* became the defining essay of the group of French poets known as ‘the Brigade’, or ‘La Pléiade’: chiefly Pierre Ronsard, du Balley, and Jean Antoine de Baïf. It is useful to note that ‘La Pleiade’ was a humanist group—spiritual descendants of Erasmus and Marguerite of Navarre, preferring reform from within the Catholic Church to schism.

‘La Pléiade’ was a loose affiliation with a nominal membership of seven, but there were many associates and adherents. Two associates of particular note, Nicholas Denisot 1515-59 and Charles Utenhove, will interest us here. Nicholas was a tutor of French language who quietly advertised his sympathy with Protestant reforms and sought employment in England. He was hired by the Lord Protector Edward Seymour and his wife Anne *née Stanhope* to help educate their children. He made a remarkable success of the Seymour's daughters, Anne, Margaret, and Jane, whose poetical works were circulated about the literary communities of Europe. This would place du Balley's *Défense* within arm's length of young de Vere, who was allied with his first cousin (the Seymour girl's younger brother) Lord Edward Seymour 1548-74, in the early 1570's. What fascinates about Denisot and ‘La Périade’ is their moonlighting; several are known to have engaged in espionage for the French King while ostensibly tutoring—Denisot is credited with the plan by which Francis, Duc de Guise, captured Calais from the English in 1558 *Margaret of France, Duchess of Savoy 1523-74*, Winifred Stephens, 1911.

Like Denisot, Charles Utenhove was another infiltrator of influential English families and a tutor and promoter of precocious young women. His most famous student was the poetess Camille Morel, whose parent's literary salons were closely associated with du Balley and Ronsard. He urged communication between Camille and Mildred Cooke Cecil, Lady Burghley, and he “include[d] copies of Camille's poems in a manuscript collection that he presented to William Cecil”. “One of Camille's compositions was included in a collection of poems ... to commemorate” Queen Elizabeth's visit to Cambridge University in 1564 *Early Modern Women and Transnational Communities of Letters*, Julie D. Campbell, Anne R. Larsen. It is difficult to determine Utenhove's authority in his extensive embassies of 1567-8; but he is known to have attempted to persuade William Cecil of the benefits (to England) of assisting William of Orange in the Low Countries, and to have travelled in the company of Thomas Radclyffe, 3rd Earl of Sussex 1525-83, both, of course, key figures in de Vere's life. While he seems to have been a trusted agent by Protestants, his intimacy with Catholic sympathizers like Ronsard, Denisot, and Radclyffe, advises ambiguity or uncertainty.

From these connections I suggest the likelihood that Anne Cecil, de Vere's wife to be, and indeed Oxford and Rutland, must certainly have known the *Défense*, and that, with a self-conscious sense of the inferiority of vernacular English to French, Italian, and Latin, de Vere might well appropriate for himself an established ethos for what would become his singular achievement.

Pierre Ronsard, chief of the Pléiade Poets, continued as an agent of the French Monarchy as late as 1581 when he received £2000 from Mary Stuart *Queen of Scots* ostensibly for having dedicated a book of poetry to her. This surely was a transfer of funds to assist Ronsard in facilitating a joint Scottish, French, and Spanish military force that planned to ‘spring’ her from prison.

Therefore the influence of 'La Pléiade' poets was profound, yet an (almost) incidental effect of political intrigues of the Reformation. While scholars generally regard Shakespeare's achievements as borrowings and derivations, Oxfordians often make a 'fountainhead' of him. This 'French Connection' with du Balley, Ronsard et al, robs from de Vere some intellectual property rights, yet confirms the obvious rationale for his extraordinary literary invention ... or appropriation, if you will.

Venus and Adonis

I have assumed a framework of allegory and polysemic substitution. The obvious supra-theme is Tudor Succession and de Vere's autobiography; my choice among several or many possibilities relies on this context. Literal substitutions are favored rather than metaphoric. De Vere relied heavily on Latin foundations. I have tried to maintain the flavor of surname wordplay and fragmentation.

- 1 Even as the sun with purple-colour'd face
 ~ **Verily 'the Seym', the Son with royal colour'd form** ~
- 2 Had ta'en his last leave of the weeping morn,
 ~ **had made his parting at the mourning 'Son-rise',** ~
- 3 Rose-cheek'd Adonis hied him to the chase;
 ~ **Tudor-clan Lord, hastened into hiding;** ~
- 4 Hunting he lov'd, but love he laughed to scorn;
 ~ **Pursuit he lov'd, other than a-Mor he utterly disdained;** ~
- 5 Sick-thoughted Venus makes amain unto him,
 ~ **[With] infected thinking, Elizabeth works mad[e]ness unto him,** ~
- 6 And like a bold-fac'd sutor gins to woo him.
 ~ **And like a confident 'de Seam[er]' 'Tu' [w]ou him.** ~
- 7 "Thrice fairer than myself," thus she began,
 ~ **"In three attributes more beautiful than myself," she began,** ~
- 8 "The field's chief flower, sweet above compare,
 ~ **The Arms Rose, Being above compare,**
- 9 Stain to all nymphs, more lovely than a man,
 ~ **Eclipse of all royalty, More 'a-mour' than a Vere,** ~
- 10 More white and red than doves or roses are,
 ~ **More English than Tu-d'ors [ore] Roses R[egius],** ~
- 11 Nature, that made thee with herself at strife,
 ~ **Nature, with your creation contending with her own ingenuity,** ~
- 12 Saith that the world hath ending with thy life.
 ~ **Saith England achieves consummation in your being.** ~
- 13 Vouchsafe, thou wonder, to alight thy steed,
 ~ **Condescend, Tu One-d'Or, to renounce your estate,** ~
- 14 And rein his proud head to the saddle-bow;
 ~ **And govern [England's] prideful 'Lion' to the Cecil-ass;** ~
- 15 If thou wilt deign this favour, for thy meed
 ~ **If you will submit to this condescension, for your reward** ~
- 16 A thousand honey secrets shalt thou know:
 ~ **A thousand shamed secrets you shall know [of]** ~
- 17 Here come and sit, where never serpent hisses,
 ~ **Heir, come and sit where the 'Not-ever' Elizabeth contemns,** ~
- 18 And being set, I'll smother thee with kisses;

~ **And Princely raised, I'll suffocate you with bonds/obligations;** ~

- 19 'And yet not cloy thy lips with loath'd satiety,
 ~ **And Still not choke-off your word's** [meaning] **with unwilling sufficiency,** ~
 20 But rather famish them amid their plenty,
 ~ **But rather starve them** [by incomprehensibility] **amid their own perfection,** ~
 21 Making them red and pale with fresh variety,
 ~ **Dividing them Lancaster and York with new Vere-ity,** ~
 22 Ten kisses short as one, one long as twenty:
 ~ **Ten crowns brief as york, one long as Lancaster:** ~
 23 A summer's day will seem an hour but short,
 ~ **A 'Vere de' will 'Seym' an 'o u r' short,** ~
 24 Being wasted in such time-beguiling sport.'
 ~ **Sum-thing lost in an altered, Cecil dispossessed mutation.'** ~
- 25 With this she seizeth on his sweating palm,
 ~ **With this she claims his Su-d'or glory,** ~
 26 The precedent of pith and livelihood,
 ~ **The precedent of essence and derivation,** ~
 27 And trembling in her passion, calls it balm,
 ~ **And Shaking [her son] in her emotional suffering, calls it restorative** ~
 28 Earth's sovereign salve to do a goddess good:
 ~ **A temporal monarch's remedy to effect the goddess' redemption:** ~
 29 Being so enrag'd, desire doth lend her force
 ~ **Sum Seym-Ore enthron'd, 'by the father' doth provide her strength** ~
 30 Courageously to pluck him from his horse.
 ~ **With a brave heart, to remove him from his estate.** ~
- 31 Over one arm the lusty courser's rein,
 ~ **O'er Vere, Elizabeth loosely controls the reins of the gallant English State,** ~
 32 Under her other was the tender boy,
 ~ **Under the Queen's tight control was de Vere (as proffered security),** ~ *Key line.*
 33 Who blush'd and pouted in a dull disdain,
 ~ **Who 'turned red' (towards Catholicism/conservatism) and sullen in a muted 'dis'-Dane** ~
 34 With leaden appetite, unapt to toy;
 ~ **With [Jane] Grey's [lack of] desire, disinclined to trifle;** ~
 35 She red and hot as coals of glowing fire,
 ~ **She of Lancaster and 'The Seym' heart 'Consuming Fair',** ~
 36 He red for shame, but frosty in desire.
 ~ **He Lancaster for Seymour 'treason', but sunless by 'de' father.** ~

1 *Even as the sun with purple-colour'd face*

[**Even** (*Latin* *Vērō*: 'even, indeed', 'in truth, really, indeed', 'certainly, to be sure' *Cassell's*, see *equation*, *Othello* I.1 87 *even* = *very*; *Latin wordplay* 'ēvēñō: 'result, issue, consequence' *Cassell's*; alt.: *wordplay* multiple of Two, 'Tu'; alt.: 'at the same moment, the very time'*; alt.: equally, 'parallel, of the same height'*; 'of an equal weight'*; 'the very same', [serves] 'to denote identity of persons or things'*; 'equally'*; equal to **all**: the royal son (not diminished by questions of legitimacy), equal or superior to the queen, 'precisely, exactly'*; usually coupled with other 'de Vere metonyms' see *glossary terms with asterisk*, so as to emphasize the authors literary signature, e.g. **as, the sun, very, so** — indicates 'the very same' as de Vere; alt.: **Even**: an extension of the foundation trope/metonym 'ever/E. Ver', that signifies the direct royal line descending from Henry VIII, i.e. Edward VI, Elizabeth I (whose personal motto was 'Ever the Same'), Edward de Vere, etc., see *explanation* I.154 "even where I list to sport me" = "the very same where I list to sport me"; alt.: 'without a flaw or blemish, pure'*; 'extricated from difficulties'*; alt.: 'capable of being divided into two

equal parts*'; alt.: 'figuratively fair, honest*'; alt.: *metonym* Venus + the Evening Star/Evenstar, here 'behaving', or 'acting' "as the sun": though Venus is the brightest 'star' in the heavens, it is insignificant compared to the sun/son - thus a figurative reasoning for the English monarchy being patrilineal *see pg. 64, explication of l.191*) **as** (Latin, Law *as, asse*: 'a whole, a unit'; 'especially in terms relating to inheritance, *haeres ex asse*: 'sole heir' *Cassell's*; alt.: 'in the same degree, of the same quality'; alt.: behaving or acting in the manner of something) **the sun** (*wordplay* son *see 'key' Sonnet 76, l.13* here indicates Edward VI, son of Henry VIII, and the son of Elizabeth, Edward Tudor Seymour/'de Vere'; probably also refers to Aeneas, mythologic founder of Rome and Britain, son of Aphrodite and Prince Anchises *of Troy*; this extends to Aeneas leaving of Troy with the Morning Star rising in the east) **with purple** (*heraldry purple*: 'Imperial Purple' = 'blood red'; alt.: 'royal', purple referring to the royal shade of red; according to English Sumptuary Laws, purple was permitted to be worn only by the Queen and her children—this may identify 'Adonis' as the son of the Queen; alt.: 'the colour of the violet*', 'emblem of faithfulness' *see note Shakespeare, Craig & Bevington 1973, pg. 933*; alt.: 'red, used of blood*', the color of blood) **-colour'd** (= tincture: *heraldry* any of the conventional colors (including the metals and stains, and often the furs) used in coats of arms'; alt.: 'character or general nature'; 'imparted quality'; alt.: 'misrepresent by distortion or exaggeration') **face** (Latin *aspectare*: 'appearance'; 'opposite', facing, reverse; *signa convertere*: to turn one's standard, or ensign about; alt.: 'appearance*', perhaps indicating a likeness to the Queen as noted in *Fidessa, Sonnet...*; alt.: 'vener', clothed in a different material from the essential structure?)]
 ~ Equally 'The Seym', the Son with royal co-lore'd (co-bridled) form ~
 ~ Verily 'the Seym', the Son with royal 'tinctured' form ~
 ~ 'Sole Issue', the Son with royal 'tinctured' form ~
 ~ At the very moment the son with royal face ~
 ~ Equal and The Same, the Son with royal face ~

Venus and Adonis begins with the Roman Mythology of Ovid's *Metamorphoses* and Virgil's *Aeneid*. Adonis is likened to Aeneas, the son of Prince Anchises of Troy and the goddess Aphrodite (Venus), who escaped from burning Troy with some family and friends, sailing from the East with the rising of the Morning Star (Venus/Lucifer) *Aeneid bk. 2 801*. Aeneas is reputed to have founded Rome and, by way of his grandson Brutus, to have been the forefather of the legendary kings of Britain; this is the connection de Vere wishes to establish. From the first two lines of V&A we learn that Adonis is to be thought of in heroic, if not god-like, terms. Vere also plants the notion that Adonis is like, and perhaps equally, the 'son' of Venus. If *The Rape of Lucrece* is understood to be a companion poem to *Venus and Adonis*, and that it stands antecedent, the sudden appearance of Brutus *R of L 1734* at the close of *Lucrece* makes sense. A genealogy is recorded. We are reminded of the direct line from Venus, Aeneas (and Adonis?), to Rome, and ultimately to Brutus and the origin of the British Monarchy.

Shakespeare chose a loose retelling of Ovid's tale from the *Metamorphoses Bk. 10*. Anthony Mortimer *Prof. Em. University of Fribourg* has demonstrated an ad hoc borrowing and myth creating from a range of Classical sources rather than close adherence to the original. From this adaptation, Edward de Vere will be inferred the son of England's Elizabeth I. He has been cast out from his rightful place as heir to her throne, and with his lost identity is lost the hope of immediate reconciliation between Traditional Christianity and the Protestant Reformation.

Beroe is the daughter of Adonis and Aphrodite; this is the probable source of Berowne, lead in LLL.

Dido and Aeneas have a year long affair at the behest of Juno. He leaves after being reminded of his destiny by Mercury.

Aphrodite asked Jupiter to make Aeneas immortal. Aeneas was anointed with ambrosia and nectar to cleanse him of his mortal parts.

Though he was born the 'natural' son of Princess Elizabeth, he was adopted into the family of John de Vere, 16th Earl of Oxford. It is evident he was addressed as de Vere and Oxford, and that his social standing depended on that name. However, the relationship of mother to child is never far from his thoughts nor from *Venus and Adonis*:

'this was thy father's guise - *l.1177*

'Here was thy father's bed, here in my breast; *l. 1183*
 Thou art the next of blood, and 'tis thy right:

Lo, in this hollow cradle take thy rest,
 My throbbing heart shall rock thee day and night:
 There shall not be one minute in an hour
 Wherein I will not kiss my sweet love's flow'r.'

The political narrative plays on the expectations of the reader. One's first conception is that the 'flow'r' is Venus' child. Not so! 'Thy father' is *her* child, and 'my sweet love's flow'r' is her grandchild, Henry Wriothesley, who will be, she professes, more dear to her than her own child. Of course, treasonous calamity ensued. The 'sweet flow'r' found himself condemned to death 1601 with Robert Devereux for attempting to topple grandmamma.

With wordplay on Even and morn l.2, Venus, as the Evenstar *and* Morning Star, is figured as 'equal to the Sun'; yet this is a coloring of the face that may 'uphold a false appearance, to lie with effrontery'. The Queen had been compared to 'the Moon' (*metonym*), ostensibly for her impressive effects, yet a pale light in contrast to the Sun. The author further diminishes the moon's 'reflected light' to the level of the planet Venus *and even more so at l.492*. Elizabeth Tudor, as Venus, is less than she appears to be.

'Even' is an important metonym for Edward de Vere and describes his divided life. It is one of several key tropes that tie together the principals of the Tudor family: Henry VIII, Edward VI, Elizabeth, Edward de Vere, and Henry Wriothesley. "Still, all one, ever the same" are among figurative terms used in a like manner *see introduction pg.12, Shakespeare's Key, l.5*; also so, each, yet, variations on every, every variation on vary and very, fair, etc. 'Purple-colour'd face' probably refers to his princely status as, according to the 'Sumptuary Laws' of 1574, only Elizabeth or her child was legally sanctioned to wear purple.

Another plausible meaning reflects on Edward VI, son of Henry VIII and Elizabeth's half brother. It may be that purple-colour'd is a figurative and perhaps depreciative reference to the boy king who never asserted the kind of religious and political integrity attributed to him. Edward VI did not come of age to become royal in deed, but merely occupied the *seat* of royalty in a regency; he is 'by exaggeration' purple. In fact, he was easily manipulated by the powerful personalities of the Privy Council around him. The same political faction that controlled the Regency of Edward VI will continue during the reign of Elizabeth to control the Queen and her 'would-be heir'. De Vere says elsewhere of another "good King Edward", "Woe to the land that's governed by a child!" *Richard 3, II iii 11*. V&A, as a tale of England's woe, springs from young Edward Tudor Seymour (*de Vere*) who did not have "virtuous uncles to protect his grace" *ibid. 21*.

There is an interesting possibility, if one considers the political daring of the Seymour family: it may have been known that Edward VI was not truly the son of the festering, irascible, and somewhat ridiculous Henry VIII. Edward de Vere knew from experience the power of 'bastardy', or the implication of it, to reduce one's social standing. His supposed half-sister Katherine brought a legal suit against him in 1563 for this very reason. The Queen reminded him of it publicly... an 'inside joke' perhaps, and a pretty good one, considering the impeachable legitimacy of both.

* *Had Edward VI survived, he would have been Edward de Vere's nearest male relative. As we shall see, Edward de Vere has no great affection for his royal uncle and namesake, Edward VI. By l.175, the author will begin to couple this young king's reputation with that of a man he truly despises, Robert Dudley. (?)*

- *The three siblings by Hyperion (Henry VIII): Sol (Edward VI), Aurora (Mary I) and Luna (Elizabeth) ?*
- *De Vere as Actaeon. He has seen 'Diana' naked, and is hunted to death.*

2 *Had ta'en his last leave of the weeping morn,*

[**Had ta'en** (taken: contracting to 'ta'en' effects the iambic meter and emphasizes the word 'last'; **his last** ('final', alt.: 'the proximate before the present') **leave** (parturition, *Latin partūrīre*: 'to have the pains of labour' *Cassell's*, 'the action of giving birth'; alt.: 'a courteous form of bidding farewell'*; alt.: 'to depart, to die'*) **of the weeping** (*wordplay* teary 'pulled apart', or 'shedding tears' see glossary eyes, 'exuding liquid', 'dewy' *archaic* 'mourning for') **morn** (= the birth of 'More' *see Sonnet 33.9* = Edward de Vere; alt.: the morning star, daystar = Venus, probable reference to the saddened and bereaved Elizabeth/Venus; alt.: *pun* mourn: denoting Venus'/Elizabeth's bereavement at the death of her brother and

separation from her child; alt.: morn = Aurora: dawn, goddess of the dawn, with possible reference to the beginning of an age),]

~ had taken his last parting of mourning Venus, ~

~ had made his final quittance of the teary birth of 'Mour'

~ had taken his final departure of the bereaved, ~

Edward VI succeeded Henry VIII February 20th, 1547 at age 9, and died July 6th, 1553. His father left England a 'Pope-less' Catholic state; Edward introduced Protestant practices to religious observance, largely instituted by the governing Regency Council. With his death at age 15, there ensued a struggle for succession. The de facto leader of the Council, John Dudley, placed his daughter-in-law Jane Grey Dudley on the throne. Her reign lasted a long week. She was ousted by conservative forces supporting Henry's elder daughter Mary Tudor. The Regency's Protestant reforms were quickly reversed in a severe Catholic Counter-Reformation purge called the 'Marian Persecutions'; and so *Venus and Adonis* begins at the outset of the pro-Spanish monarchy of 'Bloody Mary' and her husband, Philip II of Spain.

Protestant leaning royalty with an immediate claim to the throne, i.e. Elizabeth Tudor and Katherine Grey, were subject to a liberal 'house arrest' - termed 'the chase' in I.3 - and were suspected of complicity in all subversions and intrigues. Elizabeth was imprisoned in the Tower in 1553 for supposed involvement in the Wyatt Rebellion. Edward de Vere, as 'male issue' of a daughter of Henry VIII, would have been a locus of the Queens mistrust if, in fact, she knew of his existence. Edward was likely hidden in the household of John de Vere¹, 16th Earl of Oxford and Lord Great Chamberlain, because of Oxford's proximity to 'the crown'. The office of Lord Great Chamberlain was among the highest of hereditary titles, and passed to the 17th Earl upon John's death in 1562. Without legitimate male royal children, Edward de Vere's accession to the throne might easily be managed.

In the estimation of many in the 16th century, only a male could rule England. Rather than merely a quaint chauvinism, this preference for males had substance. Mary I was encumbered by a powerful and assertive husband; many feared England would become a client of Catholic Spain. Jane Grey Dudley, married to a son of John Dudley, was a puppet of the treacherous Duke and his secretary, William Cecil. Mary, Queen of Scots, was swayed by various unhealthy males who brought her up short. Elizabeth I, was widely rumored to be under the influence, or control of Robert Dudley, Earl of Leicester, and William Cecil. Many yearned for a return to the blissful and benign temperance(!) of Henry VIII - at least he was 'his own man'.

An interesting question arises from this well founded construct; when did the Seymour child *become* Edward de Vere. April 12th, 1550, noted years later by Lord Burghley² as Edwards birthday, is supported by a single but convincing warrant. A gilded chalice was sent as a gift from Edward VI for a christening on April 17th, and indicates the probable time period when the young king's council became aware of de Vere's existence. Yet, this date is clearly at odds with the narrative of *Venus and Adonis*; but rather than wish away a substantive objection to the Prince Tudor theory, let's agree the record may have been adapted by William Cecil to agree with the contrivance of de Vere descent necessary to protect the reputation and material value of the Princess Elizabeth.

At any rate, we can be certain that by mid-April, England was notified of this young person of interest. With Edward VI on the throne, there was great promise of a secure transition to Protestantism; yet, the king's health and royal succession were the concerns of the age. Perhaps Cecil or Katherine Brandon foresaw some usefulness - particularly, that by protecting the child they would curry favor with Princess Elizabeth. There is no question that everyone who did help Elizabeth benefited greatly... It is even (just) possible that they acted out of kindness.

The purpose of the first two lines is to fix the date of Venus & Adonis at about the time of Edward VI's death, and also to note the family connection. Henry VIII, 'The Lion', is a source of legitimacy to Edward de Vere, and he frequently alludes to him in his plays; of special interest to us is the character of Posthumous Leonatus (posthumously of the Lion), the obligatory de Vere surrogate in Cymbeline. Because Elizabeth I was herself alternately legitimized and illegitimized, de Vere found footing for aspirations of royal succession; as it turns out, the de facto rulers of England in the reign of Elizabeth, William Cecil and Robert Dudley, fed these aspirations for decades.

¹ John de Vere, the Catholic 'king-maker' who's forces backed Mary's accession.

² Wm. Cecil correspondence 1567?

3 *Rose-cheek'd Adonis hied him to the chase;*

[**Rose-** (symbol of the several branches of the Royal family, red = Lancaster Plantagenets, white = York Plantagenets, red and white = Tudor = combined elements of the Lancastrian and Yorkist, plus a healthy addition of Welsh blood; ROSE = R[egius, Regina], Oxford, Wriosthe[ley]; alt.: = esoteric Protestantism, from the writings of 'Paracelsus' - for my reading of the complex wordplay of 'Rose' as a blended 'red and white' as opposed to 'red and white' held distinct, see Historical Preface 3 p. 31 ; alt.: symbol of Love; red and white roses together symbolize Unity) **cheek'd** (*Latin wordplay gēna and gēno*: 'cheek' and 'beget, bear, bring forth', therefore "Rose begotten"; alt.: **cheek** = **check**: arrest, restrain, control, limit, circumscribe, constrain, 'impertinent talk or behaviour'; alt.: *word play* Cheek, Check and Sir John Cheke, brother-in-law to William Cecil = unfaithful to principle, unprincipled adherents - Cheek is an antonym to **More**: 'faithful to principle', Sir Thomas More remained 'of free conscience' while under arrest, while Sir John Cheke betrayed his faith when arrested during the Marian Persecutions; alt.: reference to Sir John Cheke, whom de Vere credits with the design of usurping Princess Elizabeth's monarchy by blackmail - with Protestant/Opportunist implications; Cheek was brother-in-law to William Cecil; alt.: from "Rose Cheek'd Adonis" *V&A 1.3* we may surmise that John Cheke engineered the plan of hiding young Edward de Vere's Tudor parent; he is 'Tudor check'd', i.e. 'curb[ed]' or 'restrain[ed]', or 'checked' by Rosicrucian Protestants; alt.: metonym for 'allegiant'; this suggests the kiss of the Eucharist, the kiss of revelation and betrayal of Christ, and the [in]fidelity of Sir John Cheke) **Adonis** (Elizabeth's illegitimate son: Edward de Vere) **hied him** (*hied him*: 'went quickly himself', alt. *pun* 'hide him', i.e. de Vere is hidden from succession-conspirators) **to the chase** ('hunt' - this is the story of Edward de Vere's hunt/search/avoidance/pursuit of himself - and of his being pursued by others. He is a man in search of his rightful name while simultaneously avoiding being named);]

~ *Tudor-checked (constrained) deVere, hastened into hiding;* ~

~ *The flower of the house of Tudor, de Vere, hides his identity before his pursuers;* ~

Venus and Adonis, as a dialogue between Queen Elizabeth and Edward (de Vere) Seymour, relies heavily on the characterization of Adonis from Greek mythology. The significance of this "Earth's Lord" is Persephone-like, and of course, he is closely associated with that goddess of rebirth. Adonis is an ever youthful "vegetation spirit", or deity of 'green'; by extension he is a god of beauty, and of desire for restoration. The seasonal changes of winter, spring, and summer figure prominently in the poem as the death and renewal of the 'English Estate' ("the estate is green and yet ungovern'd" *Richard 3, II ii 127*) under a continuing Tudor dynasty. Adonis' and England's dispositions are tied to the calendar. Winter is the season of decay under the usurpation of 'strange' overlords; these are frequently referred to as time and [quick, or false] love. Spring and summer are the surety of fair bud and full-blown rose. Thus would be restored divine order under the Tudor's—Edward Tudor Seymour and his son, Henry Wriothesley Seymour.

More on Adonis: "Annual festivals called 'Adonia' were held a Byblos and at various places in Greece." *Britannica Micro V.1 97, Adonis* . These ceremonies were "intended as a charm to promote the growth of vegetation; throwing garden pots and images into the water was supposed to procure rain." *ibid* . Perhaps de Vere did not read *Britannica* as avidly as we do, but he makes use of that information. Water can be a restorative, but is uncertain, ebbing and flowing, and apt to produce rein as it is reign.

There is no question, de Vere has a thorough understanding of mythology and effortlessly finds classical parallels with his own life. In the preceding paragraphs I have underlined significant words and metonyms *see glossary* . These 'key words', in time, will be appreciated as the existential core of Shakespeare.

The infidelity of Sir John Cheke (William Cecil's brother-in-law, tutor to Edward VI, and later private secretary to the young king) in the face of the Marian persecutions, becomes symbolic of the weakness of character inhering in the Protestant usurpers Cecil and Leicester. Cheke berated Cecil for bending to Mary Tudor's demands for Catholic conformity in letters sent from the Continent while he was in religious exile. After being captured by English spies and carted back to England in chains, he bowed to demands for a public recanting of his Protestantism before the Queen and Court; it was that or else burn at the

stake. Adonis will prove ever very E.Ver-like, in that he will refuse coerced religious and political commitment.

Review The Rape of Lucrece l.386: [*Her lily hand her rosy cheek lies under,*]. Look at all that beautiful metonymy; check out the glossary on pg. 11 !

I repeat this important literary note concerning de Vere's/Lyly's use of Venus, Adonis, Mars, etc.; **this is the spark that ignites the fire:**

"Lyly's third and by far his most frequent and important use of Allegory consists in his bold introduction to the stage of a new form, personal and political, by which real people in the Court-life around him are represented under some known mythological figure, or simply under the cloak of a classical name." *The Complete Works of John Lyly, John Lyly and R. Warwick Bond V2, 256, Clarendon Press 1902.*

4 *Hunting he lov'd, but love he laughed to scorn;*

[**Hunting** ('to chase*', 'to pursue*', the serious game of pursuit/avoidance with life and death consequences) **he** (Vere) **lov'd** (the contracted form of 'love' indicates the author is *not* denoting the metonym *see glossary*; alt.: **Hunting he lov'd** = 'the Prosecution of the offenders', i.e. Cecil and Dudley), **but** ('otherwise than') **love** (*metonym* 'Tender affection': the bond of 'a-more' between the Tudors, all being used as 'negotiable tender'; Love is a likely metonym for the means, or agency whereby Robert Dudley, Elizabeth's Master of the Horse, manipulates the Monarchy. He and William Cecil were the prime beneficiaries of de Vere's concealed identity; Dudley has been thought to be the 'love' of Elizabeth's life, but it is characterized at line 38 as 'quick', or unstable, love—therefore **but love** = 'otherwise than love', or lust; alt.: 'commitment / acquiescence') **he laughed** (**laugh**: 'to deride*') **to scorn** ('contempt, disdain*', derision, i.e. he laughed at contemptuously).]

~ *Pursuit he loved, lust he utterly disdained;* ~

~ *The pursuit he lov'd, but 'otherwise love'/'material affection' he utterly disdained;* ~

~ *The hunt he loved, but 'Love' (the 'Master of the Horse'), he showed utter contempt for;* ~

Look to the Sonnet series ostensibly by **B. Griffin**, *Fidessa, More Chaste Than Kind* 1581, publ. 1596, for de Vere's true feelings on the vanity that holds Elizabeth and the Tudors in bondage. B. Griffin, by the way, is a punning pseudonym based on **Be**: 'of an Ox' + **Griffin**: mythological protector of England, i.e. Oxford-Griffin. *Fidessa* is a woman's name based on *Latin Fides*: denoting a plurality of faith, or indeterminate faith. I posit she represents the Queen. The speaker is de Vere who, as he writes, languishes in the Tower of London for the crime of getting one of the Queen's Ladies with child.

A note on 'Griffin's' style: without the curious and oblique grammar due to the use of metonyms, the meaning is straightforward to the point of prose.

'Shakespeare' that appears to be co-authored (see Timon)— in which a simpler hand and the 'Shakespearian' can be seen side by side—are likely the preliminary draft and finished forms within the same work. This suggests 'de Vere' did not compose in the 'Shakespearian' style, but insinuated metonymy and wordplay after the outline had been 'roughed in'. This would suggest that several of the plays are unfinished.

Here is Sonnet XXXIII :

He that would fain Fidessa's image see,
 My face of force may be his looking-glass *force, (L) fortis: 'strong'; [Beau]fort*
 There is she portrayed and her cruelty,
 Which as a wonder through the world must pass.
 But were I dead, she would not be betrayed;
 It's I, that 'gainst my will shall make it known.
 Her cruelty by me must be bewrayed,
 Or I must hide my head and live alone.
 I'll pluck my silver hairs from out my head,
 And wash away the wrinkles of my face;

Closely immured I'll live as I were dead,
 Before she suffer but the least disgrace.
 How can I hide that is already known?
 I have been seen and have no face but one.

Important metonyms and emergent words are underlined.

We can draw the following conclusions from this poem:

- That de Vere is enough like Elizabeth in appearance that people spot the family tie.
- That he knows he is more a liability than an asset at this moment in 1581.
- That Elizabeth is aging, and de Vere may be distinguished by his youthful hair and smooth skin.
- That he would not reveal her secret, and thereby cause disgrace.
- That her maternity is an open secret—so who are ‘we’ kidding, anyway?

5 *Sick-thoughted Venus makes amain unto him,*

[**Sick** (‘used of any irregular, distempered and corrupted state’, infected state, probably used in the sense of *archaic* **distemper**: ‘political disorder’,)-**thoughted** (**thought**: ‘the act and operation of thinking, the forming of ideas’; **sick-thoughted**: politically disordered thinking) **Venus makes** (‘to cause, to perform’*) **amain** (*Latin* *wordplay* *āmens*: ‘mad, insane’; alt.: ‘with full force’*; alt.: *from French* *main* = hand *see glossary*, ‘office’, ‘power, control, possession’ (*Ety.o-l*), alt.: ‘hastens’, ‘swiftly’*) **unto** (‘motion towards a place or state or work proposed, a point or limit reached’*) **him,**]

~ [With] infected thinking, Elizabeth brings derangement unto him, ~

~ With longing thoughts, Elizabeth hastens to him, ~

6 *And like a bold-fac’d suitor gins to woo him.*

[**And like** (‘equal’*, *metonym* corresponding to even, as *see glossary* alt.: ‘similar, resembling’* indicating: similar but not identical to) **a bold** (‘high courage’*)-**fac’d** (**face**: ‘appearance’*, ‘surface’*, **bold-fac’d**: superficially courageous) **suitor** (*Latin* *sūtūra*: ‘seam, suture’ *Cassell’s*; *wordplay* *Seam[er]*, *Summer*, *Seymour*, etc; alt.: ‘petitioner’, ‘wooer’, ‘a follower on an important person’, ‘an advisor, assistant’; alt.: perhaps *wordplay* on sweet *see glossary*) **gins** (*wordplay*, *Latin* *gens*: ‘a clan, a number of families connected by a common descent’ *Cassell’s*; alt.: begins; ‘be’ may have been dropped with purpose to date this event prior to accession, i.e. prior to the designation ‘R’ *see glossary* **are**) **to woo** (woo: ‘seek the favor, or support of’; alt.: *wordplay* ‘Tu[dor] womb’) **him.**]

~ And like a confident suitor, she begins to petition him. ~

~ And with the superficial appearance of a courageous petitioner, proceeds to seek his support. ~

7 “Thrice fairer than myself,” thus she began,
 ~ “**In three attributes more beautiful than myself,**” she began, ~

8 “The field’s chief flower, sweet above compare,

~ **The Arms Rose, Being above compare,**

9 Stain to all nymphs, more lovely than a man,

~ **Eclipse of all royalty, more ‘a-mour’ than a Vere,** ~

10 More white and red than doves or roses are,

~ **More English than Tu-d’ors [ore] Roses R[egius],** ~

11 Nature, that made thee with herself at strife,

~ **Nature, with your creation contending with her own ingenuity,** ~

12 Saith that the world hath ending with thy life.

~ **Saith England achieves consummation in your being.** ~

7 *“Thrice fairer than myself,” thus she began,*

[“**Thrice** (‘three times’; alt.: used by way of general amplification; alt.: alluding to a triple character inhering in something or someone) **fairer** (**fair**: The Just Heirs - a lexical ‘trick’ used by de Vere:

Fair = Fair Air = The Rightful Heir; in a single word, all that is highest and best: 'being as a thing ought to be, in order, in a good state*', 'beautiful*', 'pure*', 'fine*', 'honorable, equitable*', 'favourable, auspicious*', 'kind*', 'accomplished, such as would be desired or loved*'; i.e. the Tudor monarchy; Elizabeth, Edward de Vere, Henry Wriothesley. Fair is synonymous with, and rhymes with, Vere. In addition: 'in accordance with the rules or standards; legitimate'; 'without cheating or trying to achieve unjust advantage'. De Vere is a strong believer in bloodlines and 'the thoroughbred'; alt. "**Thrice fairer** - In three ways more aptly termed 'the Just Heir' than is the case with other Tudor heirs *enumerated V&A, 1.8-10, 1.8*: 'the most elevated' = the direct descendant of Henry VIII, rather than by Margaret Tudor/James IV *the Stuart Line of Scotland*, or by Mary Tudor/Charles Brandon, *the Grey and Clifford Lines, 1.9*: 'the most beautiful' = that he is the 'male flower' rather than female of that direct line, *1.10*: and the most faithful = that he is True Faith rather than Reformed, and particularly, that he proposes to resolve England's religious conflict by conciliation - i.e. more beautiful by *this* Trinity) **than myself**," (de Vere compares himself favorably to Elizabeth - in her own words of course) **thus she began** (?),]

~ "**In three attributes more beautiful than myself**," **she began**, ~

At the time, the Protestant Reformation was dissolving an age old balance of power between the Monarchy and the authority of the Roman Church. This is a critical point: as the Earl of Oxford, de Vere derived his political strength from the pro-Catholic old aristocracy who in turn received land and other distributions from the Church; with this wealth they effected a broad range of public/private interests and checked the absolute power of the King. As Edward Tudor Seymour, with an eye to accession, his strength would be enhanced by the unity of secular government and the 'Anglican' Church, with tenuous support from the Aristocracy. Wm. Cecil, however, could only profit by the Privy Council's manipulation of the monarchy, i.e. Elizabeth and then her successor. I place de Vere and William Cecil at the center of this struggle for the essential character of England, monarchic or republic. As we will see, de Vere was weakened by an ambivalence caused by his uncertain persona, but strengthened by a superior intellect. Cecil's position was strengthened: by his adroit handling of perceived threats to England's security, through parliamentary dialectic, with effective use of propaganda and terror, and by his mysterious and uniquely influential political role *see The Renaissance, the Reformation, and the Rise of Nations, Lecture 25, Andrew C. Fix, The Teaching Co.*. Make no mistake, Cecil is a remarkable, if unscrupulous, man.

"**Thrice fairer** may also mean 'more beautiful as a Trinitarian', i.e. a holy knight committed to freeing the religiously enslaved. De Vere might identify himself as a warrior against the forced religious conversion of the English from Catholicism to Protestantism. The Trinitarian order began in the 12th century under the leadership of Felix de Valois (with probable Lancastrian associations), and was in the throes of reorganization in the 1590's. This would not necessarily identify de Vere as a Catholic, but only as an opponent of religious tyranny.

8 "The field's chief flower, sweet above compare,

[**"The field's** (field: 'the surface of a shield*', or 'of an heraldic escutcheon*', here refers to the field of the Royal Coat of Arms of Henry VII showing six roses *gules* (red) with white centers—Edward de Vere imagines himself to be the sixth (omitting Jane Grey?) and 'chief' flower of that field ?; the language of heraldry occurs frequently in V&A) **chief** ('principal*', highest 'ranking*', 'optimum development*') **flower** (Tudor rose; alt.: 'one who is the ornament of his class*', likely referring to the the 'rose gules' surrounding the 'rose argent' of the House of Tudor; these predominate over the six fleur-de-lis of the 'field') **sweet** ('kind*', child; alt.: evoking the second half of the *Old French* phrase *Honi soit* or *Hony soyt* = *Shamed is he*, perhaps corrupted to *Shamed am I*; these are the first two words of the motto of the Order of the Garter. See **honey**; alt.: 'exactly', 'emphatically*'; alt.: related to honey/Old French *Honi*: 'to dishonour, to disgrace' (*Cassell's Fr. Dict.*), sweet = shamed child) **above** ('in or to a higher place*', comparatively higher*'; *metonyms like, as, even* are always used to compare de Vere with the Monarch - here it is made clear he compares favorably) **compare** ('superior to the general equality*', 'beyond comparison'),].

~ **The Arms Rose, Being above compare**,

~ *The Tudor Rose, the [royal] child being, beyond compare*, ~

9 *Stain to all nymphs, more lovely than a man,*

[**Stain** ('eclipsing', 'overshadowing/over-coloring'; alt.: 'damage or bring disgrace to the reputation of someone or something*',) **to all** (*metonym* all family members directly descended from Henry VII) **nymphs**, (*nymph*: 'an immature form of an insect... ', 'insect stage between larva and adult' (*ety.o-l*), here a punning reference to de Vere as the child of the 'virgin queen', or unmated queen bee/'be', i.e. the 'Virgin Queen Elizabeth'; alt.: perhaps referring to the Pleiads, or nymphs; the seven children of Atlas and Pleione, of whom Maia, the mother of Hermes is eldest; alt.: 'beautiful and maidenly mythological spirits of nature'), **more** (*surname fragment* 'More' form *Seymour*, de Vere, as an actual and spiritual descendent of Henry V, also refers to Thomas More, an archetype of principle, virtue, and courage) **lovely** (*Latin wordplay amor*, correctly *vēnustus*: (Venus) 'charming, lovely, graceful' *Cassell's*; alt.: 'the manner or degree' of love, alt.: 'attractive*'; alt.: 'loving, tender*') **than a man** (*Old English wer*: 'man'; alt.: *indirect pun?* 'being': ref. to Elizabeth as 'bee'; alt.: 'servant*'),]

~ **Eclipse T[u] [Roi]-All beings, More a-Mour than a Vere, ~**

~ *Eclipse to Royal Beings, more a Mour than a Vere, ~*

~ *Eclipsing royal Maia and her siblings, more 'a-more' than a man, ~*

~ *Dishonored yet coming before all/royal children, [with] a 'More' manner of love than that [of] a man's, ~*

~ *Eclipsing even mythological paradigms of beauty, with greater virtue and principle than mere man, ~*

Is there significance in the plurality of nymphs? Does this mean there are additional royal claimants descended directly from Elizabeth? Probably not; de Vere's senior claim, being male, and the absence of legitimate offspring of Elizabeth argue that he is not speaking of any half-brothers or sisters. Likely this refers to the Stuart and Suffolk families by the siblings of Henry VIII.

Perhaps the example of Sir Thomas More is here recalled by de Vere. More, it may be said, died for Elizabeth, and for the 'soul of England'. He is a Christ figure proximate to the queen. Here is Sonnet LX from B. Griffin's *Fidessa from the Tower of London, 1581* :

O let me sigh, weep, wail, and cry no more;
Or let me sigh, weep, wail, cry more and more!
Yea, let me sigh, weep, wail, cry evermore,
For she doth pity my complaints no more
Than cruel pagan or the savage Moor;
But still doth add unto my torments more,
Which grievous are to me by so much more
As she inflicts them and doth wish them more.
O let thy mercy, merciless, be never more!
So shall sweet death to me be welcome, more
Than is to hungry beasts the grassy moor,
As she that to affliction adds yet more,
Becomes more cruel by still adding more!
Weary am I to speak of this word "more,"
Yet never weary she, to plague me more!

Moor, of course, is de Vere's metonym for the counterexample to Sir Thomas More, Sir Francis Walsingham, as well as the second surname syllable of *Seymour*. Walsingham slavishly aped and implemented Dudley's political will. He apparently showed no reserve in this, nor attempted to correct the abuses of power by Protestant usurpers against the English people.

10 **More white and red than doves or roses are,**

[**More** (from the motto of Henry V, "Une sans plus" = 'One without more', which contains two prominent metonyms; 'One' = the Monarch, more = 'greater', 'something additional', 'to a greater degree' embodied in de Vere and Th. More *see glossary*; alt.: *pun* 'more ore' = 'More' golden, 'to a greater degree*'; *figurative* the highest flowering of righteousness exemplified by Sir Thomas More) **white and red** (the colors of St. George, patron saint of England, also the colors of the houses of Lancaster and York

that combine in the Tudor rose; likewise, 'red and white' suggests relaxation of the Elizabethan Religious Settlement of 1559 to allow the coexistence of Protestantism and Catholicism within a tolerant and benign English State) **than doves** (*dove*: 'the bird Columba; sacred to Venus*', probably a conflation of *Latin duo*: 'two' Cassell's, contracted to *do + ve Latin or*: 'introducing a synonym or explanation of a preceding word' + s: 'denoting plurals', hence Two-ors; alt.: represents the dove that Noah sent from the Ark**, alt.: Christian heraldic symbol of the Holy Spirit and the role of the Holy Spirit in the endurance of suffering in martyrdom *New Advent Catholic Encyclopedia*) **or** (*heraldry* golden, d'or) **roses** (symbol of the Royal family (with several branches), red = Lancaster Plantagenets, white = York Plantagenets, red and white = Tudor = combined elements of the Lancastrian and Yorkist; alt.: symbol of Love; red and white roses together symbolize Unity) **are** (= R: regina, regius),]

~ **More English than Tu-d'ors [or] Roses R[egius]**, ~

~ *More English than golden Tudors or Roses Royal*, ~

~ 'More' [the greatness] of King Henry V and Saint George than golden Columba or the Royal Rose, ~

~ As Saints Thomas More and George, more taintless than Columba or the Royal Rose, ~

Repeatedly in V&A, I detect references to royal heraldry. I suspect dozens of apparent metaphors allude to the history of the English Monarchy through the symbols of royal 'coats of arms' and mottos. King Henry V's motto "Une sans plus" / 'One without more', suggests the greatness of that King will not be equalled; but de Vere emphasizes "Une et plus" (?) / 'One and more': that 'More' will continue in the Tudor line from Elizabeth to Edward (de Vere) to Henry (Wriothesley).

I have been inclined to attribute the idea of 'white and red' religious tolerance to de Vere, as an outgrowth of the political compromise of Yorkist and Lancastrian Plantagenets supposed to be manifest in the Tudors; but here, the author may be noting the religious solution comes from Thomas More.

11 *Nature, that made thee with herself at strife,*

[**Nature** (*nature* = natural = *archaic* 'illegitimate', de Vere regards himself as illegitimate in legal terms, but in his naturalistic view, truthful and honest - veristic; alt.: 'the physical and moral constitution of man*', 'individual constitution, personal character*', an admission of a conflict in temperament *by Elizabeth*, but of course, the author makes the judgement; alt.: 'denoting spontaneous growth and formation*', i.e. *natural*: 'genuine, not artificial*'; alt.: 'the world around us as created and creating by fixed and eternal laws*'), **that** (demonstrative pronoun indicating *Nature*) **made** ('to create, to beget*') **thee**, **with herself** () **at strife** ('contention, contest*'),]

~ *Nature, that conceived thee with Nature at strife*, ~

~ *Your illegitimate begetting, with [the idea of] illegitimacy in contention*, ~

~ *At fault is my nature, that begot you with my own [better] nature at odds*, ~

~ *Nature, with your creation, contended with her own creative ingenuity*, ~

Cecil took pains to 'legitimize' Vere as Oxford. Why? The aim of Wm. Cecil's stewardship of Edward de Vere was to promote something 'golden' in Lord Oxford. Either his ancient title (but there were other nobles of similar heritage and surely more tractable) or his secret status as the illegitimate son of Princess, then Queen, Elizabeth. The marriage of Cecil's daughter Ann to de Vere in 1571 would appear to have satisfied his longing for this 'something' of value, yet there were years of disaffection 1572-82 between Ann, William, and Edward caused by mutual distrust. The story continues in 1591 with the active pursuit by Cecil of Henry Wriothesley, for the hand of de Vere's 'firstborn daughter' Elizabeth. Vere did not believe Elizabeth to be his own daughter, but *he did believe* that Henry was his son by Mary Browne Wriothesley. Cecil *knew* that Elizabeth was not Vere's daughter, yet undoubtedly knew that Henry was Vere's son. Since Cecil persisted in the claim that Elizabeth was truly de Vere's by the famous 'bed-trick', insistence on the marriage would be a tacit acquiescence to incest. Not by any compunction on Cecil's part, de Vere might wag his finger; it would never do! This is the genuine 'Prince Tudor dilemma'. Two years of gamesmanship between Vere and Cecil produced a settlement whereby Wriothesley paid a penalty of £5000 to Cecil to extricate himself from the marriage arrangement. Cecil subsequently betrothed grand daughter Elizabeth to William Stanley, a direct descendent of Henry VII through the Clifford line who became, shortly, the 6th Earl of Derby. William's elder brother Ferdinando had a senior claim to the throne, but died under mysterious circumstances 6 months after succeeding his father Henry Stanley, 9 September, 1593; the claim then passed to his eldest daughter Ann, b. 1580. I suspect

Burghley of hoping to by-pass the claims of Ferdinando's three daughters in favor of William Stanley; yet, the fickle Strange's were passed over for a Stuart instead.

I can find no logical objection to de Vere's claim that he is an heir to the throne of England. This assertion is made so frequently in *V&A* that it can hardly be an extravagant metaphor. *V&A* II.97-114 clearly indicates Lord Admiral Thomas Seymour was de Vere's father, and *that* must confirm Mary Seymour as his half-sister. The apparent disagreement with an ambiguous and fragmentary historical record is not enough to overrule de Vere's insistence. I believe Oxford to be a true and honest man. Christopher Paul, in his essay *The Prince Tudor Dilemma* *The Oxfordian* v.5 2002, notes that Mary Seymour's inheritance was restored January 22, 1550, and that shortly thereafter she disappears from history. Does this mean Mary died? That would certainly be convenient. My perception, however, is that Cecil contrived to expropriate the estates of Thomas Seymour and Katherine Parr (held in abeyance by attainer) *from* the crown, and *to* John Dudley, Duke of Northumberland. If Mary Seymour no longer existed, there would be no one to make a claim on the estates. All interested parties would be 'on the take'. Placing Mary and Edward in the home of John de Vere, an enemy of the new Protestant Order, and a man who could be disposed of with no loss, was simple enough. This subject is discussed more completely in the introduction *pp.28-37*.

One can only wonder how early Edward Seymour, John Cheke, William Cecil, and Katherine Brandon, dowager Duchess of Suffolk, became aware of Elizabeth's embarrassment. By late summer 1547(?) the Princess wrote a grateful and affectionate letter to Cecil. Though this is not proof of the beginning date of their friendship, it may assign such a date that does not disagree with the proposition of Edward Tudor Seymour's and Mary Seymour's birth in the summer of 1548.

12 *Saith that the world hath ending with thy life.*

[**Saith that** (= Nature *see* I.11) **the world** ('the whole sphere of any individual existence; that which is the all to a particular being'*; alt.: the 'world' of England, as de Vere would have it, e.g. "Britain is a world by itself" *Cymbaline III i 13*) **hath ending** (end: 'to consummate, to achieve, to decide'*) **with thy life** (apparently he is 'the be all and end all' - de Vere, in the persona of Venus ascribes a Christ-like significance to himself).]

~ *Says Nature, the world (England) achieves consummation in your being.* ~

~ *Saying that my discrete existence has ended with your birth.* ~

There is no denying Edward de Vere thought *very* highly of himself.

13 Vouchsafe, thou wonder, to alight thy steed,

~ **Condescend, child of One, to renounce your estate,** ~

14 And rein his proud head to the saddle-bow;

~ **And compel England's noble monarch to the leadership of the over-reaching Cecil;** ~

15 If thou wilt deign this favour, for thy meed

~ **If you will submit to this condescension, for your reward** ~

16 A thousand honey secrets shalt thou know:

~ **A thousand shamed secrets you shall know [of]** ~

17 Here come and sit, where never serpent hisses,

~ **Heir, come and sit where the 'Not-ever faithful' serpent [Elizabeth] contemns,** ~

18 And being set, I'll smother thee with kisses;

~ **And Som[er]set, I'll suffocate you with bonds/obligations;** ~

13 'Vouchsafe, thou wonder, to alight thy steed,

[**Vouchsafe** ('to condescend, to deign'*; 'to grant in condescension'*; alt.: 'Entrust': 'assign the responsibility for doing something to someone'), **thou wonder** (*pun* One-de-R, one-dor, first among Two-dor/Tudor; alt.: de + one = derived from one, child of One *see* *Sonnet 76*; alt.: *metonym* = de Vere, there *are/be* several; alt.: 'wondrous person' - perhaps self-mocking in his predicament - sounds like Vere can

spot a sucker-bet coming) **to alight** ('descend from', 'dismount') **thy steed**, (*pun, and a central metaphor of V&A* steed = stead: 'the place or role that someone or something should have or fill', *figuratively* steed = state, the English State; alt.: stead: horse, 'a frame or structure on which something is mounted or supported'; Leicester was officially 'Master of the Horse'),]

~ *Condescend, child of One, to renounce your estate, ~*

De Vere, the 'One-dor'/One-d'or is positioned as the 'natural' successor to Elizabeth 'Two-dor'; as she is, so will he be, master of the English State. This clever pun leaves very little doubt of subject: the pre-eminent Tudor. William Cecil would have liked nothing better than to have his son-in-law and daughter Anne on the throne. Here and throughout *V&A*, the relationship of the monarch to England will be analogized as the relationship of the master and horse; but the 'steed' or state is contested—to negotiate a settlement he must first quit his claim. De Vere is being asked to grant his estate in exchange for the vague considerations that follow in the lines below. This condescension is, perhaps, warned-off by flattery (i.e. 'thou wonder'). Vouchsafe is a key legal term meaning 'to warrant the secure conferment'; and that is exactly what is going to be asked of him in the next line.

14 *And rein his proud head to the saddle-bow;*

[**And rein** (compel, constrain, 'restrain*', 'affix', 'bind', *pun* reign) **his proud** ('noble') **head** ('monarch', 'head of state') **to the saddle-bow**; (saddle-bow = Wm. Cecil, who described himself as Elizabeth's pack-horse; the weight of governance is to be born by the saddle-bow, i.e. the butt - not the head. Though de Vere didn't quite say it, I know he means Cecil is a butt-head; but I'll be moderate and say 'his grasp exceeds his reach');]

~ *And compel England's noble monarch to the leadership of the over-reaching Cecil; ~* Key line.

The conceit of 'Pack-horse Cecil' smacks of false modesty. De Vere, true to his name, preferred to dispense with humility altogether *V&A* 1.13. Interestingly, Cosimo di Medici also had himself painted as an ass-riding servant of state. The politically astute—and thereby stupendously wealthy—Medici of Florence may have been a model for Burghley's own social ascent.

15 *If thou wilt deign this favour, for thy meed*

[**If thou wilt** ('to have a mind, to desire*', probably not intended to signify *metonym* 'will' see *glossary*) **deign** ('deem worthy', 'condescend') **this favour** ('show of support'; he means 'favour' depreciatively, i.e. a paltry, unsubstantial, 'badge' of support/approval, that secures the Queen's reputation, and her place on the throne), **for thy meed** ('reward', alt. *possible pun* mead: 'an alcoholic drink of fermented honey and water', referring to the 'altered state' of honey found in l.16)]

~ *If you will submit to this condescension, for your reward ~*

Elizabeth leaves no doubt that de Vere is in a subservient role; ostensibly she makes an offer, but *she* dictates the conditions. As the poem progresses, we will see that he is never permitted to counteroffer. The underlying question is whether the favour she requests is to be freely given as an act of love—a gift from son to wronged mother, that is, *his* sacrifice to protect her reputation—or rather, granted by him under duress. Lady Faulconbridge *King John* 1 i 253 might admit of her adultery with 'Coeur-de-lion' and attain a peculiar, honored distinction; but Elizabeth Tudor faced political ruin by way of a lesser sin. Her youth considered, she was 'more sinned against than sinning' *Lear* III ii 60.

If fully disclosed, how would her subjects have responded? Elizabeth's involvement with Seymour might be judged rape, or it might be construed as conspiracy. Disclosure was an avenue congested with the traffic of William Cecil's 'Virgin Queen' myth making, and she appears, as apt as anyone, to be 'taken' with 'Gloriana'.

As the illegitimate son of the Queen and an intellectual comet, de Vere had the natural favor of his mother. His meed, as suggested obliquely in l.16, might be insufficient inducement or reward for a young man with great expectations—but for a lame and dejected poet advancing through middle-age... ? Enduring fame might well have been ample consolation. To be, or not to be see *glossary*, that *is* the question that evolved over two decades. It didn't spring forth in a flash of poetic inspiration; but crept forward by turns from the Ridolfi Plot of 1569 to the death of Ann Cecil de Vere in 1588. Oxford played

real-life chess with Leicester/Burghley, perhaps believing he could match, with sharper wit, their 'possession' of his mother's "being" *and* of his. It seems to me he was hobbled by honest emotions that left him disadvantaged against ruthless opponents.

Should de Vere relinquish his proud estate? This was a condescension and an indignity. Besides, even discrete claimants of solid royal pedigree were often 'disposed of'. Powerful political players (particularly Leicester) were suspected of poisoning or otherwise causing the deaths of those who thwarted their ambition. The Queen had no legitimate children. Tudor pretenders of the Brandon-Clifford (Suffolk) line were 'Strange'/unknown but suspected Catholics; those of the Brandon-Grey (Suffolk) were either dead or illegitimate. The claimant of the Guise-Stuart line was a fearsome Catholic (*see notes on succession at I.191*). Oxford might be discrete or 'answer answerless' but therein lay his fatal shortcoming; his disdain for Leicester/Burghley was palpable in his writings, his political and religious inclinations were obvious, and his mother/the Queen was working out very nicely. As the Earl of Oxford and Lord Great Chamberlain, he was a 'manageable' successor to the Queen only if an assured Protestant. It is no wonder that Cecil successfully 'played' de Vere for so many years; de Vere, at times, played upon Cecil's aspirations as well. There was another option. De Vere might have escaped to the 'Continent' and assembled a military force able to return to England and seize the crown as Henry, Earl of Richmond, had done in 1485. This may well have been his intent in the abortive escape to Netherlands in 1574.

16 *A thousand honey secrets shalt thou know:*

[**A thousand** ('used to denote any great number'*; alt.: *allusion* no doubt a reference to the Queen's 1586 'settlement' of one thousand pounds on de Vere for unspecified employment, or for partial compensation for that portion of his estate not restored to him upon reaching his majority) **honey** (shamed, the shamed/dishonored 'sweetness' often coupled with Be[e]), *pun* **shamed + be, being, sweet**, derived from '*Honi soit qui mal y pense*' = **Shamed be** who evil there thinks (finds): E. Vere is the 'Shamed Bee' because he thinks, nay, *knows* of evil there - usually coupled with indirect references to Oxford and royalty, eg. "That is all one, my fair, sweet, honey monarch" *Armado, Love's Labour's Lost V ii 530*; alt.: 'a general term of endearment*', i.e. 'my child'; alt.: 'sweet*', perhaps used depreciatively in the sense of 'sugared over' *see Hamlet III iv 93* alt.: 'gentle, mild, meek', 'pleasing to any sense') **secrets** (*Latin sēcrētus*: secret, separation, 'separate, alone', 'to distinguish' *Cassell's*; alt.: 'mystery'; alt.: 'concealed*', 'private*', 'acting or done underhand'*) **shalt thou know:**]

~ *A thousand shamed mysteries you shall know [of] ~*

~ *A thousand in underhanded royal settlement/'hush money' shall you receive: ~*

The thousand pound annuity, understood to be 'quid pro quo', suggests that, no later than 1593 (the year V&A was published,) the author had come to accept the probable loss of his royal inheritance. An enforced anonymity would supplant the name and office he felt was due to him.

De Vere will argue later, in *The Rape of Lucrece* that he, as Brutus, has had to play the role of a "seely-jeering idiot" *I.1812* to avoid being 'rubbed-out' by the Leicester/Burghley profiteers (usurpers).

17 *Here come and sit, where never serpent hisses,*

[**Here** (heir, '*Latin* heres, hered: heir') **come and sit** (to be seated: to be invested, anointed, enthroned, installed; ambiguously a request or a command), **where never** ('Not Ever-[faithful]' used to refer to Elizabeth as unfaithful to her motto: *Semper Eadem* = Ever the same, i.e. that, in contrast to Edward de Vere, she is not 'always the same', or ever faithful; alt.: may also be used to refer to the author under one of his pseudonyms, i.e. when he is *not* E. Vere.) **serpent** (= sly or treacherous, recalling the corrupter or Eden) **hisses** (*hiss*: 'express disapproval', express contempt or disapprobation*', eg. 'will hiss me to my grave' *Winters Tale, I,ii,189*),]

The author slyly notes that, although he is not credited, he is E. Ver present; and *who* is the serpent that *does* hiss? Elizabeth, but also Shake-speare, Lyly, Griffin! Further, he hints that our knowledge of evil can't be fulfilled without vitiating the Myth of Elizabeth.

~ *Heir come and sit, where the 'Not ever-faithful' serpent [Elizabeth] contemns, ~*

~ *Come and sit here, where the treacherous 'not E. Vere' won't berate us. ~*

Edward is invited to sit with Elizabeth. Apparently unambiguously, no serpent is present; but if, as I suggest, metonymy determines the consistent use of never as denoting Elizabeth or a de Vere pseudonym, there *is* a serpent. Who then, of the two, is the despoiler of Paradise? Here it is implied that guile, or perhaps conspiracy, between Thomas Seymour and Princess Elizabeth is responsible for the loss of their earthly 'Garden'.

Lines 361-62 of *The Rape of Lucrece* clarify the connotation of serpent:

...

Thus treason works ere traitors be espied.

Who sees the lurking serpent steps aside:

But she, sound sleeping, fearing no such thing,

Lies at the mercy of his mortal sting.

18 *And being set, I'll smother thee with kisses;*

[**And being** (*Latin wordplay sum* ; alt.: 'life, existence'*; alt.: the Royal/True self, **be** is coupled with 'are', 'am'; nearly synonymous with essential or veracious existence = the Monarch, a Prince or Princely scion of the Virgin Queen Bee; also related to 'Honey Bee'/Honi Soit *see glossary and l.16 above* ; alt.: an 'Oxford being', where a false name may be the truest expression of an essence: 'be' is a punning derivation from the Greek* *boeios*, meaning 'of an ox', also late Latin *bovinus*, and Latin *bos*, *bov*, 'ox' *Webster's Third New International Dictionary 1981, see etymology of 'bewit' or 'bewet', 'beef', 'Boeotia', etc.) set* (to seat, invest, anoint, enthrone, install; alt.: permanent disposition henceforward, 'to plant'*; alt.: 'to raise*', 'to place with a certain purpose'*; alt.: 'a game, a match'*), **I'll smother** ('to suffocate, to stifle'*; *metaphorically* 'to suppress, to crush, to destroy'*; murder) **you with kisses** (kiss: a bond, or commitment; alt.: 'to meet, to join*', 'to submit to*', alt.: the bond of fealty/fidelity, strongly tied the act of self-betrayal/self-revelation; alt.: 'to submit tamely'*);]

~ *And Somer Set, I'll suffocate you with bonds/obligations; ~*

19 'And yet not cloy thy lips with loath'd satiety,

~ **And E. Ver-Not, your word's [meaning] will not be choked-off with unwilling sufficiency, ~**

20 But rather famish them amid their plenty,

~ **But rather starved [by incomprehensibility] amid their own perfection, ~**

21 Making them red and pale with fresh variety,

~ **Dividing them Lancaster and York with new Vere-iety, ~**

22 Ten kisses short as one, one long as twenty:

~ **Ten crowns brief as york, one long as Lancaster: ~**

23 A summer's day will seem an hour but short,

~ **A 'Somer's De' will 'Seym' an 'o u r' short, ~**

24 Being wasted in such time-beguiling sport.'

~ **Sum-thing lost in an altered, Cecil dispossessing mutation.'** ~ Key Line

19 *'And yet not cloy thy lips with loath'd satiety,*

[**And yet** (*metonym = E. Ver, 'still, to this time, now as formerly'**, 'after all'*; despite contrary appearances) **not** (possibly linked with yet, not cloy, i.e. yet-not: not E. Vere) **clay** ('to satiate, to surfeit'*; 'choke, stop up' refers to smother l.18) **thy lips** ('words') **with loath'd** (loath: 'reluctant, unwilling'; OE 'hostile, spiteful') **satiety** ('satisfaction of a desire or appetite, sufficiency', *Latin* 'enough'; this 'sufficiency' connotes independence),]

~ *And yet, Vere, your word's meaning will not be choked-off with unwilling [over] sufficiency, ~*

~ *And E. Vere not, choke thy words with unwilling desire, ~*

20 *But rather famish them amid their plenty,*

[**But** ('otherwise than' l.445, variant of 'not however'*; Never *see glossary* ; alt.: possible pun butt:

‘a cask containing two hogsheads’*) **rather** (‘more correctly speaking’*) **famish** (ME ‘starve’, ‘to distress with hunger’*, ‘die of inattention’) **them amid** (‘in the midst of’*) **their** (i.e. their own) **plenty** (‘sufficiency’, ME ‘fullness, perfection’),]

~ *But rather starved [by incomprehensibility] amid their own perfection, ~*

~ *Or otherwise, more correctly speaking, starve them in the midst of their own perfection, ~*

Lines 18-20 indicate de Vere is to be smothered, choked, and starved in the proffered arrangement; some deal, huh?

21 *Making them red and pale with fresh variety,*

[**Making** (make: ‘change, disguise’, ‘to represent, to pretend to be’*) **red** (= Lancastrian, the de Vere Earls of Oxford were among the strongest supporters of the Lancaster branch of the Plantagenet family in the War of the Roses, alt.: possibly Catholic; alt.: ‘stained or covered with blood’*; alt.: [with] ‘embarrassment’, ‘dangerous, forbidden’) **and pale** (used as a verb = fence: ‘defence, guard’* defend, enclose, fence in; alt.: Yorkist, possibly Protestant, i.e. ‘seem less impressive’; alt.: red and pale = Tudor, see *Rape of Lucrece* 1.63 “the red should fence the white”) **with fresh** (‘not previously known or used’; related to Dutch ‘vers’) **variety** (‘quality of being different, diverse’; from L. ‘varius’: ‘changing’, ‘diverse’. Also suggests the pronunciation of authors name - ‘vair’ - and no ‘vere’-iation of it may go un-punned see *Sonnet 76* l.2).]

~ *Employing them for Tudor political ends by changing or varying their identity, ~*

~ *Representing Tudor as Lancaster, and enclosing with new Vere-ity, ~*

~ *Making them Lancastrian and Catholic, and guarding them within a new Vere-state/condition, ~*

Making red / ‘Becoming Red’ l.21 was entailed in changing Vere’s identity from Seymour/Tudor to de Vere. In placing Edward at the head of the conservative nobility, his loyalty and self-interest were allied with the Catholic Church and the Lancastrian Plantagenets; one can hardly miss de Vere’s proclamation in *Henry VI, III ii 101-07* “while life upholds this arm, This arm upholds the house of Lancaster”. These words were of the ‘mouthpiece’ John de Vere, 13th Earl of Oxford 1442-1513, but I believe we can take them as proxies for those of the 17th Earl because he tells as much: “Can Oxford, that did ever fence (‘defend’*) the right, Now buckler (‘shield’*) falsehood with a pedigree?” *ibid.* 98-9 .

Conversely, the monarchy served itself best with a Protestant church subservient to the crown. De Vere’s was certainly a case of divided loyalty! Whether by inclination or perceived obligation, he assumed higher ideals - above sectarian division and political facility. The secular capacity to accommodate, if not unify, underpins the greatness of his work; it is also why he is so difficult to classify. Everyone wants to claim him, of course, yet it is hardly likely that a man who characterized sober Protestants as ‘dark’/‘Night’ *The Rape of Lucrece* 1.764 would be a Protestant ideologue. As a free-spirited Renaissance classicist, a great lover and patron of the arts, contrary and nonconformist, he was a misfit among the severe Puritans or even Lutherans/Anglicans typified by self-serious poets like Sidney, Greville, and Spenser. We have the testimony of Orazio Cuoco see *The Venetian Inquisition Inquiry Regarding Orazio Cuoco (1577) by Dr. Noemi Magri* that de Vere allowed each among his many household members to live and worship according to their own conscience.

Marjorie Garber, the great scholar of things de Vere, has aptly noted that “all of Shake-speare’s tragic heroes are in search of names” (even “amid their plenty” *V&A* 1.20). Edward de Vere is the “changeling boy” *Midsummer Nights Dream* II,i, 120, fought over by “Faerie (‘diminutive spirits’*) Queens and Kings”.

The phrase ‘fresh variety’ implies there has been previous ‘change’. If we assume the authors vantage is the early 1590’s, this would not be his first ‘alteration’ of status or identity. True enough: born Seymour, he became de Vere, yet was ever a Tudor. Pseudonyms strictly for authorship, such as Arthur Golding, and John Lily, were used (it has been suggested), to avoid the ‘taint’ of vulgarity to the name of one who might someday be King; but the final one, ‘Shake-speare’, was imposed by ‘authority’ see *Sonnet 66, l.9* as the punitive sentence of *Damnatio Memoriae*.

The alterations of name, and the changes of status experienced by Vere, gave him varying roles to play. This may, at least partially, account for his reputation for fickle-headedness. The author has taken pains, notably in *Hamlet*, *Lear*, and *The Rape of Lucrece*, to explain the contrivance of such inconstancy; yet his facility with apparent change must be reconciled with his distaste of ‘Corambis’/Polonius - the spying

counselor William Cecil. Reflecting on himself and Lord Burghley, Vere distinguishes between his own variety, i.e. the abrupt changes of persona, and his father-in-laws two-hearted duplicity.

Singular fidelity to core principles are at the heart of de Vere's esteem of Sir Thomas More; yet, it is plausible that he had high regard for men of constancy and devotion without discriminating between those who will and will not *disguise* their true sentiments. No doubt, he held life dearer than did More.

Time, literally and as a metonym for Cecil, was the waster of his life. *Oxford's* time was lost either flouting, or slavishly adhering to the rules Cecil set down. We'll see, as the poem progresses, that he would rue his sojourn with the Lotus Eaters, i.e. playing the role of an influential courtier - as he was given to believe he was. These were the early 'Lyly years' of *Euphues* ~1578-80. Then he became a renegade aristocrat and *openly* flirted with Catholicism and Ann Vavasor (1580-81). Finally (1582-88) he achieved some semblance of marriage with wife Anne *born* Cecil.

De Vere may have been a great humanist scholar. He *may* have 'invented' the modern existentialist *Harold Bloom*; but he was grudgingly reactive to his father-in-law's agenda. For good reason, Vere was jealous of Burghley's political talents, and like many sons, resented the admiration that occasions jealousy. Only with his wife's untimely death was our artist liberated from the Cecil treadmill.

What did de Vere lack of being a second Marcus Aurelius? Nothing - he certainly *thought* of himself as such; he grasped the idea of the Philosopher-Prince, fully absorbed it, and became that form's fountainhead. In an obvious way, the deVere canon is his portfolio; he intended to lay before the Queen and Protestant usurpers evidence of superior 'natural' legitimacy. In every way, he examined and enlarged man's essence *and* the statecraft that seeks to govern it. The workaday responsibilities of governance might not have suited de Vere, but as a prince of philosophers - a fearless free agent of self-exploration - he bettered the mark. I would be remiss, however, to neglect mention of our evolving social contract. Though de Vere had a liberal view by medieval standards, he still believed in a natural hierarchy that is pre-enlightenment.

22 *Ten kisses short as one, one long as twenty:*

[**Ten kisses** (kiss: *slang* gold coin or bullion 'crown', or 'sovereign', with wordplay on material value of the Monarchy; alt.: 'to meet, to join*', 'to submit to*', the bond of fealty/fidelity, strongly tied the act of self-betrayal/self-revelation, 'to submit tamely*'; alt.: a bond, loyalty, commitment) **short** (impermanent, fleeting) **as one** (*metonym* = the first and highest ranked), **one** (i.e. the other 'one', i.e. Ed. de Vere) **long** (enduring, 'not for a short time*') **as twenty:**]

~ *Ten crowns brief as york, one long as Lancaster:* ~ ?

~ *Ten [fleeting] commitments in the span of one, one enduring as twenty:* ~

~ *Ten brief/impermanent affiliations as one [Tudor], one [de Vere] whose bond lasts [long] as twenty:* ~

The first reading plays on the meaning of 'kiss' as implied in lines 517,519, and 522. There you'll find a sophisticated joke on English coinage based on the Queen's titles—half crown, crown, and sovereign.

The word one is used throughout the poem to indicate the first position in the English hierarchy, whether it is the monarch or the heir presumptive, playfully termed wind, meaning 'heir current'. I sense one, one = 'one, and the other one'; this is a comparison between the obligations/affiliations of Edward Tudor Seymour relative to Edward de Vere. The Tudors, and their Leicester/Burghley overlords craft fleeting relationships; the nobility and it's Catholic adherents, cement enduring bonds.

This reading suggests that shifting alliances and Machiavellian political contrivance are the game of the Seymour brothers (see I.23--24), Thomas and Edward, John Dudley, and their parasites, Cecil, Cheke, Rich, et al. Ultimately, they derive their methods from the protean Henry VIII, whose inability to hold on to chief councilors, his religion, or his wives was atrocious. This is the real Henry Tudor legacy. Edward de Vere intends to improve on that performance with *stead-fast*, stalwart support of his monarch; if he *ever* mounts the *steed* see *Introduction-glossary*, he is resolved to *ever-fixed* constancy.

23 *A summer's day will seem an hour but short, A sommers day will seeme an houre but short, 1593*

[**A summer's** (summer = *wordplay* Seymour and Ver-ano, see notes below for origin of 'Day Ver' wordplay) **day** (*word play* Summer's day = Vere de see note below; refers chiefly to the Ed. de Vere who has matured from his youthful Prima-Vere (Spring) days, and is father to the male heir, Henry Wriothesley;

also may refer to Thomas Seymour, Oxford's father, contrasting Thomas' (and de Vere's) lightsome disposition with that of Edward Seymour, Duke of Somerset = Summer's Night *see glossary day, and Sonnet xviii*) **will** ('command, authority'*; alt.: 'the faculty of the mind by which we desire and purpose'*; alt.: 'a testament'*; a legal Will) **seem** (*wordplay* Seym + [our]; alt.: *pun* seam, hem; alt.: *pun* same *metonym* E.Vere; alt.: 'suture'*; 'stitch up a wound or incision', a line of junction between two bones?; alt.: 'being in appearance'*; 'to be only in appearance and not really'*) **an hour** (= our: the last three letters of de Vere's father's name; alt.: *pun* hour = our 'time in general'*; 'the point of time marked by the clock'*; alt. *pun* hour = our: 'used by a monarch to refer to something belonging to or associated with himself') **but** ('otherwise than') **short** (truncated, 'shorten by cutting off the top', 'lacking or deficient in'),]

~ A 'Vere de' will hem 'Seym' an 'o u r' short, ~

~ A de Vere inheritance, 'Seym', only an 'our' short, ~

~ A Seymour's time will be cut to an hours length, ~

~ The Seymour father will be an 'our' short, ~

~ A Seymour's God will end an 'our' short, ~

The favored transposition inverts the de Vere name, playing on *Latin viridis* and *French ver* meaning 'green', and 'day' is a homonym for 'de' giving us the probable pronunciation used by the author; wordplay on 'Seym' and 'hour/our' is more obvious. De Vere was clever man, no doubt. I confess I missed the exact meaning of this simple statement through many readings. The general subject of this stanza is divided identity and pitfalls ensuing. Line 23 may be the only instance where the de Vere and Seymour names are mentioned together.

I'm not sure how the author derived 'Summer', but I'll hazard a guess. From Italian, we have *inverno* ('not green') = winter, *primavera* ('first green') = spring, *estate* = summer, *autunno* = autumn. Since estate does not play on the Vere name, he may have chosen Spanish *verano* = summer, instead. I'm unaware of precedents for Italian figurative use of Ver for Summer, but it is a logical progression; look for it in Italian poetry.

Further wordplay is indicated in the third reading where the Seymour name is eliminated in an hours time; this suggests Edward Seymour's hand in the protection of Princess Elizabeth. The fourth reading denies the Seymour name; the fifth would remind of the imminent loss of elements of Catholic worship.

24 *Being wasted in such time-beguiling sport.'*

[**Being** (the Royal/True self, **be** is coupled with **are**, **am**; nearly synonymous with essential or veracious existence, i.e. the Monarch; alt.: 'a life'; alt.: 'of an ox', an 'Oxford being' *see glossary*) **wasted** ('to expend unnecessarily'*; 'to wear away'*) **in such** (*metonym* 'of that or the like kind or degree'*; 'of the like kind'*; 'of the same kind'*; alternate, *see Sonnet 105*: "all alike my songs and praises be, To one, of one, still such, and ever so" *see glossary for all underlined metonyms*; alt.: 'so great, very great'* 'of the like kind'*; 'of the same kind'*) **time** (= Wm. Cecil) **beguiling** (*beguile*: ME 'deceive', 'deprive by fraud') **sport** (*botanical term* also bud sport, chance sport: 'a part of a plant that shows morphological differences from the rest of the plant', mutation showing morphologic change; alt.: 'pastime, entertainment', diversion, distraction, contest, competition, match).]

~ A royal life lost in an altered, Cecil dispossessing mutation.' ~ Key Line

~ A royal life worn away in 'the same' Cecil-deceiving contest.' ~

25 With this she seizeth on his sweating palm,

~ **With this she assumes his living glory,** ~

26 The precedent of pith and livelihood,

~ **The sign of essence and derivation,** ~

27 And trembling in her passion, calls it balm,

~ **And shaking aside [her son] in her emotional suffering, calls it restorative** ~

28 Earth's sovereign salve to do a goddess good:

~ **A temporal monarch's remedy to effect the goddess' redemption:** ~

29 Being so enrag'd, desire doth lend her force

~ **A Prince so Leicen'd, 'by the father' doth provide her strength** ~

30 Courageously to pluck him from his horse.

~ *With a brave heart, to remove him from his estate.* ~

25 *With this she seizeth on his sweating palm,*

[**With this she seizeth** (seize: 'to take hold of forcibly', 'to claim' as one's own') **on his sweating** (sweat: 'to toil, to labour'* 'to emit, to exude, to shed'*; alt.: 'emblem of toil and labour'*; 'to toil, to labour'*; alt.: 'to emit, to exude, to shed'*; alt.: *pun?* sweetening: sweet + 'kind, family; alt.: 'considered as the chief specific in the venereal disease'*; perhaps as an oblique reference to 'bastardy') **palm** ('a tree of the order Palma; the emblem of glory and superiority'*; alt.: 'the inner part of the hand'*; 'hand' may denote 'office or incumbent duty'*; alt.: sweating palm = 'moist hand' [that] "argues fruitfulness and liberal heart" *Othello III iv 38*),]

~ *With this she forcibly assumes his warm, moist glory,* ~

~ *With this she claims his glorious office* ~

Of 'The Classical Elements', warmth and moisture - here denoted as sweat - signify 'Air'; 'Air' is wordplay on heir.

26 *The precedent of pith and livelihood,*

[**The precedent** ('ceremonial rank by acknowledged or legal right'; alt.: 'presage, sign'*; alt.: 'example'*) **of pith** ('essence', 'strength, force'*; 'of forceful character') **and livelihood** ('liveliness, animation, spirit'*; *OE* 'way of life'),]

~ *The sign of essence and derivation,* ~

~ *The acknowledged right of strength and spirit,* ~

~ *The legal right to ceremonial rank that is his essence and spirit,* ~

27 *And trembling in her passion, calls it balm,*

[**And trembling** (tremble: 'to shake involuntarily', as 'in most cases of fear'*; therefore shake: 'to lay aside, to discontinue'*; eg. "three winters have from the forests shook three summers' pride" *Sonnet 104* 4; alt.: 'state of extreme apprehension') **in her passion** ('suffering', 'barely controllable emotion'), **calls it balm** ('having a comforting, soothing, or restorative effect').]

~ *And involuntarily laying aside [her son] in her emotional suffering, calls it restorative* ~

28 *Earth's sovereign salve to do a goddess good:*

[**Earth's** (= heir's, perhaps by 'syntactic paradigm leveling', the author has shifted 'th' to 's'?; alt.: this earth, as distinct from heaven; alt.: perhaps referring to Maia, daughter of Atlas and Pleione, mother of Hermes and Apollo; this association will recur in the Horse State *ll.259-324*) **sovereign** ('princely, royal'*; 'supreme, paramount, excellent'*; 'supremely medicinal and efficacious') **salve** ('medicinal substance applied to wounds'*; remedy; alt.: 'soothing for an uneasy conscience', means of 'salvation': 'redemption') **to do** ('effect') **a goddess** ('a female deity'*; Elizabeth is characterized in literature of the period as Venus, Diana, Astraea, and Iris *source*: The Rainbow Bridge, *Lee & Fraser*) **good** (Maia: *Latin* Bona Dea = Good Goddess, 'Mountain Oureias', mountain nymph, perhaps referring to the protection of the Queen's/goddess' reputation of virginity) :]

~ *A temporal monarch's remedy to effect the redemption of a 'goddess':* ~

~ *May's Queen's salvation, to effect the Bona Dea/ the Good Goddess:* ~

De Vere is the Earth's sovereign (?), Elizabeth, a goddess. The author may give the honest assessment that she is more symbolic monarch than genuine. This, of course, alludes to her Leicester/Burghley overseers; it would be fascinating to know whether such influence was achieved by direct threat or by seduction. Did they puff-up her imagination and secure her commitment with 'Virgin Queen' myths?

29 *Being so enrag'd, desire doth lend her force*

[**Being** (Monarchy; alt.: 'of an ox' = Royal Ox *see glossary*) **so** ('in the same degree, as'*, equally, alt.: it follows, it proceeds: refers to royal progeny) **enrag'd** (*pun* en-ragged: entered in the state of the 'Ragged Bough'; Leicen'd, wordplay on Leicester *see l. 37*, i.e. subject to the Dudley family; alt.: en-rag'd

= **en**: 'prefix expressing entry into the specified state or location' + **rag**: 'figurative the remnants of something', 'archaic the smallest scrap of cloth or clothing', therefore synonymous with 'attainted', 'impoverished'; alt.: *wordplay* 'rebuke severely'; alt.: **enraged**: 'in a state of vehement desire or passion'; alt.: 'ME in the sense of madness', 'from a variant of Latin *rabies*') **desire** (desert, or deserving; alt.: *pun* 'of the sire' - perhaps referring to Elizabeth's father Henry VIII; alt.: 'un-sire' - to un-father, to remove the father; alt.: the removal of the [male parent or bull kept for breeding]) **doth lend** ('to give for temporary use*', 'to give*', 'to grant*', 'to endow with*') **her force** ('strength*', 'power*', 'validity*')
 ~ *Monarchy equally attained by Dudley, 'deserving by the father' does endow her with power ~*
 ~ *So rebuked, Oxford's fatherless condition grants her the [legal] power ~*
 ~ *The Sovereign, so reproved as a father-less child, is endowed with the authority~*
 ~ *Being in such a state of passion, as with her father (Henry VIII), endow's her with the strength ~*

These divergent meanings of the word 'desire' focus on the particular case of Vere, whose nominal father, John de Vere, 16th Earl of Oxford, was the subject of attainder and probably extra-judicial murder. If 'of the father' is the intended meaning, 'desire' may cut other ways: 'of Thomas Seymour' for de Vere, and 'of Henry Tudor' for Elizabeth. At any rate, 'desire' might place young Edward in a direct line of succession to the throne *and* give Leicester and Cecil control to administer and profit by Oxford's estate.

It is important to examine whether Edward VI's will, outlining the succession, intended only the male heirs of Henry VIII's daughters to succeed. Did John Dudley coerce changes to allow daughters of the Suffolk and Stuart lines direct accession, or did he, perhaps posthumously, modify the document. If Edward VI did not approve the changes, Edward 'de Vere' would be the only male heir to the throne. This position would be reinforced by the view that the union of Thomas Seymour and Elizabeth Tudor constituted a natural marriage. A further consideration: *was there a secret marriage* between the two following the death of Katherine Parr - as occurred with Edward Seymour 1539-1621, 1st Earl of Hertford (2nd Creation) and Catherine Grey 1540-68? Claimants to the throne were required to submit all proposals of marriage to the monarch for approval. The Seymour/Grey marriage 27 Nov. 1560? resulted in the legal delegitimizing of their children.

30 *Courageously to pluck him from his horse.*

[**Courageously** (**courageous** from Old French 'corage': 'with heart', with **Spirit**, 'brave*' + **ous**: 'full of' + **ly**: 'in what manner', i.e. in the manner of bravery 'denoting the heart as the seat of feelings', see *glossary Heart*; alt.: 'not deterred by danger or pain'; alt.: 'heart, mind, disposition*', 'desire*', perhaps connoting the rashness or audacity of 'Lionheart'/Henry VIII, that it was achieved by Cecil's design, and perhaps with the naive acquiescence of young de Vere/Heart himself - thus 'in a manner full of heart') **to pluck** ('to pull off*', 'to take away*') **him from his horse** (**horse** = metaphor for his estate/state).]
 ~ *With a brave heart, to remove him from his estate. ~*
 ~ *Rashly to remove him from his state. ~*

Edward de Vere, the 'rightful' master of the English State becomes allegorized as Adonis, the master of his horse. 'Spirit', of course, is Elizabeth's metonym for Wm Cecil. I have chosen it here as an extension of 'Corambis', the name de Vere initially chose for Polonius/Cecil in *Hamlet*. Cecil is 'full of heart' having two.

- 31 Over one arm the lusty courser's rein,
 ~ **O'er Vere, Elizabeth loosely controls the reins of the gallant English State, ~**
 32 Under her other was the tender boy,
 ~ **Under the Queen's tight control was de Vere (as proffered security), ~ Key line.**
 33 Who blush'd and pouted in a dull disdain,
 ~ **Who 'turned red' (towards Catholicism/conservatism) and sullen in a muted 'dis'-Dane ~**
 34 With leaden appetite, unapt to toy;
 ~ **With [Jane] Grey's [lack of] desire, disinclined to trifle; ~**
 35 She red and hot as coals of glowing fire,
 ~ **She of Lancaster and 'The Seym' heart 'Consuming Fair', ~**
 36 He red for shame, but frosty in desire.

~ *He Lancaster for Seymour 'treason', but sunless by 'de' father.* ~

31 *Over one arm the lusty courser's rein,*

[**Over** (*word play* 'over Vere' = instead of Vere; alt.: O-Ver = Oxford-Vere *see glossary 'O'*; alt.: over Oxford-Vere) **one** (*metonym* The first in rank, the highest ranking; synonymous with Royal family and here specifically: the Queen) **arm** ('reach' compass, purview, dominion alt.: 'a branch or division of a company or organization'; alt.: 'embrace') **the lusty** (*lust*: 'carnal appetite, indulgence of sensual desire'; 'inordinate desires'; alt.: 'near the sense of gallant'; 'stout, vigorous') **courser's** ('a swift horse', therefore, the active 'state' of England, *see l.29*; alt.: 'a person who hunts animals such as hares with greyhounds using sight *therefore eyes* rather than scent', possibly referring to Robert Dudley, Master of the Horse) **rein** (*pun* 'reign'; alt. rein: 'the power to direct and control'),]

~ *O'er Vere, Elizabeth loosely controls the reins of the gallant English State,* ~

~ *Above the Queen's reach, the grasping Dudley's reign,* ~

~ *Instead of Vere, by another faction the state is reigned,* ~

Elizabeth takes the reign of state over Vere. The image is of reins laid loosely over Venus' arm, suggesting the *courser*/state is tractable - so much so, that her *apparent* control of the 'horse' may be the control of another. Note the rein lays *over* her *arm*, but not within her grasp; as in l.28, the authors views England's queen as a ceremonial monarch. The real power lay with 'the lusty courser' from the second reading; in such cases of perfect indeterminacy, I'm confident that both meanings are intended.

Lines 31 and 32 may signify Leicester is over the Queens reach, she over Vere.

32 *Under her other was the tender boy,*

[**Under** ('Denoting a state of being oppressed, or overwhelmed by') **her other** (opposite of 'the same' *metonym*) **was the tender** ('an offer for acceptance'; *mid 16th cent.* 'a legal term meaning: 'formally offer a plea, or evidence, or money to discharge a debt') **boy** ('a male child'; alt.: *tender boy*: a male child as 'payment' or security *see l.127*),]

~ *Under the Queen's tight control was de Vere as proffered security,* ~ **Key line.**

This *over/under* dichotomy, with l.31, suggests the Queen's control of de Vere is real, but her control of the state is not.

33 *Who blush'd and pouted in a dull disdain,*

[**Who blushed** (*blush*: a person's face or skin becomes red and hot as a result of strong emotion', 'embarrassed anger'; alt.: 'turn red' = turn towards conservative religion and politics for support) **and pouted** (*pout*: 'to look sullen' or annoyed; some historians perpetuate the accusation of 'petulance' in de Vere without curiosity as to whether his anger was justified or tactical) **in a dull** ('inactive'/'passive'; alt.: 'spiritless, lifeless'; alt.: 'unfeeling, insensible'; alt.: 'slow'; alt.: 'tedious, irksome'; alt.: 'awkward, stupid'; alt.: 'gloomy, melancholy'; alt.: 'not bright, dim'; alt.: Boeotian, bovine) **disdain** ('contempt, aversion', 'to show contempt'; alt.: 'to think unworthy, to scorn, to treat with contempt'),]

~ *Who 'flushed' red in annoyance, feeling passive contempt,* ~

~ *Who 'turned red' (towards Catholicism/conservatism) and sullen in a lifeless 'Rich Dane',* ~

There may be the suggestion that de Vere gravitated to Catholicism as a reaction to constraints by his chaperons from the Burghley/Leicester factions.

It may be recalled that de Vere (purportedly) spent his childhood in the home of Sir Thomas Smith who candidly disapproved of Elizabeth. With Smith's influence or without, Oxford maintained a wary ambivalence towards his Queen. It is curious that Smith attained the position of Principal Secretary (i.e. Secretary of State) in her council, despite what appears to have been mutual antipathy. No doubt, Smith's close friendship with Sir John Cheke and William Cecil assured his rise despite the objections of the monarch.

34 *With leaden appetite, unapt to toy;*

[**With leaden** (*leaden*: 'the color of lead, grey'; alt.: 'melancholy'; alt.: 'dull, heavy or slow',) **appetite** ('desire', hunger, bent, ambition', i.e. *thirst* = indicates desire in general'; *grey appetite*: Grey ambition, the aspiration of Sir Henry Grey to wrest the English monarchy from the Tudors was not shared by their daughter, Lady Jane) **unapt** ('without the tendency or inclination') **to toy** ('to trifle', 'a futile

thing’*, a nothingness’*, ‘a folly’* ; alt.: ‘to treat someone or something without seriousness or respect’,
perhaps from Old French ‘mock, deceive’;]

~ With [Jane] Grey’s [lack of] desire, disinclined to trifle; ~

On the death of Henry VIII, Princess Elizabeth and Jane Grey, daughter of Henry Grey, *Marquis of Dorset*, eldest child of the Suffolk Line of descent from Henry VII, were placed in the care of Elizabeth’s step-mother, the dowager queen, Katherine Parr. Elizabeth and Jane were companions for 18 months (1547-48). During this time Katherine married Lord Admiral Thomas Seymour, an *ever* active conspirator. In addition to impregnating his wife and the 15 year old Princess, Thomas gave assurance to Jane’s father, that in exchange for a large but unspecified sum (2000 pounds due as an advance), he would secure marriage between his nephew, young Edward VI, and Lady Jane Grey.

But it was a later such ‘tendering’ of her life that de Vere refers to here - the infamous family alliance between the Grey’s and Dudley’s that was cemented by the marriage of Jane and Guildford, May 21st, 1553. The young Lady, ranked 1st (arguably) in the royal line of succession set down by Edward VI’s ‘declaracion’ of June 21, 1553, was thus ‘purchased’ by John Dudley, Duke of Northumberland. It is historically significant that de Vere here compares himself directly to her, noting *he is, as she was* ‘unapt to toy’. Does this mean he is disinclined to accept the crown; or that he rejects the machinations of factions who hunger for it? How do we account for his cavalier attitude?

Thousands of lives and fortunes rested on this decision. The fate of Anglicanism, Puritanism, and Catholicism in England all depended on the Monarch’s inclination. A tolerant humanist King might avoid compromising the faith of at least a million subjects; in fact, examples of religious forbearance in the Netherlands and Poland were before him. De Vere must have felt a great moral responsibility to patiently accommodate Cecil (as the lesser of two evils) in the hope of a future opportunity to liberalize the Act of Conformity.

I wonder if de Vere didn’t err in not consistently ‘toying’ with his father-in-law from the early 1570’s? He could have played the role of puppet to the Burghley/Leicester puppet masters, and on succession worked his own will; but of course, Burghley already had a proven puppet. Elizabeth was a shared asset between Cecil and Leicester. To remove her would have upset the Anglican/Puritan entente and tipped the balance of power decisively in Burghley’s favor.

Perhaps de Vere foresaw that if he produced a male heir with Ann Cecil, he would cease to be useful to Time and Opportunity (Cecil and Dudley) and might be extinguished.

There may be another ‘tendering’ of Lady Jane betwixt the two mentioned. Thomas Seymour’s brother, Lord Protector Edward Seymour appears to have arranged with Jane’s father to wed his son Edward, Earl of Hertford, to Jane, before the Protector’s execution in Jan. 1552. Queen Mary contested the Guildford-Lady Jane marriage on the grounds she had been ‘betrothed by a binding promise’ - probably to Lord Hertford.

At the risk of discursiveness, this l.34 might also signal in Jane Grey, a weaker commitment to Protestant reforms than is commonly reported. How reliable are historical sources in recording the aggressive shift of the conservative royalty, particularly Edward VI, Jane Grey, and Elizabeth I, towards a religious position that effectively undermines support from the conservative aristocracy. An essential line of research will be to determine the degree of false reporting undertaken by William Camden at the behest of William Cecil (1595-?).

- quote from Stephen Alford on Elizabeth’s treatment of Catholic associates.

- research Jane Grey’s Protestant credentials.

35 *She red and hot as coals of glowing fire,*

[*She red* (the color of the Lancastrian rose, conservative leaning, Catholic/old faith; alt.: conciliatory) *and hot* (‘ardent, fiery’*, ‘passionate’*, alt.: *homonym/pun, see glossary* hart, heart, alt.: ‘vehement, impetuous’*, ‘amorous, lustful’*) *as coals* (? *Latin cōalesco*: ‘to grow together, to become one in growth’ *Cassell’s*; alt.: *figurative?* ‘insults’*) *of glowing fire* (*metonym* ‘Consuming Fair’: the razing of the ‘Rightful Heirs’ = Tudor Monarchy; alt.: coals of glowing fire: the hottest state of partially spent fuel),]

~ *She of Lancaster and ‘The Seym’ heart ‘Consuming Fair’, ~*

~ *She Lancastrian and desperately so, with [Fair] consuming heat,*

~ *She Catholic and fervently so, with consuming heat, ~*

Elizabeth’s passion for the crown is contrasted with Jane Grey’s ‘leaden appetite’ l.34. Though Jane was reluctant but resigned to her fate, Elizabeth ardently pursued whatever means to attain and maintain

sovereignty - even bending on matters of faith. De Vere implies there's a price to pay for faithless ambition.

I can only venture the meaning of red. Red harkens to Lancastrian dominance in the Tudor Rose - which we understand to be the 'resolution' whereby rot within the monarchy is purged and the bloodline renewed; Richard III razed, and Elizabeth of York raised. It refers to conservative religious practice as understood by the English for centuries. It is the observance of mass as performed for Henry VIII. Likewise, removing Popery from England is not seen as a warrant for sustained attack on tradition, reinterpretation of scripture, or the desecration of religious art in churches. Oxford is fundamentally conservative.

Incidentally, Edward Reynolds reported to Robert Cecil *personal letter* on the mysterious (or perhaps, *not so* mysterious) use of coded language, particularly the emphasis on "Red and White", at the time of the first publication of *Venus and Adonis* in 1593. *Source: Stritmatter?*

I believe hot means other than 'amorous, lustful'. This follows from assuming the intended meaning of each important key adjective is other than the meaning obvious in the allegory of Venus and Adonis. Seepage of meaning across the lines of distinction between the allegory and narrative may be the source of sexual readings of this word.*

Almost without exception, de Vere's works resolve themselves by preserving an underlying goodness and strength inhering in benign government and laws, even at the expense of great or tragic personal loss. ?

36 *He red for shame, but frosty in desire.*

[**He red** (as in l.35 red = Catholic, by way of Lancastrian allegiance) **for shame** (from Sham: 'falsely present something as the truth', 'pretend to be' 'perhaps a northern English dialect variant of the noun SHAME' see l. 76; by way of his mother's shame, for the taint of his illegitimacy; does not imply that there is shame in being Oxford, but that he is Oxford for Elizabeth's shame), **but frosty** (frost: chilled or killed by the harmful cold of 'time' = Wm. Cecil *Sonnet 5 l.7*; alt.: '[emotionally] cold, dull*', colorless, faithless; in contradistinction to the leaden/'dull' appetite of l.34) **in desire** (= of the Sire, refers to the royal grandfather, Henry VIII; alt. de: 'denoting removal or reversal' + sire: 'a father or other male forebear'; alt.: 'to cool, to abate the ardor of'*).]

~ *He Lancaster for Seymour 'treason', but sunless by 'de' father. ~*

~ *He Catholic by his disgraced mother but faithless/Protestant by his father. ~*

~ *He Catholic in his false persona (de Vere), but faithless by way of the 'father' (Seymour or Tudor). ~*

Oxford has divided loyalty. He seeks identity and support in the nobility of his 'false' de Vere name; but he appears to acknowledge Protestant or 'faithless' sympathy as well, by way of Thomas Seymour (?) or, perhaps, Henry VIII.

37 The studded bridle on a ragged bough

~ **The ceremonial reins of power on a branch/scion of the Dudley family** ~

38 Nimble she fastens: - O, how quick is love ! -

~ **To Leicester, lightly and indifferently she fastens: - Oxford, how unstable is A-More!** ~

39 The steed is stalled up, and even now

~ **The state is constrained, and likewise, 'equally' (de Vere) now** ~

40

41

42

37 *The studded bridle on a ragged bough*

[**The studded** (stud: if referring to de Vere ceremonial, ornamented bridle, 'adorned with shining knobs'*; alt.: if referring to R.Dudley 'prop-supported', unable to stand on it's own) **bridle** ('headgear use to control a horse/'the state'; Dudley was the queen's 'Master of the Horse', with wide ranging authority in the queen's household) **on a ragged** ('rent'*, 'having a rough, or uneven edge', 'lacking finish, smoothness') **bough** ('branch'*; alt.: ragged bough: this is a symbol of the Dudley family, i.e. 'the bear

and ragged staff' as seen in the dedication of the Arthur Golding translation of Ovid's *Metamorphosis*; this emblem was also carved by the sons of John Dudley into the stone walls of their prison cell in the Tower of London as they awaited execution in the wake of the Lady Jane Grey affair])

~ *The ceremonial reins of [Vere's] power (the 'sword of state') on a branch/scion of the Dudley family* ~

This line asserts (*with l.38*) that Elizabeth bestowed the 'reins' of government on Robert Dudley. Beyond the family allusion (*ragged bough* = ragged staff), our poet suggests the ornamental bridle is in Dudley's hands, but does not mention the workaday bridle befitting 'Packhorse' Cecil. Additionally, the *studded*/ornamented bridle is juxtaposed to *ragged*, denoting a 'lack of finish' or 'rent' (beheaded?). If William Shakespeare of Stratford on Avon had presumed to make such a judgement, he would have disappeared in the prisons of London.

The opportunistic and ruthlessly ambitious Dudley was 'studded', i.e. 'prop supported' by Oxford's 'tender'. Dudley applied this leverage to gain effective control of Elizabeth and great wealth from the lands formerly in the estate of John de Vere. The inheritance of Edward de Vere was placed under Dudley's executorship upon that 16th Earl's death/murder in 1562, and he retained much of it in de Vere's majority.

38 *Nimble she fastens: - O, how quick is love ! -*

[**Nimble** ('in a manner enlivening the spirits*', i.e. animating or enriching Cecil/Dudley; alt.: 'with light and easy motion*', *by extension* lightly: 'indifferently*', 'without oppression*', 'readily*') **she fastens:** (*fasten*: 'fix or hold in place') - **O** (Oxford *see final stanza of A Lover's Complaint*, probable word play on Elizabeth's signature '**R**': Regina, she refers to de Vere as '**O**': Oxford *l.445* ; another precedent for this is in a prophecy cited by Gloucester "which says that G of Edwards heirs the murderer shall be" *Richard 3 l i 39-40*), **how quick** ('swift*', 'lasting or taking a short time', 'hasty'; alt.: *OE* 'alive, animated, alert'; alt.: shifting, unstable) **is love** (= the alliance or bond between R. Dudley and Elizabeth/Venus)! -]

~ *To Leicester, lightly and indifferently she fastens (herself): - Oxford, how unstable is Love ! -*

Elizabeth hastily cedes control of England to Dudley.

39 *The steed is stalled up, and even now*

[**The steed** (= *stead*: Vere's place, 'state', estate) **is stalled** ('penned, confined, restrained', alt.: 'stopped from making progress') **up, and even** (= Elizabeth Tudor/Venus: the Evenstar; alt.: *even*: 'the very same'; similar metonyms: ever, never - not ever, an ever, nor ever - forever, the same, still *see Introduction, Methods, Sonnet 76*) **now** ('things being so, under these circumstances*')]

~ *The state is constrained, and likewise, 'equally' (de Vere) now* ~

40 *To tie the rider she begins to prove:*

[**To tie** ('restrict, limit, bind') **the rider** ('one who breaks in horses*', here indicating one who teaches management or governance of the 'horse'/State, i.e. the would be 'governor' = Vere) **she begins** (*be* + *gin*?) **to prove** ('to try, to bring to the test*', 'to evince or establish as a truth*', 'demonstrate, test or establish the genuineness or validity'.)]

~ *To restrict the [would be] ruler, she begins to try: ~*

41 *Backward she push'd him, as she would be thrust,*

[**Backward** ('contrary to natural progress') **she push'd him, as she would** ('past of WILL, i.e. by the agency of Wm. Cecil *see glossary* ; alt.: *will*: 'pleased, contented', 'consenting, voluntary') **be** (the Royal/'true self') **thrust** ('pushed suddenly or violently', 'moved forcibly'.)]

~ *Contrary to progress she pushed him, as the Queen - by the 'will' of Cecil - would be forced, ~*

I have coupled the meaning of *she* and *be* as there is some redundancy; one might find the right emphasis or clarification in separating them.

The narrator comments that Elizabeth forces Vere retrogressively (i.e. away from his object, the crown), as she *consents* to be forced. Management and leadership are highly specialized; a few are well suited to them, but most are not. Some who are not suited, are pleased to submit to the talents of those who are; Elizabeth is said to be among these. Others who are not, resent submission and rebel; de Vere may be among those. Oxford is 'the man with the plan' - but that does not mean he is the one to implement it.

42 *And govern'd him in strength, though not in lust.*

[**And govern'd** (govern: 'control, regulate, rule') **him in strength** ('force, weight, energy'), **though not in lust** ('sexual desire', 'a passionate desire for something').]

~ *And controlled Vere's [political] strength, but not his passionate desire.* ~

It's easy to see how one might stray into thinking there was an incestuous relationship between Elizabeth and de Vere. I believe this confusion is an artifact of the sexual motif in the allegory, which must be consciously separated and held distinct from the narrative.

This may be the author's declaration that we are not to think 'that way' about their relationship.

43 *So soon was she along as he was down,*

[**So** ('in the same degree'* see glossary ; alt.: it follows, it proceeds; refers to royal progeny) **soon** ('shortly, quickly, before long*', 'immediately') **was she along** ('at one's length*', 'lying flat, esp. face downward', prone) **as** ('in the same degree, of the same quality') **he was down** ('from a higher to a lower place*', 'into a weaker or worse position, or condition'),]

~ *Likewise quickly was she prone, and he overmastered just the same,*

Ironically, as de Vere was the 'tender' by which Cecil/Dudley could dominate Elizabeth, he was also *her* currency to bargain with. She either sold short of his true value, or sold without a thought to his gain or loss; she 'left money on the table' as they say nowadays.

44 *Each leaning on their elbows and their hips:*

[**Each** (possible metonym 'every'*; 'used of a definite and limited number'*; here, Elizabeth and de Vere) **leaning** ('to be in a bending posture, to be about to fall'*; alt.: lean: 'to incline, to tend'*; 'to bow, to submit*', 'to depend', 'to make to rest'*; alt.: 'bare'*; 'barren, sterile*', 'poor, insignificant') **on their elbows** (figurative "out at elbow" = 'in bad circumstance'*; alt.: "the next joint of the arm [above the hand]') **and their hips** (hip: "to have on the hip": figurative 'to lay or have hold of, to have at advantage'*; alt.: 'the next joint of the leg above the knee'; alt.: botanical term 'the fruit of a rose':)]

~ *Both Elizabeth and Edward in submission, inclining to circumstance and at disadvantage:*

~ *Both depending on their submission and their Tudor warrant: ~*

~ *Both Elizabeth and E. Vere prostrate ['crawling' even lower than their hands and knees] and at disadvantage: ~*

45 *Now doth she stroke his cheek, now doth he frown,*

[**Now doth she stroke** ('the agency of any hostile and pernicious power'*; 'blow'*; 'cut or thrust made with a weapon'*; alt.: 'soothe, placate'**, 'gently reassure to gain cooperation') **his cheek** (figurative that on which one may seal a bond, i.e. degree of allegiance, by commitment or mere submission to an idea - either of support, dissent, or inconstancy, indecision; alt.: a Protestant Reformer, possibly a depreciated one; a 'forced allegiant' to Marian Catholicism - referring to Sir John Cheke; alt.: Catholic recusancy, alt.: 'impertinent, impudent'); **now doth he frown** ('to look stern and surly'*; 'express disapproval, displeasure')]

~ *Now she placates Vere, inducing (Protestant) allegiance/commitment, now he expresses disapproval ~*

~ *Now she pressures for his allegiance, now he regards her angrily, ~*

Sir John Cheke is the holotype for the individual who has lost his religious, and thereby - in the context of late 16th century England - political integrity. He was Wm. Cecil's brother-in-law who took refuge on the Continent in 1553, during the 'Marian persecution' of Protestants. From exile, Cheke wrote moving letters to Cecil, admonishing him for yielding his religious principles in exchange for political advancement in Mary's government. Cheke was hauled back from Europe bound in a cart, and thrown in the Tower. He was given a choice: either burn at the stake, or recant his Protestantism before her Court; he recanted.

The recurrence of the word 'cheek' is a reminder to the courtly audience and Wm. Cecil in particular, of the self-compromise entailed in 'forced allegiance', either by the Marian Persecutions or by the Act of Uniformity (1559) and other acts of the Elizabethan Religious Settlement (1558-63). As the poem

proceeds we will see these Protestant Reformers characterized as inconstant, and Catholics, such as Sir Thomas More and Stephen Gardiner, as committed and unwavering. Adopting More as his example, de Vere will withdraw from Court, dispossess himself of his estate, and spend the last twenty years of his life in relative seclusion. Incidentally, we also owe to seclusion the poetry of Geoffrey Chaucer, who was politically disenfranchised in his later years.

46 *And 'gins to chide, but soon she stops his lips;*

[**And 'gins to chide** ('scold, rebuke'; alt.: 'to be noisy about*', 'to proclaim aloud*'), **but soon she stops** ('obtain the required pitch' from a stringed instrument or the pipe of an organ; alt.: 'prevent or dissuade from continuing an activity or achieving an aim'; alt.: *OE* 'block up (an aperture)'; alt.: obtaining the required pitch on a stringed instrument by pressing at the appropriate point) **his lips**;]

~ *And begins to self-proclaim, but straightaway she tunes his language;* ~

~ *And begins to admonish her, but directly she silences his rebuke;* ~

47 *And kissing speaks, with lustful language broken,*

[**And kissing** (*kiss*: 'seal a bond', cement a bond) **speaks** ('communicate reprovngly or advise'), **with lustful** ('passionate') **language broken** ('disrupted, divided'),]

~ *And sealing their bond with familial reproofs, disrupted by this passionate language' ~*

48 *'If thou wilt chide, thy lips shall never open.'*

[**'If thou wilt chide** ('scold, rebuke*', 'quarrel*'; alt.: 'proclaim'), **thy lips** (*metonym* = speech, words; voice, 'judgement*', 'vote, suffrage*', *as used by Coriolanus*, the *means* of the **kiss**: the bond of fidelity; of Elizabeth and Edward = the royal claimants in accord, but unequal in resolve) **shall never** (*never*: Never Ever (see *Fair* for explanation of word play), not *E.Ver*, used to refer to Elizabeth as unfaithful to her motto: *Semper Eadem* = Ever the same, 'ever herself', or 'ever [faithful to] herself' i.e. that, in contrast to Edward de Vere, she is not 'always the same' but rather, acts for others. It may also be used to refer to himself under one of his pseudonyms, i.e. when he is *not E. Vere*) **open** ('to disclose, to reveal*', 'to unlock, to unfold*').⁷]

~ *'If you will proclaim, your words shall not [e.ver] be disclosed.'* ~

~ *'If you will quarrel, [in] your words shall [an] e.ver be heard.'* ~

~ *'If you will clamor, your speech shall never Elizabeth reveal. ~ (?)*

In this context, I believe she threatens him with censure, permanent isolation, or death.

49 *He burns with bashful shame: she with her tears*

[**He burns** ('possessed of desire or impatience*') **with bashful** ('embarrassed', 'shamefaced**') **shame** (from *Sham*: 'falsely present something as the truth', 'pretend to be', i.e. supersession, replacement, disorder - 'perhaps a northern English dialect variant of the noun SHAME' see *glossary honey*, and *l. 76*; *shame* would seem redundant when coupled with *bashful*, unless the intended meaning differed from our present use) : **she with her tears** (= transgressions resulting in blackmail, *tear*: 'to rend*', 'to break*', *additional synonyms* rupture, upheaval, torment, disjoint, rift; alt.: 'a drop of water secreted by the eye')]

~ *He is consumed by shameful supersession: she with her torment ~*

He is embarrassed by his reduced circumstances, she by her transgressions or pride.

50 *Doth quench the maiden burning of his cheeks:*

[**Doth quench** ('extinguish*', 'to suppress, to stifle*', 'to lose zeal*') **the maiden** ('the first of its kind', 'virgin*') **burning** (*burn*: 'metaphorically to be inflamed with passions and affections*', 'flame or glow while consuming [fuel]*'; alt.: 'of urgent interest and importance') **of his cheeks** (*cheek*: allegiance, alliance, commitment, integrity):]

~ *Suppresses the 'virgin razing' by its allegiants:* ~

~ *Does extinguish the 'virgin-razing' of his allegiance:* ~

~ *Extinguishes the youthful passion of his commitment:* ~

The first interpretation relies on the transfer of a plurality, such as ‘drops of rain’ to the singularity of ‘rain’ (?). ‘The relationship between a verb and an indirect object’ ‘expressing a cause’ may seem perfectly clear or needlessly ambiguous; here it is useful to think of ‘of’ as ‘by’.

(?) *De Vere blames the loss of his ‘will’ on Elizabeth’s tearful pleading, with a likely allusion to the threatened execution (by burning at the stake) of Sir John Cheke’ V&A I.45.*

51 *Then with her windy sighs and golden hairs*

[**Then with her windy** (wind: *pun* air current, i.e. currant heir; alt.: ‘empty, pompous talk’, ‘meaningless rhetoric’, windy: ‘using or expressed in many words that sound impressive but mean little’, ‘empty, meaningless’, alt.: windy/winding: *pun* ‘coil about’, ‘wrap, bind’, ‘a length of something wound or arranged in a spiral or sequence of rings’, ‘things that wind or are wound around something’, as is the case with plant tendrils and helical coils, springs - perhaps in the sense of staves of wooden pipe, tightly bound with iron windings by ‘pipe coopers’) **sighs** (*pun* = from ME size/assize: ‘settled portion, allowance’*, ‘ordinance fixing a rate of payment’*, ordinance regulating weights and measures; possible alt.: wind ‘dis-eyes’: possible ref. to reducing influence of Robert Dudley?: i.e. current heir removes Dudley) **and golden** (allusion to second syllable of Tu-dor, *French d’or*: of gold, *doré*: golden *Cassell’s French Dict.*; alt.: ‘resembling gold in color and brightness’*, ‘precious, excellent’*, alt.: ‘ornamented with gold’*, ‘resembling gold in color and brightness’*; alt.: the Monarchy ‘consisting of gold’*, referring to the material value of the Crown see glossary: **tender, love**) **hairs** (connoting ‘a great number’, ‘denoting exactness of estimation’*; **golden hairs**: probable metonym the material heirs - Wm. Cecil, R. Dudley, ; alt.: may allude to *Midas* by de Vere/Lyly 1591 - the golden beard of Midas/Cecil becomes blackmail-tender; possible metonym heir’s = hairs: the collective body of individual strands or allegiants of the head, i.e. the current heir as Vere sees himself; alt.: the ‘precious’* status and value of the crown)]

~ *Then, with an allowance settled to the current heirs, and Tu-d’or heirs* ~

~ *Then with her valueless size/assizes, and Midas heirs* ~

~ *Then with her assize [of the] current heir, and [de facto] Cecil/Midas heirs* ~

A good rule of thumb in reading Shake-speare, is to pay closer attention to language that seems awkward. Ben Jonson noted how natural his designs and lines, ‘so richly spun, and woven so fit’*; if they appear otherwise they need a second look. “Windy sighs” sounds odd to me. It stands proud. I think these words are related to the obscure phrase “mortal coil” *Hamlet III i 67*, and an extension of the metonyms spring, green and verity (Vere), and kiss (bond).

“Golden hairs” is a similar example. A current heir, Edward Tu-d’or Seymour, is being expunged, and a golden heir or golden heirs see I. 493-96 elevated in his stead. This substitution may dry Elizabeth’s ‘tears’ of shame, but leaves a tenuous compromise for her would-be Vere successor, and does nothing to redress the political and religious wrongs against England.

Stephen S. Hilliard wrote an essay in 1972 titled *Lyly’s Midas as an Allegory of Tyranny*. Let me quote the abstract from his essay, and judge for yourself whether Cecil alone, or rather, the Cecil/Leicester coalition is the more likely target of Vere’s political animus:

John Lyly’s *Midas* is structured in terms of traditional allegorizations of the Ovidian myth that represents Midas as a avaricious and ignorant tyrant. Lyly is thus concerned with a theme popular in the public theater, but he treats it in an allegorical manner *distinctive in its focus on theme rather than character or action*. The play first portrays Midas’s mistaken choice of a private end, the accumulation of wealth for its own sake and as a means of financing lechery and aggression, then suggests the difficulties this causes in the governing of his kingdom. The episode in which Midas judges the singing contest of Pan and Apollo is not unrelated; rather it contributes to the thematic development by depicting allegorically the ignorance of the divine order which causes Midas’s tyranny. In the last act, the repentant king submits to the divine order in a scene of Lyly’s invention that underscores the allegorical theme.

Though Midas has been interpreted as an allegory of Spain’s king Philip II - and though modern interpreters rightly judge as reprehensible Spain’s expropriation of the New World wealth - Philip certainly does not violate Renaissance standards of *divine order*. It is clearly de Vere’s assessment that Wm. Cecil and R. Dudley did; and since these two are of paramount importance in the author’s life I cast my vote for them.

R. Warwick Bond *The Complete Works of John Lyly, 1902 V.3 p.10* was in no doubt of the Court parallels in the plays of Lyly, nor was Nicholas J. Halpin *Oberon's Vision, 1843* before him. In the prefatory essays to the plays, Bond makes an effort to identify many characters with particular members of Elizabeth's Court. While I recognize the 'broad stroke' of allegory, I also notice the author is highly specific, and relies only on the intimate familiarity of his courtly audience with the characters to make a positive identification. This, I believe, is one of the differences between metaphoric and metonymic allegory.

**To the Memory of My Beloved Master by Ben Jonson, prefixed to the first folio, 1623

52 *To fan and blow them dry again she seeks:*

[**To fan** ('to blow as with a fan': 'an instrument used by ladies to cool themselves by moving the air'* *indirect pun fan*: to beat the air/heir) **and blow** ('extinguish fire with air current' *indirect pun current air*; 'to drive by a current of air'*; alt.: 'a powerful stroke', 'violent application of the hand, or an offensive weapon') **them dry** (dry: 'lacking moisture', see l.25; alt.: 'bare, unexciting, dull'; alt.: 'desiccated', 'destitute of moisture*', 'sapless, not green'*; alt.: 'thirsty') **again** ('once More'* *metonym* referring to English Christianity prior to the schism occasioned by Elizabeth's birth) **she seeks** ('to strive, to pursue'*):]

~ *To beat and drive the heir-current bare, once 'More', she strives: ~*

Elizabeth seeks to remove content from her son. He had considered himself to be the 'second coming' of Henry V - "Une sans plus" = 'One without more' - but now describes her attempt to 'wilt' him. Of course, de Vere's sap became the life-force—the wealth and status—of Leicester and Burghley.

53 *He saith she is immodest, blames her ' miss;*

[**He saith she is immodest** ('not keeping due measure', i.e. not modest: not filling up the measure, going beyond or falling short of what is required; alt.: 'unrestrained of sexuality'), **blames** (blame: 'to censure, to find fault with') **her ' miss** ('offense', 'the breach or violation of what is judged right or natural'; alt.: 'to fail, not to observe, not to keep', 'to be deficient, to be wanting'; alt.: the rape, as we would call it today, of young Princess Elizabeth);]

~ *De Vere says she is not just, he blames her offense: ~*

~ *De Vere says she is sexually unrestrained, blames her offense [for his 'breeness' l.52]; ~*

In the context of the Ovidian love poem, this 'miss' is unexplained.

54 *What follows more she murders with a kiss.*

[**What** ('that which') **follows** ('to come, or be after') **more** (Edward de Vere, the 'More' that follows from the motto of Henry V, "Une sans plus" = 'One without more', which contains two prominent metonyms; 'One' = the Monarch, more = 'greater', 'something additional', 'to a greater degree' embodied in de Vere and Th. More) **she murders** (murder: *metaphorical use* 'to destroy') **with a kiss** ('bond, compact, covenant').]

~ *That which is to be after de Vere, she destroys with a bond. ~*

55 *Even as an empty eagle, sharp by fast,*

[**Even** (the very same, [serves] 'to denote identity of persons or things', 'equally', precisely, exactly'; usually coupled with other de Vere metonyms eg. as, the sun, very, so; indicates the very same as de Vere see glossary: as, ever, one, the same, so) **as** ('in the quality of') **an empty** ('state of containing nothing', nothing = without identity, without office, = nullius: *Latin* 'of no one', bastard) **eagle** ('Jove's bird, the Roman eagle' *Cymbeline IV,ii,348*; the chief god, Jupiter, is a falconer; his minion is an eagle; alt.: *reference* the Greek myth of Jove and Ganymede see *Metamorphoses, Ovid, Bk. X, l.157-233*; alt.: heraldic symbol of queen Mary I, perhaps referring to Cecil's continuity from Mary to Elizabeth), **sharp** ('very thin, lean', alt.: 'eager, keen', alt.: *nautical* close (?)) **by fast** (hunger, lack of sustenance; alt. *nautical* secure, clinging limpet-like).]

~ *Identical is Vere, as Jove without Ganymede, keen by loss,*

~ *Tudor-Vere, of the same quality as a destitute vassal, lean with hunger, ~*

~ *Vere-the-Same, having the quality of Jove's 'Nothing' vassal, keen with appetite, ~*

~ *At that very moment, a character-less minion, clinging limpet-like [to the royal person], ~*

“Even as” repeats the opening phrase of V&A 1.1, and may indicate Elizabeth or de Vere. I believe the author intends to emphasize the equality of the two; he or she “tires” 1.56, he or she shakes/discards “her wings” 1.57, etc.

Rejecting Plato’s demur of pederasty in the Ganymede myth, de Vere accepts the lust for “pretty boyes” bk. X 1.157 by Jove as analogous to the Queens lust for power - or at least, the appearance of power. - *Review myth of Ganymede, Plato, Socrates, Eagle, etc.*

56 *Tires with her beak on feathers, flesh and bone,*

[**Tires** (**Tire**: ‘to fatigue, to weary’*; alt.: ‘to tear a prey’*; alt.: ‘to attire, to dress, to adorn’*) **with her beak** (‘the sharp and crooked bill of a bird of prey’*; *informal* ‘a person’s nose’, *ref.* Elizabeth’s distinctive hooked nose?, note tomb effigy Westminster Abbey) **on feathers** (**feather**: that preference, which allows advancement, that is to be gained by association with powerful men *see glossary*; alt.: ‘the plume of birds’*, the light structures that allow flight *see Sonnet 78 1.7*, *perhaps signifying ornament*, Iachimo terms Leonatus “The best feather of our wing” *Cymbeline* I iv 186; *see feath’red* V&A 1.306, *pun* **faith**: elements or followers who are true to faith?), **flesh** (‘animal substance’*) **and bone** (‘hard, whitish tissue making up the skeleton of vertebrates’; alt.: **feathers, flesh and bone**: birds, ‘the animal part’*, i.e. not the spiritual part (?),)]

~ *Tears with her, bill on ‘Byrds’/Recusants, the animal but not spiritual part,* ~

~ *Tears with her hooked bill on his preference, substance, and marrow,* ~

57 *Shaking her wings, devouring all in haste,*

[**Shaking** (‘to lay aside, to discontinue’*, ‘to discard, to cast off’*) **her wings** (‘emblem of any thing that carries the mind upwards’*), **devouring** (‘to consume, to destroy’*, *from Latin* *devorare*: to swallow down) **all** (*pars pro toto* Henry Wriothesley’s motto ‘all for one’) **in haste** (‘swift dispatch’*),]

~ *Casting off [her own] higher aspirations, swallowing down her heirs with swift dispatch,* ~

58 *Till either gorge be stuff’d or prey be gone;*

[**Till either** (‘one of two’*, ‘each of two’*, *possible ref.* alternate methods of advancing de Vere or Wriothesley) **gorge** (‘voice’*, alt.: ‘the rear entrance to a fortification’, *refers to* the means of accessing the throne by the back door, i.e. as Ed. de Vere rather than as Ed. Tudor; alt.: ‘the throat, the stomach’*) **be stuff’d** (**stuff**: ‘to make full, to complete’*, such that no more may enter) **or prey** (‘spoil, booty’*, plunder; alt.: ‘one, or something given up to another’*, alt.: *review* 1.4 ‘the hunted’; alt.: *pun* **pray**: ‘to entreat’*, ‘to make petitions to heaven’*) **be** (the Royal/True self, **be** is coupled with **are**, **am**; nearly synonymous with essential or veracious existence; the Monarch, an ‘Oxford being’) **gone** (**go**: ‘to depart’*, ‘to vanish’*, alt. **be gone**: of an Ox, gone *see glossary Be*);]

~ *Until either the ‘voice Royal’ is stopped, or ‘golden plunder Royal’ exhausted;* ~

~ *Until either rear access be blocked, or the spoils are vanished;* ~

59 *Even so she kiss’d his brow, his cheek, his chin,*

[**Even** (**the very same**, [serves] ‘to denote identity of persons or things’*, ‘equally’*, precisely, exactly’*; usually coupled with other de Vere metonyms eg. **as**, **the sun**, **very**, **so**, ‘the very same’ = Elizabeth and/or de Vere; *from Elizabeth’s motto*: ‘Ever the same’) **so** (‘similarly’, ‘as that previously mentioned’) **she kiss’d** (**kiss**: ‘bind’) **his brow** (*figurative* ‘mind, thought’), **his cheek** (*metonym* ‘intellectual integrity’, *ref.* to Sir John Cheke), **his chin** (*figurative* ‘voice’, if the chin is restrained, so is the mouth),]

~ *Thus did Elizabeth; she restricts Vere’s mind, his political and religious expression, his speech,* ~

~ *Exactly so with Vere, she undentures his mind, his allegiance, his voice,* ~

60 *And where she ends she doth anew begin.*

[**And where she ends** (‘to destroy, to kill’*, ‘to bring to a close’*) **she doth anew** (‘in a new or different way’, ‘in a new and other manner’*) **begin** (**be**: the Royal/True self, **be** is coupled with **are**, **am** - nearly synonymous with essential or veracious existence, + **gin**: *pun* ‘a snare for trapping game’, ‘a snare’, a springe’*) .]

~ And where she destroys she does, in another manner, ensnare [the Crown]. ~

61 *Forc'd to content, but never to obey,*

[**Forc'd to content** ('acquiescing, not grieved*', 'satisfied, not demanding more*', 'a state of peace'; alt.: 'the substance of an idea or argument', i.e. subject, theme 'forcibly silenced' or 'forced to submit' is the likely meaning) **but never** (*metonym* Elizabeth, Never = Never Ever (see Fair for explanation of word play), not E.Ver, used to refer to Elizabeth as unfaithful to her motto: Semper Eadem = Ever the same, 'ever herself', or 'ever [faithful to] herself' i.e. that, in contrast to Edward de Vere, she is not 'always the same' but rather, acts for others; alt.: never + never = never the unfaithful, never the not ever-faithful; alt.: = not E. Ver, i.e. his true self: Edward Tudor Seymour, other than E. Ver,) **to obey** ('to submit, to be ruled by, to comply with*'),]

~ *Forced to acquiescence, 'otherwise than' Elizabeth to obey, ~*

~ *Forced to subject, otherwise than Elizabeth/'Never' E. Vere to obey, ~*

~ *Forced to submit, but 'Not E. Vere' (Ed. Tudor) to obey, ~*

62 *Panting he lies and breatheth in her face;*

[**Panting** (*pant*: 'shortened breath from excitement, exertion, or agitation') **he lies** (*lie*: 'an intentionally false statement', 'falsehood uttered for the purpose of deception*') **and breatheth** (*breath*: *metonym* 'signal, profound communication', 'words, language*'; alt.: 'to instill life into something'; alt. 'a thing without substance, a trifle*'; alt.: *archaic* 'tarnish or taint') **in her face;**]

~ *With attenuated voice, he is false and utters nonsense to her face; ~*

~ *Agitated, he lies and draws life from her false appearance; ~*

63 *She feedeth on the steam as on a prey,*

[**She feedeth** (*feed*: 'derive nourishment from') **on the steam** ('vapour*', 'a visible fluid floating in the atmosphere*', gaseous, volatile rain/*pun* reign; alt.: 'vacuous, boasting, or pompous' speech, *ref. to l.62* **breath** 'words, language*') **as** ('in the same degree, of the same quality*', 'though of the same degree' *see glossary: all, ever, even, one, the same, still, so*) **on a prey** ('an animal that is hunted for food'; alt.: *pun* **pray**: 'to ask earnestly, to entreat*',),]

~ *She feeds on the 'volatile rein' of Tudor as on prey [that must die for her sustenance (?)] ~*

~ *Elizabeth consumes the vacuous nonsense de Vere offers, as if an earnest entreaty, ~*

64 *And calls it heavenly moisture, air of grace;*

[**And calls** (*call*: 'refer/describe'; she describes in positive terms to inspire or urge him in his forced submission) **it heavenly** ('divine', 'wonderful') **moisture** ('diffused liquid as vapor', precipitation, rain), **air** ('heir'; 'disposition') **of grace** ('the free and unmerited favor of God'; alt. reference to the Pilgrimage of Grace, a Yorkshire based protest to the break with the Roman Catholic Church and the dissolution of the monasteries);]

~ *And terms it 'divine reign', 'heir of the Pilgrimage of Grace; ~*

~ *And calls it divine reign, heir of God's favor; ~*

'Heir of the Pilgrimage of Grace', would be a strong affirmation of de Vere's conservative religious views.

65 *Wishing her cheeks were gardens full of flowers,*

[**Wishing** (*wish*: to desire, *pun* (?) of the Sire, refers to the royal grandfather, Henry VIII) **her cheeks** (= adherents, advocates, defenders, also Protestant reformers) **were** (word play on Vere - Latin 'W' pronounced as 'V') **gardens** (likely reference to Stephen Gardiner (1482-1555), Bishop of Winchester, i.e. Gardiner [sic] and his gardens) **full** ('having in abundance*'; alt.: 'complete, entire, not defective or partial*') **of flowers** (*flower*: 'finest individual', alt.: *possible pun* 'followers', *see glossary bud*),]

~ *Desiring her adherents Vere-like [as] Gardiner's faithful followers, ~*

~ *Wishing her advocates were a profusion of Gardiner-like religious conservatives, ~*

Stephen Gardiner, Bishop of Winchester, was an anti-papal religious conservative; he rejected Protestant doctrine and backed Mary Tudor's severe Roman Catholicism. In 1528 he negotiated with

Pope Clement VII for the annulment of Henry VIII's marriage to Catherine of Aragon. The ensuing disagreement caused Henry to break with Rome, declare himself head of the English Church, and allowed him to marry Elizabeth's mother, Anne Boleyn.

Elizabeth and de Vere surely held ambivalent views on Gardiner. Shake-speare's play, Henry VIII, portrays him an enemy of Anne Boleyn, Thomas Cromwell, and Archbishop Cranmer (this enmity did not extend to Elizabeth *Henry VIII, V, i, l.20-21*); but history gives additional complexity. Through the efforts of Gardiner and Cromwell, Henry VIII found the confidence to dis sever from the Papacy and assume control of the vast lands and wealth formerly in Papal possession. Gardiner's unyielding commitment to the 'old' religion as manifest in his 'Act of Six Articles' may have engendered in de Vere admiration for the Bishop's steadfast faith with political flexibility. This will become the corner-stone of de Vere's proposal for a 'Red and White' compromise to England's religious disunity. Henry, Elizabeth, and Ed. de Vere all evinced a sentimental attachment to Catholic tradition.

66 *So they were dew'd with such distilling showers.*

[**So** ('in the same degree, *as**, alt.: it follows, it proceeds; refers to royal progeny) **they** () **were dew'd** (dew'd = *bedewed*: 'covered with drops of condensed vapor', *pun* the 'reign'/rain of Night; alt.: dew'd = *due'd/due*: 'required or owed as a legal or moral obligation') **with such** (*metonym* 'of that or the like kind or degree*', 'of the like kind'* *see glossary*) **distilling** (*distill*: 'to extract the finest and purest parts from', *distilling*: 'purifying to an essence'; alt. *word-play* **dis**: 'denoting separation', 'denoting expulsion', 'denoting removal of the thing specified', denoting reversal or absence of an action or state, + **still**: *metonym* = de Vere, as decoded in Sonnet 76 'I, still, all, one, ever, the same') **showers** ('a short fall of rain'*).] ~ *The Monarchy equally 'reined' by Night with Tudor extracting 'fall of reign'.* ~ ~ *So they were owed such 'dis-Vere-ing rein.* ~

67 *Look how a bird lies tangled in a net,*

[**Look** ('regard in a specified way', consider) **how a bird** (Catholic recusants who wish for deliverance from enforced Protestant observance. Alludes to William Byrd, Gentleman of the Chapel Royal and most highly regarded composer of the English Renaissance; alt.: 'used as a term of endearment*', 'the young of any fowl*', *metaphor* children) **lies** ('to be confined in prison') **tangled** (*tangle*: 'ensnare*', 'implicate, to ravel') **in a net** (a complex texture = 'intricacy'*; alt.: a woven fabric or 'texture used to catch fish, birds'),] ~ *Regard how the recusant cannot be truthful ensnared in such intricacy,* ~ ~ *Do you see how a dear youth is confined, ensnared in a net,* ~

68 *So fast'ned in her arms Adonis lies;*

[**So** ('in the same degree, *as**, alt.: it follows, it proceeds; refers to royal progeny) **fast'ned** (*fast*: 'firmly fixed*', *ned* = Ned/Edward) **in her arms** ('Ensigns armorial of a family*', alt.: 'within her grasp'; alt.: + in armed custody) **Adonis lies** (*lie*: confined, 'situated, prone'; alt.: 'untruthful');] ~ *As firmly fixed is Edward, within her family arms de Vere is [dishonestly] bound;* ~

Take note of contractions; they are always significant. Here fast'ned is an apparent contraction of *fastened*, ostensibly to accommodate the meter. The contracted syllable disappears yet retains its meaning.

69 *Pure shame and aw'd resistance made him fret,*

[**Pure** ('innocent, guiltless') **shame** ('dishonor, disgrace') **and aw'd** (*awe*: 'fear, wonder, reverence'; *pun* **odd**: 'opposed to *even*' *see glossary*, i.e. at odds, 'to be on terms of enmity and contention') **resistance** ('refusal to comply', opposition, insubordination, protest) **made him fret** ('to be devoured or consumed', 'high anxiety'),] ~ *Guiltless dishonor and resistance to 'Odd' consumed him,* ~

As in line 68, the contraction of awed to *aw'd* suggests the near homonym *odd*, i.e. 'opposed to even'. Throughout V&A, *even* is a metonym for the Rightful Tudor Monarchs.

70 *Which bred more beauty in his angry eyes:*

[**Which bred** (breed: 'beget*', 'engendered') **more** (Edward de Vere, the 'More' that follows from the motto of Henry V, "Une sans plus" = 'One without more', which contains two prominent metonyms; 'One' = the Monarch, **more** = 'greater', 'something additional', 'to a greater degree' embodied in de Vere and Th. More; alt.: faithful to principle = 'by More's example') **beauty** (beauty: 'truth') **in his angry** ('provoked*') **eyes** (ai = grief see glossary eye, overlords and their spies, i.e. Robert Dudley; alt.: eyes: 'ayes', 'expressing assent'; alt.: archaic or Scottish 'ever, always, still'):]

~ *Which begot the truthful righteousness of Prince Hal and Thomas More in his resentment and grief:* ~

~ *Which engendered righteousness with his forced assent:* ~

71 *Rain added to a river bank that is rank*

[**Rain** (pun rein: 'to govern by a bridle, to restrain*', 'to keep under control') **added** ('to increase, to enrich*'; alt.: 'to bestow on*') **to a river** (pun rive ver = riven Vere, rive: 'split or torn apart violently', 'to split, to cleave, to rend*') **bank** ('stock or store of money', wealth, estate; alt.: 'base one's hopes or confidence') **that is** (third person singular present of metonym be: the Royal/True self) **rank** (rank: 'high social position', alt.: 'royal', equal to 'One'; alt.: the highest of Lords Temporal, the ranking secular member of the House of Lords)]

~ Reign bestowed upon a riven Vere's hopes/estate, that of Royal blood ~

~ *Restraint, added to a riven Vere, although he is 'One'* ~

~ *Reign enriching a divided Vere that is Royal* ~

72 *Perforce will force it overflow the bank.*

[**Perforce** (per: 'through', archaic 'by means of' + force: 'strength', 'coercion or compulsion, esp. with the use or threat of violence'; alt.: 'by force', 'by violence*', 'of necessity') **will** (the will of the queen; alt.: 'inclination*', 'comply', consent*', 'to summon*', 'to require*', 'the idea of probability passing into that of use and custom*'; alt. William: the christian name of Lord Treasurer William Cecil see glossary; alt. William: the christian [pseudonym] of the poet himself*) **force** ('to bring about or effect by constraint or violence*', 'to violate*') **it overflow** ('such a quantity as runs over*'; alt.: pun o'er ver flow = flow over Vere; alt.: flow: 'the streaming, running of a fluid*'; to rise, opposed to ebb*) **the bank** (= Lord Treasurer: William Cecil).]

~ *By force of William Cecil, compel the overage/excess to fall [to] Lord Treasurer.* ~

~ *By coercion - by the Queen's 'Will' - oblige those assets to transfer o'er Vere to the Lord Treasurer.* ~

~ *By compulsion of the Will (of William Cecil), violates that rank, and such that exceeds [an amount due Vere's reduced social status] falls to Lord Treasurer Wm. Cecil.* ~

Here is a fine example of awkward syntax and seeming redundancy that blossom into precise historical explanation. Will, as with other metonyms, is always used with calculated ambiguity; but here in plain view (and to avoid confusion) is the name Will[iam Cecil] just as Oxfordian theory predicts. As a ward of state, Edward de Vere was placed in the household of William Cecil, and the estate of the Earl of Oxford under Cecil/Leicester management. Likewise overflow - lest there be any doubt whose fortune had been confiscated by the Treasury our author nominates 'Ver' - a sacrosanct syllable in all of de Vere's works. He would have reconfigured overflow as 'o'erflow' if a specific reference to *ver* had not been intended.

Will and Will are different. Will represents the purpose and determination of William Cecil, which proves to be the controlling interest in de Vere's life. Will represents the pseudonym William Shake-speare (see Sonnet 136). These metonyms belong to an endemic orthography - let's call it heterography - that is the rock upon which the canon is built see glossary.

73 *Still she entreats, and prettily entreats,*

[**Still** (Ever, E. Ver, E. Vere see glossary: all, as, one, even, ever, the same, so see Sonnet 76 for a key to Vere metonyms) **she entreats** ('ask anxiously', 'plead', 'to beseech*', 'to prevail upon by solicitation*') **and prettily** ('neatly*', perhaps with an oblique allusion to neat = 'an Ox', 'horned cattle*' + 'in the manner of' see glossary; alt.: 'attractively, appealingly', 'in a pleasing manner*' related to OE 'cleverly') **entreats,**]

~ *With de Vere she pleads, and in an 'Oxenly' manner she beseeches,* ~

74 *For to a pretty ear she tunes her tale;*

[**For to a pretty** ('appealing', 'pleasing*'; alt.: 'neat, fine*', therefore with an oblique allusion to neat = 'an Ox', 'horned cattle'* see *glossary*; alt.: 'used as a term of endearment [in] the place of diminutives*') **ear** (*pun* heir) **she tunes** (tune: 'adjust', 'adapt') **her tale** (*Latin tālis, tāle*: 'of such kind, such'; alt.: Law, wordplay tail: 'limitation of ownership'; alt.: 'imaginative fiction', 'lie'; alt.: [a narrative of] 'things not much to the credit of a person*');]

~ *For to an Ox's ear she adjusts her fiction; ~*

~ *For to a 'dear' heir she adapts her discreditable story; ~*

75 *Still is he sullen, still he lours and frets,*

[**Still** ('ever', E. Vere) **is** (*third person singular present of metonym be*: the Royal/True self) **he sullen** ('sad, melancholy'; alt.: 'bad-tempered and sulky', 'morose, peevish', 'waspy'), **still** (yet and always E. Vere) **he lours** (lour: 'lower', 'reduce in estimation or value') **and frets** (fret: 'gradually wear away').]

~ *Ever Royal is he, bad-tempered and sulky, ever he diminishes and wears away, ~*

~ *He is a sulky Vere, a reduced Vere, gradually wearing away, ~*

76 *'Twixt crimson shame and anger ashy-pale:*

[**'Twixt** ('between', implying the 'idea of hinderance*', it is difficult to determine whether 'he'/deVere is sullen between his own displacement and restraint, that of Elizabeth, or both) **crimson** ('rich red, inclining to purple', royal; i.e. Lancastrian, or Catholic; alt.: 'deep embarrassment'; alt.: 'red with anger') **shame** (from Sham: 'falsely present something as the truth', 'pretend to be' - 'perhaps a northern English dialect variant of the noun SHAME' see *glossary honey*, and l. 76) **and anger** ('emotion of the mind at an injury*', 'strong feeling of hostility', discontent) **ashy** (ash: in Western Christian tradition, ash marks repentance for one's sins and faults, + y: characterized by) **-pale** ('used of things wanting lustre and brightness; as of the moon*'; alt.: 'an enclosure*', imprisonment; alt.: 'synonymous to white'; ashy-pale: 'ash-colored, pale', 'very pale from shock or fear'; alt.: ashy:- 'ash-coloured*'; alt.: 'from the wood of a tree, the 'Linnaean *Fraxinus excelsior*, used for the lance made of it* + pale: 'an enclosure*', therefore 'Speare-colored/ enclosed', or 'Speare-impaled' *allusion to pseudonym Shakespeare?*);]

~ *Between [Elizabeth's] shame and his displeasure at the constraint of her repentance: ~*

~ *Between his Lancastrian shame of a pretended identity, and anger at Yorkist 'Speare impalers': ~*

~ *As a bulwark between shamed royalty, and the discontent of corrupted Yorkist usurpers: ~*

This is ambiguous language! I believe a viable solution must accommodate all words without assuming the relative significance of any.

The figurative use of red and white recur in *Venus and Adonis*, and reach back to de Vere's translation of Ovid's *Metamorphosis*, likely under Sir Arthur Golding's tutelage (1563-67). The red rose (of the House of Lancaster) with a smaller white rose in its center (symbolizing the House of York) identifies the House of Tudor. Near red and near white, as they are used here, extend and deepen this significance to related ideas; for example, the crimson and ash-gray may suggest corruption of the Tudor Rose by the Houses of Dudley and Cecil.

This line refers to de Vere's position, caught between the shame of Elizabeth's lost chastity (or de Vere's false identity from it) and the resignation following upon her spent emotion, i.e. anger grown ashy-cold. Alternately, his position 'twixt' may indicate a more active role as a bulwark against the oppression of blackmailers.

77 *Being red, she loves him best; and being white,*

[**Being** (the Royal/True self, **be** is coupled with are, am + ing: indicating materials or verbal action; nearly synonymous with essential or veracious existence; both the Queen and de Vere are 'red and white' - who is spoken of here?) **red** (= Lancastrian, Catholic; denotes immutable, righteous), **she loves him best** (*metonym* = de Vere; alt.: most deeply, 'what is in one's power*', i.e. to the extent one may); **and being** (the Royal/True self) **white** (= Yorkist, Protestant; denotes inconstant, grasping, usurping; hearkening back to Elizabeth's grand-mother, Elizabeth of York),]

~ *Being Royal Lancaster, she loves him as her child; and being Royal Protestant,,*

~ As a Lancastrian Prince, she loves him most deeply; and as a Yorkist Prince, ~

The repetition of *being* in l.77 appears to indicate a difference between the two. In the first instance, *being* likely refers to Vere, the 'pretty ear' of l.74-76; and the second instance refers to 'her', i.e. Elizabeth, of l.78.

78 *Her best is better'd with a more delight.*

[**Her best** (= Edward de Vere *see glossary*, the Queen's son, may imply she has other children, compare 'Her best' with 'My best') **is better'd** ('improved'*; alt.: 'overcome or defeat', 'to surpass*') **with a more** ('additional'*; alt.: 'a greater thing, a greater quantity or degree'*; alt.: Edward de Vere, the 'More' that follows from the motto of Henry V, "Une sans plus" = 'One without more', which contains two prominent metonyms; 'One' = the Monarch, more = 'greater', 'something additional', 'to a greater degree' embodied in de Vere and Th. More; alt.: faithful to principle = 'by More's example', Sir Thomas More: the principled Humanist scholar and statesman who was executed in 1535 for refusing to recognize Henry VIII as head of the English Church) **delight** (*Latin delectare*: 'to charm'; alt. *wordplay de*: 'denoting removal or reversal' + light: 'illumination of mind, mental sight*', 'any luminous body; the sun, a star*', therefore 'completely illuminated' or 'completely luminous', referring to *metonyms sun/son*; alt.: de: 'denoting removal or reversal' + light: 'illumination of mind, mental sight*', referring to reason, truth, and religious belief).]

~ Her child is defeated with anti-Catholic darkness. ~

~ Her child is defeated with a reversal of More's enlightenment. ~

Lines 77-78 suggest that Vere has the Tudor claim and 'True Religion' as well. I suspect the authors inclination to Catholicism is a conservative sentimentality toward tradition, and not support for specific doctrinal issues. Judging by the entirety of the de Vere canon, including Lyly and Shakespeare, he is a confirmed secularist/Humanist.

Religions oppressed assume a mantle of righteousness. Tudor England oppressed Catholics - or we might say religious conservatism - thereby forfeiting that nobility and virtue intrinsic to religious tolerance.

79 *Look how he can, she cannot choose but love;*

[**Look** ('witness'; alt.: 'to strive to see, to seek*') **how he can** ('is able'), **she cannot** ('is not able') **choose** ('choose the scheme/path of') **but love** (but love = otherwise than love, i.e. Robert Dudley, Earl of Leicester);]

~ Seek how he may, [he sees that] Elizabeth cannot choose otherwise than the way of Dudley;

~ Witness that Vere can, but Elizabeth cannot choose other than the scheme Dudley compels. ~

Though historians vacillate on the depth of love between Elizabeth and Dudley, de Vere indicates her love is not given freely. 'Robin' Dudley, with William Cecil are the prime beneficiaries of Elizabeth's monarchy. No other persons assume so much power and wealth directly from the queen; none, other than Dudley contends as her life's 'true love'.

There is more than adequate evidence to posit his attraction to Elizabeth was mercenary. That she rejected his proposal of marriage because of 'low birth', yet actively sought to marry him to Mary Stuart, the next in line of succession, suggests rejection founded in mistrust... but there is a more likely reason. A marriage between Dudley and Elizabeth would most certainly tip the 'balance of power' towards Dudley and away from Cecil; it is *not* reasonable to believe Cecil would permit this

An obvious solution to the mysteries of the Elizabethan age is that Dudley and Cecil maintained control of the Queen by their secret knowledge and manipulation of Edward de Vere's true identity. Only a handful of close associates could have known of this 'sword of Damocles' over the heads of Elizabeth and her son.

80 *And by her fair immortal hand she swears,*

[**And by her fair** (The Just Heirs - a lexical 'trick' frequently used by de Vere: Fair = Fair Air = The Rightful Heir; in a single word, all that is highest and best: 'being as a thing ought to be, in order, in a good state*', 'beautiful*', 'pure*', 'fine*', 'honorable, equitable*', 'favourable, auspicious*', 'kind*', 'accomplished, such as would be desired or loved*'; i.e. the Tudor monarchy; Elizabeth, Edward de Vere,

Henry Wriothesley *see glossary* 'legitimate'; 'just') **immortal** ('living for ever**') **hand** ('office', 'power, control, possession' (*Ety.o-l*)) **she swears**,
 ~ *And by her legitimate, everlasting office, she swears, ~*

81 *From his soft bosom never to remove,*

[**From his soft** ('sympathetic', 'compassionate', 'conciliatory', 'agreeable') **bosom** ('the seat of the heart') **never** (not E. Vere, i.e. never is the metonym signifying Edward Tudor Seymour or Elizabeth) **to remove** (],

~ *From his sympathetic heart, not E. Vere to remove, ~*

82 *Till he take truce with her contending tears,*

[**Till he take truce** (truce: 'an agreement among enemies to stop fighting', 'from OE treowa: belief, trust') **with her contending** (contend: 'to quarrel, to fight**'; alt.: 'to vie**') **tears** (tear: wound, injury, 'a hole or split in something caused by it having been pulled apart forcefully'; alt.: 'drawn by violence**' *adapted from vb.*; alt.: a thing 'pulled in pieces, rent**' *adapted from vb.*; alt.: transgression, sin, offense, misdeed),]

~ *Until he ends his war with the her opposing wounds, ~*

~ *Until he comes to peace with Burghley and Leicester,*

The Cecil/Dudley alliance was 'at odds' with the 'even' Queen and Vere; Cecil and Dudley were often in conflict with each other as well. The contending partners are the 'tears/wounds to the Monarchy, capitalizing on the transgressions of Elizabeth. The Wm. Cecil and Rob. Dudley fracture would evolve into the R. Cecil/Essex fracture; an added complication in the latter was that by the mid 1590's Essex allied himself with de Vere and his son, Henry Wriothesley, 3rd E. of Southampton, against Cecil.

83 *Which long have rain'd, making her cheeks all wet;*

[**Which long have rain'd** (rain: pun 'rein', 'to govern (*as*) by a bridle, to restrain**'), **making her cheeks** (= confederates, allegiants; alt.: Protestant reformers) **all wet** ('enfeebled', 'loss of integrity or forcefulness'; the etymologic record is weak for the phrase 'all wet', but there should be little doubt that its use in the narrative is metaphoric);

~ *Which long have reined, making her allegiants weakened; ~*

~ *Who long have reined, weakening her faithful confederates; ~*

~ *Which have long 'held sway', enfeebling her 'Reformers'; ~*

The meaning of the phrase 'all wet' probably derives from the general tendency of wood and paper, clay, and other materials, to weaken, become malleable, rot, etc. with exposure to water.

84 *And one sweet kiss shall pay this comptless debt.*

[**And one** (*metonym* = the first or highest ranked) **sweet** ('kind**', child; alt.: suggesting the second half of the Old French phrase Honi soit or Hony soyt = *Shamed is he*, perhaps corrupted to *Shamed am I*; these are the first two words of the motto of the Order of the Garter *See honey*; alt.: 'pleasant', 'harmonious') **kiss** ('bond'; this kiss/bond may possibly have been the marriage of Edward de Vere to young Ann Cecil.) **shall pay this comptless** (compt: 'account, reckoning**', comptless: account-less, without account, 'incalculable') **debt** (i.e. 'debt of life' owed by Elizabeth to Wm. Cecil, Katherine Brandon, Sir Anthony Denny, etc.)

~ *And only the Monarch's shameful agreement shall pay this incalculable debt. ~*

While Edward Seymour and his secretary William Cecil were occupied in Scotland in autumn 1547, Thomas Seymour was back in London getting young girls 'in trouble'. Though Cecil was a man of great managerial energy, the first efforts to protect Elizabeth were likely initiated by Catherine Parr and Katherine Brandon; Cecil's talents extended to taking full credit for the efforts of those in his compass.

85 *Upon this promise did he raise his chin,*

[**Upon this promise** ('declaration, assurance') **did he raise** ('ascend**', 'increase**'; alt.: 'to be ready for combat**') **his chin** (chin up: 'cheerful in difficult circumstances', 'accept misfortune courageously(?),]

~ *Upon this pledge he brightened, ~*

~ *Upon this assurance was raised his courage, ~*

86 *Like a dive-dapper peering through a wave,*

[**Like a dive** ('move quickly or suddenly in a specified direction'; alt.: 'plunge head first into water'/ under water, where water: 'an emblem of falseness') -**dapper** (*oblique pun* '(typically of a man) neat and trim in dress, appearance, or bearing', neat: 'an Ox', 'horned cattle', therefore an Ox in appearance; alt.: = probably the widespread Little Grebe of Europe, Africa, and Asia) **peering** (peer: 'an equal'; alt.: 'a nobleman', + ing: 'denoting verbal action'; alt.: 'denoting material used', i.e. materially; alt.: 'to come in sight, to appear', 'to look narrowly, to pry') **through** ('denoting instrumentality', alt.: 'denoting way or passage from end to end') **a wave** ('move loosely one way and the other', 'to be uncertain, to fluctuate, to waver', along with the idea of tidal motion and changes of state, probably extending the significance of water as an unstable 'element'),]

~ *In the manner of a quick, false change to 'Neat/Ox' appearance, materially a nobleman or an 'equal', in passage through uncertain changes of state,*

~ *Like the shy Dive-dapper (Little Grebe) looking keenly through the swelling sea, ~*

The Little Grebe *Tachybaptus* tends to avoid flight when alarmed, but rather dives and swims from a perceived threat. The Grebes, with some 22 species are an ancient Order (Podicipediformes) of waterbirds only recently determined to be related to flamingos, not ducks, as playfully implied in the following line.

87 *Who, being look'd on, ducks as quickly in;*

[**Who, being** (*metonym* the Royal/True self, **be** is coupled with are, am; nearly synonymous with essential or veracious existence; the Monarch, an 'Oxford being' *see glossary*) **look'd** (look: notice, regard) **on** (look'd on: 'to expect', to be expected), **ducks** ('duck': 'dive' *see dive l.86*, seek shelter) **as** ('in the same degree, of the same quality', though of the same degree; refers to the 'even', 'equality' of Elizabeth and de Vere **quickly** ('without delay') **in**];

~ *Who, although with princely expectations, conceals Royal ambition within; ~*

De Vere notes that concealment of his true disposition is an effective strategy; obviously he aims to survive.

88 *So offers he to give what she did crave;*

[**So** ('in the same manner' i.e. evasively; alt.: 'in the same degree, as', alt.: it follows, it proceeds; refers to royal progeny) **offers he to give what she did crave** ('beg for", *OE* 'demand, claim as a right');]

~ *To Elizabeth, Vere offers to give what she claims is her right; ~*

~ *In the same evasive manner, Vere offers to give what she pleads is her right. ~*

89 *But when her lips were ready for his pay,*

[**But** () **when her lips** ('organs of speech', means of kissing as the affirmation of a bond or as an act of betrayal; alt.: her lips: her lips and those of her surrogates Cecil/Dudley act in tandem - she cannot act autonomously) **were ready** ('being at the point, near', 'apt, willing, disposed') **for his pay** ('to have requital', 'make appropriate return for a favor or service'),]

~ *However, when her proxy (Cecil/Dudley) voices were ready for his requital, ~*

~ *But at the moment she (and her surrogates Cecil/Leicester) anticipated his bond, ~*

~ *But as she was poised and willing for confirmation of his allegiance ~*

90 *He winks, and turns his lips another way.*

[**He winks** ('signals a secret communication') **and turns his lips** (speech, voice, 'the means of affirming his bond', kiss; alt.: his lips: Vere is an independent bondsman) **another** ('a new, a second', a 'different') **way** ('direction'; alt.: 'a place of passage, or anything made for passengers').]

~ *He signals evasiveness with a wink, and looks to commend his self-interest elsewhere. ~*

* * * *

Stanza 16

91 ~ *Not-Ever did accomplice in Seymour's fervor* ~

- 92 ~ **More desire ‘Say’ written, than she for this alteration.** ~
 93 ~ **The remedy she ‘Sees’, but assistance she cannot get.** ~
 94 ~ **She is washed by the Sea, but E.Ver—her sin—must consume:** ~
 95 ~ **‘Oxford’, have compassion’, she cried, ‘dur-hearted child!** ~
 96 ~ **‘Tis only your bond I plead; why, art Tu de-Moré?** ~

91 **Never did passenger in summer’s heat**

[**Never** (Never the same, Not Ever-Faithful (see **Fair** for explanation of word play), *not* E.Ver, used to refer to Elizabeth as unfaithful to her motto: Semper Eadem = Ever the same, i.e. that, in contrast to Edward de Vere, she is not ‘always the same’, or ever faithful; alt.: used to refer to himself under one of his pseudonyms, i.e. when he is *not* E. Vere?) **did** (*do*: ‘to act’*, ‘to perform’*, ‘to serve [as]’*) **passenger** (*verb*: accessory, to be carried along; an innocent party, ‘a traveler on a public or private conveyance *other than the driver, pilot, or crew*’, an accomplice, a patsy, dupe, gull) **in summer’s** (*metonym* Sommer FQ 1593, Seymour; Thomas Seymour, Ed. de Vere’s father) **heat** (‘fervor’, ‘thirst’*, hunger, ‘passion, ardor’*, ‘inflamed lasciviousness, rapaciousness’)]

- ~ **Not-Ever did accomplice in Seymour’s fervor** ~
 ~ [Not ever the Same] Elizabeth did, [as a] gull in Seymour’s conspiracy ~
 ~ Elizabeth did, a gull/dupe in Seymour’s conspiracy ~
 ~ Elizabeth did, allowing herself to be carried along in Seymour’s design ~

92 **More thirst for drink than she for this good turn.**

[**More** (= Sir Thomas More, i.e. honest faith and principle; alt.: more: more + ore, i.e. more golden) **thirst** (‘desire’) **for** (*Latin* ‘to say, to speak’) **drink** (*wordplay* draft, draught, draw: ‘rough copy of writing’; alt.: *metaphor* relief; alt.: ‘to swallow, to devour, to consume’*) **than she for this good turn** (*Latin convertēre*: *transf.* ‘to change, alter’; alt.: reverse, ‘a change with respect to direction’*, ‘change’*; alt.: good turn: ‘the thing required’*) .

- ~ **More desire ‘Say’ written, than she for this alteration.** ~
 ~ [Have] More’s hunger for relief than did Elizabeth for this good change.
 ~ More desire relief than she for this transformation. ~

I suspect clever wordplay between this “More” and “sees” (= Seymour) in the following line, much as was noted in I.23, but, as yet, am too thick to get it. Perhaps ‘Mour’s desire for “this good turn”, seen to be ‘Sey’ in the following line. At any rate, the remedy for her dilemma appears to be marriage—“this good turn”—to Seymour.

If my position is correct, consistency *see introduction* prescribes that the metonym More, once used as an active dramatis personae will continue so. The glossary indicates two meanings for More: the ‘heir’ to the qualities of Henry V or Sir Thomas More, and of ‘mour/more’, usually looking for it’s ‘Sey/see’ mate.

De Vere’s high opinion of More allows that he may have contributed to the Sir Thomas More manuscript as hand ‘D’. Multiple authorship is not improbable for many of the Shake-speare plays in early, unpublished (and hypothetical) manuscripts; but artistic homogeneity and de Vere’s long seclusion argue for thorough, if not complete rewriting of most of the plays by this single author.

93 **Her help she sees, but help she cannot get;**

[**Her help** (‘remedy’*; alt.: ‘assistance’; alt.: ‘he who, or that which gives assistance’*) **she sees** (seat: situate, conduct, direct; *possible ref.* Holy See: ‘the Papacy or the Papal Court’, ‘The See of Rome’, or perhaps the Habsburg Monarchy of Maximillian II), **but** (‘otherwise than’ *see* I.445, variant of *Never* *see glossary*) **help** (‘he who... gives assistance’*) **she cannot get** (‘induce or prevail upon’);]

- ~ **The remedy she ‘Seys’, but assistance she cannot get.** ~
 ~ Her assistants she emplaces, and but for this assistance, she cannot prevail; ~
 ~ Her aides she seats, and but for their assistance she cannot beget; ~
 ~ The remedy she sees in Habsburg alliance, but may not obtain it; ~

Wordplay on ‘sees’ suggests she emplaces certain advisors or assistants, or accepts the protection of sympathetic assistants, in her pregnancy. See note at I.92.

The Habsburg monarchs Maximilian II (r.1564-76) and Rudolf II (r.1576-1611) held tolerant religious views, and though nominally Catholic, dabbled in Protestant studies. They were obvious examples for young de Vere, especially in the years of the Norfolk crisis.

94 *She bathes in water, yet her fire must burn:*

[**She bathes** (bathe: Latin *lavare*: 'to wash', '[of the sea] to be washed, wetted, to be soaked, stained'; alt.: 'immerse') **in water** ('emblem of falseness*', denoting tidal change, changes of state, and inconstancy; alt.: symbolic of opposed elements that normally extinguish each other; alt.: = ablution: 'a ceremonial act of washing parts of the body or sacred containers', i.e. 'purification by using liquids'; alt.: = holy water: believed by Catholics to ward off evil; High Church Anglicans also accept idea of sanctified water, though with little emphasis on its miraculous power), **yet** (= Ed. de Vere) **her fire** ('manifested sin'; alt.: = Consuming Fair see glossary **Fair**, i.e. the burning or razing of the Rightful Heirs, i.e. the Tudor Monarchy see I.35; alt.: metonym Fair ire: just anger, righteous anger) **must burn** (burn: 'be consumed in fire'):

~ **She is washed by the Sea, but E.Ver—her sin—must consume:** ~

~ *She is Sea-stained by purifying water, but her consuming sin (Vere), must perish:* ~

~ *She seeks protection by immersing herself in sanctified water; but de Vere, the very manifestation of her sin must persist:* ~

95 'O, pity,' *'gan she cry, 'flint-hearted boy!*

[**'O** (Oxford see final stanza of A Lover's Complaint, probable word play on Elizabeth's signature 'R': Regina, she refers to de Vere as '**O**' = Oxford I.445), **pity** (i.e. have 'compassion*', 'a cause for regret or disappointment; alt.: 'an exclamation not only of distress, but of regretful surprise*'), '**'gan she cry, 'flint** (Latin *dūro*: 'hard, to be hard or callous', surname fragment [Tu]dur; alt.: 'a piece of flint used with steel to produce an igniting spark')-**hearted** (the True Heart = the very essence* = the essence of Vere; 'the inmost and most vital part, the core', soul, spirit See lines 231, 426 'Supposed to be the prompter of will and inclination*'; flint-hearted: 'hard-hearted*', with unyielding heart; stalwart; alt.: courageous heart igniting the 'Will', or courage, igniter of fire in I.94) **boy** ('a male child or young man')!]

~ '**Oxford**, have compassion', she cried, '**dur-hearted child!** ~

96 'Tis but a kiss I beg; why art thou coy?

[**'Tis but** ('otherwise than'; alt.: 'only') **a kiss** ('to touch each other, to meet, to join*', form a bond or alliance, unite, amalgamate) **I beg** ('to seek by petition*'); **why art thou coy** (demure: OF demoré; alt.: 'quiet, still (esp. in behavior)', 'reluctant about details, esp. about something regarded as sensitive'; alt.: 'disdainful, contemptuous, inaccessible to love*')?]

~ '**Tis only your bond I plead; why art Tu de-Moré?** ~

~ *It's only your [everlasting] bondage I require, why are you elusive?* ~

~ *It's other than allegiance I seek; why, are you not Still metonym: see glossary ?* ~

* * * *

Stanza 17

97 ~ **I have been enticed—the Same as I beseech you now—** ~

98 ~ **Precisely by the Lord Admiral and 'Sey'-ful God-o'War,** ~

99 ~ **Whose sinewy neck in battle never did bow,** ~

100 ~ **Who overtops [kings] where he heirs in the E.Ver clash;** ~

101 ~ **Nevertheless has [Seymour] been my captive and my slave,** ~

102 ~ **And entreated for that which Tu unasked shall have.** ~

97 'I have been woo'd, as I entreat thee now,

[**'I have been** (from be: the Royal/True self; alt.: 'title given to kings and queens*', 'applied to the princess of France (probably as supposed to be heiress of her dead father)*') **woo'd** (surname fragment *St. Maur-des-*

bois: 'St. Maur of the Wood', alt.: *woo*: 'to solicit, to seek to gain [persons] or to obtain [things]'; alt.: *pun wood*: forest, referring to Forest Law), *as* ('in the same degree, of the same quality') *I entreat* ('to beseech') *thee now*,

~ *I have been 'des Bois'—the Same as I beseech you now—* ~

This wooing—by Seymour, of Elizabeth—is for political alliance rather than sexual passion (though in the case of Seymour, lust is nearly certain); it is of the same nature as Elizabeth's present wooing of de Vere.

98 *Even by the stern and direful god of war,*

[*Even* (= Elizabeth, *even*: 'serving to denote identity of persons or things*', 'the very same as' eg. 1.97-98 'I have been woo'd... myself, by the stern...'; alt.: = *Even as*: 'in the same degree, of the same quality*', 'though of the same degree' see glossary: *all, ever, even, one, the same, still, so*, probably adapted from and operating as reflexive pronouns as in the Italian *se stesso*: 'himself', *il stesso*: 'the same', and Spanish *su mismo*: 'himself', and *lo mismo*: 'the same' - which nicely quantifies all elements of the key line: "Why write I still all one, ever the same" *Sonnet 76 l.5*) *by the stern* (*wordplay transf. ruler, Lord Admiral, 'the steering gear of a ship', as well as 'the hind part of a ship'; from Old Norse stjorn: 'steering', Old Frisian stiarnne: 'rudder'; hence 'stern' = helm, guide; alt.: 'strict and severe', using extreme measures or terms; alt.: 'hard-hearted, pitiless'*; alt.: posterior, lesser, back-end, 'steerage'*, sternage**; alt.: 'persons buttocks', 'an ass') *and direful* (*French wordplay dire*: say + ful; 'say' thus the God-o-War is 'Sey-ful', 'characterized by Sey', 'perfect Sey', 'entirely Sey', etc.; alt.: *Latin dirus*: 'fearful, threatening'; alt.: 'dreadful, dismal') *god of war*, (*wordplay God-o'-War may play on Man-o'-war: a 'battle ship of the line' developed by Sir John Hawkins (1532-95, cousin of Francis Drake) in the early 1570's; as in "God of fight" (see l.114) = Thomas Seymour, Lord High Admiral, Master-General of the Ordnance, brother to Queen Jane Seymour, and to the 'Lord Protector' of England, Edward Seymour*),]*

~ *Precisely by the Lord Admiral and 'Sey'-ful God-o'-War,* ~

~ *Equally by the admiral and 'Say-most' God-o'-War,* ~

R. Warwick Bond notes innovations in the use of classical figures by John Lyly (i.e. Ed. de Vere): 'He substitutes, for abstractions, recognized mythological personages to represent the qualities required: thus for **Wantonness**, he gives us **Venus**; for Love, Cupid; for Chastity or Virginity, Diana; for Cruelty or Devastation, Neptune; for Bounty or Pity, Ceres; for Poetry and Music, Apollo; for Rudeness, Pan; and, in The Woman [in the Moon], for Melancholy, Pride of Place, **Strife**, Chicanery, Fickleness, and Mirth, we have Saturn, Jupiter, **Mars**, Mercury, Luna, and Jocus respectively.' *The Complete Works of John Lyly, by John Lyly and R. Warwick Bond, essay: Lyly as a Playwright, V.2, pg. 255, Clarendon Press, 1902.*

And further:

'... by far his most frequent and important use of Allegory consists in his bold introduction to the stage of a new form, personal and political, by which real people in the Court-life around him are represented under some known mythological figure, or simply under the cloak of a classical name.' *ibid.*

99 *Whose sinewy neck in battle ne'er did bow,*

[*Whose sinewy* ('tough fibrous tissue connecting muscle to bone, or bone to bone') *neck* (*literally*; alt.: figuratively 'the charge of', i.e. responsibility, culpability) *in battle* ('fight, encounter between opposite armies') *ne'er* (note avoidance of important metonym *never*) *did bow* ('to incline, to bend down'*),]

~ *Whose sinewy neck in battle never did bow,* ~

Sir Thomas Seymour, was the brother of Jane Seymour, third wife of Henry VIII, and Edward Seymour, Duke of Somerset, Lord Protector during the minority of Edward VI. Henry VIII made him Master General of the Ordnance in 1544, Lord Warden of Cinque Ports ('Five Ports' i.e. the ports nearest the European Continent in eastern Kent) in 1545, and was named Lord Admiral following Henry's death in Feb. 1547. He was entrusted with the defense of England's coast from foreign invasion.

Thomas was an ambitious and unprincipled man. In Feb. 1549 he was charged with 33 counts of Treason and bowed to the headsman March 20th, 1549.

100 *Who conquers where he comes in every jar;*

[**Who conquers** (Latin wordplay *sūpĕrare*: over R[egius], ‘overtop, to go above’; alt.: ‘wins love or admiration’; alt.: ‘sexual conquest’] **where he comes** (Latin wordplay *comae*: ‘hair of the head’, hence, heir of the ruler; alt.: ‘to draw near, to approach’*, ‘anywhere he is present’; alt. ‘reach sexual orgasm’, apparently used in this context from late Elizabethan era *check etymology*) **in every** (every = E. Ver y(the) = ‘the Vere’; alt.: ever + *y* - suffix forming adjectives) **jar** (MF *jarre*: ‘liquid measure’, ‘earthen water vessel’; alt.: from ‘a damaging shock, crisis’, ‘to clash, to quarrel’*);

~ **Who overtops [kings] where he heirs in the E. Ver clash;** ~

~ *Who makes his conquest by coitus in the Vere crisis;* ~

101 *Yet hath he been my captive and my slave,*

[**Yet** (still)*, ‘to this time, now as formerly’*, ‘after all’*; alt.: ‘nevertheless = *metonym never*: used to refer to Elizabeth as unfaithful to her motto: *Semper Eadem* + *the* + *less*: ‘smaller, contrary to larger’*, ‘not so much, opposed to *more**’, i.e. ‘Elizabeth, by this action diminished’, or ‘As a result, Not Ever, the less’) **hath he been** (past of BE, i.e. royal captive) **my captive** (‘one vanquished and subdued’* ‘one ensnared by beauty’*, alt.: LME: ‘seized, taken’) **and my slave** (‘bond servant’),

~ **Nevertheless has [Seymour] been ensnared by me and has been my bond servant** ~

102 *And begg’d for that which thou unask’d shalt have.*

[**And begg’d** (*beg*: ‘entreat’) **for that** (the crown of England; in Seymour’s case by marriage with Elizabeth) **which thou unask’d** (‘not sought by entreaty’*, obtained by inheritance or right; alt.: not wanted, not desired) **shalt have** .]

~ **And entreated for that which Tu unasked shall have.** ~

Thomas Seymour coveted the English Monarchy, or at least, the power of the monarchy; his greatest opportunity was in marrying either of the daughters of Henry VIII. Seymour twice petitioned the Privy Council for Elizabeth’s hand in marriage; it is likely she also wanted this union.

Edward VI’s will specified that only male heirs of Jane or Katherine Grey, Mary, or Elizabeth Tudor, and (?) would have right to the throne. The will was altered, probably by John Dudley, Duke of Northumberland, and Lord Council or Lord Protector in the final days of Edwards life.

Edward de Vere would be the legal monarch of England if it could be proved that Thomas Seymour had married Elizabeth, or that the Lord High Chamberlain (Earl of Oxford) was by some means the next in the line of succession.

Stanza 18

103 ~ **Before my rites hath he hung his spear,** ~

104 ~ **His battered [red] shield, his unrestrained arms,** ~

105 ~ **And for my claim has learned to hazard and solicit,** ~

106 ~ **To trifle and play in love, to feign sincerity and earnestness,** ~

107 ~ **Laying aside his martial task and Admiral’s pennant,** ~

108 ~ **Making my title his battleground, his tent my bed.** ~

103 *‘Over my altars hath he hung his lance,*

[**Over** (indicating precedence, i.e. before; alt.: ‘Over’, ‘O’er Vere’) **my altars** (‘the place where sacrifices and prayers are offered’*, possible ref. to Protestant, reformist politics; alt.: ‘the rites of marriage’; alt.: *likely sexual ref.* a woman’s genitals) **hath he hung** (‘to dwell, to lie, to be attached’*, ‘to totter, to rock, to waver’*) **his lance** (‘spear’*, weaponry; alt.: *likely sexual ref.* penis),]

~ **Before my rites hath he hung his spear,** ~

~ *Before the rites of marriage he has lain,* ~

104 *His batt’red shield, his uncontrolled crest,*

[**His batt’red** (i.e. battered and red) **shield** (‘armor’; alt.: *heraldry* ‘a stylized representation of a shield used for displaying a coat of arms’; alt.: *pos. sexual ref.* the foreskin of the penis), **his uncontrolled** (‘unchecked, unrestrained; and hence, irresistible’*) **crest** (‘the top of something’, alt.: ‘armor ornamentation’; alt.: *heraldry* a distinctive device borne above the shield of a coat of arms’;

alt.: *pos. sexual ref.* ‘the penile glans’, the head of the penis),]

~ **His battered [red] shield, his unrestrained arms,** ~

~ *His battered, red foreskin, his unrestrained ambition,* ~

~ *His red and battered foreskin, his unruly sexuality,* ~

The ‘battered shield’ indicates a seasoned instrument of whatever stripe. Seymour was given command of the English army in the Netherlands in 1543 *Col. Ency. 6th/2008* and made Lord High Admiral on Henry VIII’s death in 1547; at that time he was also given the title Baron Seymour of Sudeley. His sexual history is extensive.

The allusion to his ‘uncontrolled crest’ may well refer to his mercurial extravagances, an ill-advised entrusting of responsibilities, *and lightly bestowed nobility*; but again, given the inclinations of our favorite author, it likely takes direct aim at his casual ethical/moral attitude. It may also refer to the loss of his head/‘crest’.

105 *And for my sake hath learn’d to sport and dance,*

[**And for my sake** (*OE sacu*: ‘a cause at law, crime, guilt’; ‘affair, accusation’; alt.: ‘purpose’; ‘cause, interest’) **hath learn’d** (‘gain knowledge or skill’) **to sport** (‘a game of hazard’*, i.e. danger or risk) **and dance** (‘To wait on a person without being admitted’*),]

~ **And for my claim has learned to hazard and solicit,** ~

106 *To toy, to wanton, dally, smile and jest,*

[**To toy** (‘to trifle, to dally amorously’*, ‘treat someone without due seriousness, esp. in a superficially amorous way’), **to wanton** (‘to play, to dally’*), **dally** (‘have a casual romantic or sexual liaison with someone’), **smile** (‘to have a look of joy or kindness *or slight scorn*’*, *I opt for suggested insincerity because all verbs of l.106 appear to be so*) **and jest** (‘to act or speak in sport, not to be in earnest’*),]

~ **To trifle and play and be casual in love, to feign sincerity and earnestness,** ~

107 *Scorning his churlish drum and ensign red,*

[**Scorning** (*OF escorner*: ‘deprive of horns, hence, deprive of honor, disgrace’; alt.: ‘to refuse or lay aside’*) **his churlish** (‘rough, brutal’*, harsh, quarrelsome, ill-tempered) **drum** (‘instrument of military music’*) **and ensign** (‘banner, standard’*) **red** (= Lancastrian/Tudor or Catholic allegiance),]

~ **Laying aside his martial task and Admiral’s pennant,** ~

108 *Making my arms his field, his tent my bed.*

[**Making my arms** (sexual embrace, alt.: ‘to furnish with anything that will add strength or security’*) **his field** (‘the ground where war is waged’*), **his tent** (*Latin contubernium*: ‘companionship, intimacy’; ‘a sharing in the same tent, comradeship’; ‘the living together of slaves as man and wife, hence concubinage’ *Cassell’s*; alt.: ‘the portable lodge of soldiers’*) **my bed** (‘a symbol of matrimony’*).]

~ **Making my title his battleground, his tent my bed.** ~

~ *Making my embrace his field of battle, his pavilion my bed.* ~

Stanza 19

109 ~ **Thus he, that overlord, I controlled,** ~

110 ~ **Guiding him to the Tower in Catholic/Lancastrian confinement:** ~

111 ~ [The] **Strong-tempered blade his stronger strength obeyed,** ~

112 ~ **Still was he submissive to my quiet contempt.** ~

109 *‘Thus he that overrul’d I overswayed,*

[**Thus he that overrul’d** (rule: ‘have a powerful and restricting influence on a person’s life’) **I overswayed** (*sway*: ‘controlling influence’; alt.: ‘to move slowly or rhythmically, from side to side’),]

The repeated *over* calls attention to itself, and likely hints at Edward de Vere's parentage. 'Overrul'd' suggests the rape/seduction of Elizabeth and conception/'rule' of Vere, i.e. Over Vere ruled, or 'o'er Vere rul'd'; and 'overswayed', or 'o'er Vere swayed' may suggest either the rhythmic motion of coitus (subverting the meaning by inverting the grammar/syntax), or 'I swayed over Vere', i.e. 'I swayed/tottered/wobbled (carrying de Vere to term).

~ **'Thus he that [is] overlord, I controlled, ~**

~ *Thus he that O'Vere fathered, I O'Vere controlled, ~*

Here is a straightforward record of the events following the death of Henry VIII. It does not falsify the narrative of *Venus and Adonis* or the conclusion that de Vere is his grandson.

According to the terms of Henry's will, a council of sixteen advisors would rule England until his son reached eighteen(?). Edward Seymour, senior uncle to the young King, seduced the other Council members to authorize him to head the group as 'Lord Protector'. Edward's other uncle, Thomas Seymour, was elevated to a lesser position as Lord High Admiral of the English navy—an exalted title to be sure—but Thomas was looking to share power more equally with his brother. Furthermore, Edward Seymour had appropriated the title and estate of Duke of Somerset for himself; Thomas was granted the Barony of Sudeley.

Thomas Seymour secretly married Henry VIII's widow, Catherine Parr, who had for years harbored a romantic interest in him. Princess Elizabeth was placed in the home[s] of the dowager Queen and the Lord Admiral, leaving little separation between the Princess and her unscrupulous stepfather. Even before this event, it had occurred to Thomas that a political coup might be engineered through a marriage alliance between Elizabeth and himself. Thomas, aged 39 and Elizabeth, aged 14 may seem an unlikely pair, and yet *Venus and Adonis* and its companion narrative, *The Rape of Lucrece* are not to be denied; flirtations led to sexual intercourse, and Edward Tudor-Seymour ('de Vere') was probably conceived December of '47 or January '48. Further research may permit weaker speculation; the Princess and Thomas may have had contact in early December of 1548 (?)

Elizabeth's governess (since 1537) Katherine Champenowne, had suspected a strong mutual attraction between Thomas and Elizabeth for months, and advised her of the dangers to her reputation; she was too late. By May of 1548, 'Kate' and Catherine Parr became suspicious enough of the Princess' situation that they intervened in the affair. Elizabeth and certain attendants were sent to the home of Sir Anthony Denny (Henry VIII's Chief Gentleman of the Privy Chamber) and his wife Joan Champenowne (probably Katherine's elder sister). Meanwhile, Catherine Parr, had become pregnant at about the same time as Elizabeth; she delivered a female child, Mary Seymour, on August 30th, 1548 (who was lost to history at age 2, but lived on as Mary de Vere, twin sister to Edward de Vere). Catherine died days after giving birth to her and, with this fortuitous event, left a grieving widower to again seek solace in the prospect of marriage to young Elizabeth. 'Kat' Ashley appears to have been the chaperon-matchmaker between Thomas and Elizabeth, and the plan progressed so far as a petition to the Privy Council for marriage between the two; this was quickly denied, but there is the possibility of a private marriage ceremony in the fall of '48. The Parliamentary Proceedings against Sir Thomas Seymour in his trial for High Treason contains the following article:

Article 21. It is objected, and laid unto your charge, That you first married the Queen (Katherine Parr) privately, and did dissemble and keep close (secret) the same; insomuch, that a good space after you had married her, you made labour to the King's Majesty, and obtained a letter in his Majesty's hand, to move and require the said Queen to bear you her favor towards marriage: by which colouring, not only your evil and dissembling nature may be known, but also it is to be feared, that at this present you did intend to use the same practice in the marriage of the Lady Elizabeth's Grace.

In December, 1548, 'Kate' made a journey to London to meet with Lord Protector Edward Seymour, Duke of Somerset, on an urgent matter concerning his brother, Thomas, and Princess Elizabeth. She also met privately with Lady Cheke (the king's secretary, John Cheke's wife) and Lady Tyrwhitt (a Lady of Catherine Parr's privy chamber). They commanded Ashley to divulge the matter to Ann Stanhope, Duchess of Somerset, by many accounts a rancorous and unforgiving woman. We can assume there was discussion between these principals and the Lord Protector's promising young personal secretary, William Cecil.

On January 21st 1549, Sir Anthony Denny and William Paulet, Lord St. John, arrived at Hatfield to arrest 'Kate' Ashley and Thomas Parry, Elizabeth's accounting officer. It is recorded that Denny, Paulet, Ashley, Parry, and Elizabeth, 'dined' at Hatfield before Ashley and Parry were conducted to the Tower of London for questioning. Historians have suspected that Denny and Paulet advanced a unified 'argument' to the others at this supper - full agreement in their 'stories' would be the best hope of withstanding intense scrutiny. 'Kate' Ashley and Thomas Parry made 'confessions', but to nothing deemed treasonous. She was released from the Tower 13 days prior to the execution of Thomas Seymour *Jan. 29, 1549*.

Elizabeth herself was questioned at Hatfield by Sir Robert Tyrwhitt. He, as Master of the Horse in Catherine Parr's household, knew details of the relationship between Seymour and Elizabeth. However he was not able to obtain a written account or confession from Elizabeth of the birth of a child, but only confirmation of the 'flirtations' as already divulged by Ashley and Parry.

As I see it, there would have been no need to submit these three to inquiry if all members of the Privy Council had been fully informed of the Seymour/Tudor affair, and the disposition of the infant. Further, it appears that the Lord Protector and his closest circle were resolved on the need to observe some form of Henry VIII's Devis[e] for Succession and the need to have 'seconds' for young Edward VI.

Katherine Ashley attended on Elizabeth throughout the reign's of Edward VI, and Mary I, except for Elizabeth's term of imprisonment following the Wyatt Rebellion and three months in 1555 that Kate spent in Fleet Prison. This internment was because of incriminating 'seditious' letters concerning some undisclosed intrigue, found in a 'casket' unearthed in Somerset House. During Elizabeth's reign, 'Kate' was elevated to the office of Chief Gentlewoman of the Privy Chamber. It is said the Queen was greatly distressed and grieved at her death July 18, 1565.

110 *Leading him prisoner in a red-rose chain:*

[**Leading** ('preceding', alt.: 'directing') **him prisoner** (to prison in the Tower) **in a red-rose** ('Lancastrian', de Vere (apparently) considered himself the spiritual descendant of Henry V, the highest flowering of the House of Lancaster) **chain** ('force that binds or restricts'; alt.: **red-rose chain**: Catholic/Lancastrian chain; if Thomas Seymour and Elizabeth were sympathetic to the 'Old Faith' of Henry VIII, it would explain an additional motive for a hypothetical conspiracy between the two):]

~ **Preceding Seymour to the Tower in Catholic/Lancastrian confinement:** ~

111 *Strong-temper'd steel his stronger strength obeyed,*

[**Strong** (*Latin fortis*; alt.: *pun*? **Strange** (*pronounced Strahng*): the Stanley family, Earls of Derby)-**tempered** ('the state of a metal as to its hardness'*; alt.: 'disposition, constitution, temperament'*; Strong-temper'd *hypothetical*: strengthened or encouraged by support from Edward Stanley, 3rd Earl of Derby (?)) **steel** ('the hardened steel blade of the headsman's axe') **his stronger** (**strong**: 'powerful, mighty'* + **er**: more, greater; alt.: 'supplied with forces') **strength** ('power, authority'*; alt.: 'power of resisting, fastness') **obeyed** (**obey**: 'bow to', 'was obedient to'),]

~ **[The] Strong-tempered blade his stronger strength obeyed,** ~

~ *The hardened blade of the headsman's ax mastered Seymour's great strength,* ~

~ *The Strange[ly]-disposed ax his more powerful strength surrendered to,* ~

This is amphiboly in action: Thomas Seymour was a man of substantial physical strength, and the ax, of course, is insensible and immotile; history tells who obeyed and what was obeyed.

112 *Yet was he servile to my coy disdain.*

[**Yet** ('also'; alt.: *pun* 'nevertheless, still'* = 'by infidelity reduced', generally referring to Elizabeth's failure to be constant, or, 'Not Ever the Same, thereby diminished'; alt.: 'still, to this time, now as formerly*', 'after all*', despite contrary appearances) **was he servile** ('slavish') **to my coy** ('quiet/still/shy', 'evasive') **disdain** ('aversion*', 'refusal, rejection'; alt.: dis-stain:).]

~ **Still was he submissive to my quiet contempt.** ~

~ *Yet he was obedient to my evasive refusal.* ~

~ *Faithful he was, [and] obedient to my evasive denial of guilt.*

Elizabeth was brought to the Tower (date) as were Katherine Ashley, Thomas Parry, and likely, Battista Castiglione, for questioning in regard rumors of Elizabeth's pregnancy. Famously, she handled herself with imperious dignity, though her inquisitors asserted she was disdainfully evasive and, no doubt, guilty.

113 *O, be not proud, nor brag not of thy might,*

[**O** (Oh = Oxford *see final stanza of A Lover's Complaint*, probable word play on Elizabeth's signature '**R**': Regina, she refers to de Vere as '**Oh**' 1593 printing : Oxford), **be** (the Royal/True self, **be** is coupled with **are**, **am**; nearly synonymous with essential or veracious existence; the Monarch, an 'Oxford being') **not proud** ('full of self-esteem, elated, haughty*', 'satisfaction in one's achievements'), **nor brag** ('boast*'; alt.: [at times] evidently used in a good sense, = to talk with pride, to be justly proud*) **not of thy might** ('strength, force*'),]

~ Oxford, Royal not proud, nor unjustly claiming of thy strength, ~

114 *For mast'ring her that foil'd the god of fight!*

[**For mast'ring** ('to be master of*' i.e. chief, head, leader, teacher*', 'gain control of, overcome'; alt.: Greek *mastos* = *mast*' = 'breast': figurative place where one holds guilt for 'mistakes or wrongdoing' *see "stuff'd bosom"* Macbeth V iii 44 + *ring*: 'surround someone or something, for protection or containment') **her that foil'd** (*foil*: 'prevent something considered wrong or undesirable from happening', 'to make inefficacious, to undo*') **the god of fight** ('Mars, Lord High Admiral, Thomas Seymour')!]

~ For containing the guilt of Elizabeth who undid the Lord Admiral! ~

~ For being master of Elizabeth, who thwarted of the Lord Admiral! ~

115 *'Touch but my lips with those fair lips of thine, -*

[**'Touch** ('the act of touching, a contact sought and performed; either for an injurious purpose*', a 'hit*', a strike) **but** ('otherwise than*') **my lips** (alt.: *Touch but my lips*: *make only this pledge*, or, *warrant only this bond*) **with those fair** (*The Just Heir* - a lexical 'trick' frequently used by de Vere: Fair = Fair Air = *The Rightful Heir*; alt.: 'being as a thing ought to be, in order, in a good state*', 'beautiful, truthful') **lips** ('words of accord') **of thine, -**]

~ Contest 'other than' my pledge with those Princely words of yours, ~

~ Make only this pledge with those truthful, accordant words of yours, - ~

116 *Though mine be not so fair, yet are they red -*

[**Though mine** (the material value of the Monarchy, i.e. the attained person of the Crown) **be** (the Royal/True self, **be** is coupled with **are**, **am**; nearly synonymous with essential or veracious existence; the Monarch, an 'Oxford being') **not so** ('in the same degree, *as**', alt.: it follows, it proceeds; refers to royal progeny) **fair** (*The Just Heir* - a lexical 'trick' frequently used by de Vere: Fair = Fair Air = *The Rightful Heir*), **yet** ('still, to this time, now as formerly*', 'after all*', despite contrary appearances) **are** (**R** = 'To be royal', from Latin *Regina*: 'Queen', *Regius*: 'Royal', *Rex*: 'King'. The Royal plural of Oxford's 'to be') **they red** (royal, Lancastrian, Catholic) -]

~ *Though attainted, a Monarch not in the same degree a fair heir, after all [is she] Regina and Lancastrian - ~*

~ *Though materially Monarch, [and thus] not justly legitimate, despite contrary appearances Queen and Catholic - ~*

~ *Though mine be not so truthful, yet are they the royal - ~*

Edward VI's 'Devise' for the succession of the crown clearly intended to access only male progeny of the Royal Family. That appears to be the basis for this comparative language in l.115-16. Elizabeth may be 'Faerie'/Fairy (i.e. having the quality of 'fair'), yet Edward is 'fair' incarnate; Elizabeth may be royal, but Edward is the requisite male heir. As previously mentioned, de Vere is not 'big' on the quibbling differences between legitimate and illegitimate children. *Review: The Will of King Edward the Sixth, and his Devise for the Succession of the Crown, June 21, 1553, Primary Source Documents, tudorhistory.org* .

The metonym *mine*, as with *or* (ore), puns on the poor investments made by Cecil, Leicester, Pembroke, and others with capital derived from royal license or franchise. De Vere, of course, also lost heavily on

such investments. Mine is likely a direct reference to the exclusive royal prerogative for the mining of precious metals by the Mines Royal Co. 1568 and the Mineral and Battery Co. 1568.

117 *The kiss shall be thine own as well as mine.*

[**The kiss** (bond, settlement; specifically, this kiss is an implicit abdication of his rightful estate - an act of self-betrayal) **shall be** (the Royal/True self) **thine own as** ('in the same degree, of the same quality', 'though of the same degree' *see glossary*) **well** ('a deep narrow pit of water'* *see l.245* refers to 'the pits' in the Tower of London; alt.: 'spring' = *from Latin* Primo Vere, *from Italian* Primavera, i.e. 'the first Vere') **as** (*see above*) **mine** (the material value of the Monarchy).]

~ *This bond-Royal must follow as your own [position], equally a deep narrow 'pit'-prison as of 'golden' material value.* ~

~ *The 'settlement' shall be your own as well as mine.* ~

Elizabeth is disingenuous in suggesting some parity or equity in this agreement; she takes the estate for her self and for her Cecil/Leicester overlords, and Vere is left with uncertainty. There must have been promises and placations to the effect that future political maneuvers would bring the Earl of Oxford to the throne.

118 *What seest thou in the ground? hold up thy head:*

[**What seest** (*possible pun* ceased; alt.: do [you] see) **thou** (i.e. of yours) **in the ground** (*see metonyms* mines, ore; alt.: 'space occupied or to be occupied', 'matter, question', 'cause, motive, reason')? **hold up thy head** (*complete clause*: 'expressing confidence and courage'):]

~ *What do you see that is yours in material valuation? Raise your eyes:*

~ *How do you interpret this ambiguity (well and mine)? Raise your eyes:*

~ *What, 'ceased you' imprisoned or appeased? Be not dejected:*

~ *What [has been] seized in this occupation/usurpation? show courage:* ~

119 *Look in mine eye-balls, there thy beauty lies;*

[**Look in mine** (the material value of the Monarchy; alt.: a pit or 'mine-shaft' of hellish torture, *compare ll.119, 247*) **eye** (ai = grief *see glossary eye*, overlords and their spies, i.e. Robert Dudley) **-balls** ('the ensign of sovereignty, the apple or globe'*; alt.: 'a bullet'*; alt.: 'the apple of the eye', i.e. where may be found a reflected image), **there thy beauty** (=Truth; alt.: estate) **lies** ('may be found - but dishonestly');]

~ *Look in the rich pits of the Dudley 'grief' Monarchy', there your truth lies [corrupted];*

~ *Look closely to Dudley, there lies usurped your estate;* ~

De Vere may find only an ill-defined reflection of his estate in the eyes of Elizabeth. Rob. Dudley was pet-named 'Eyes' by Elizabeth; I believe this was a reference to his unofficial position as house spy for the Dudley-Cecil coalition. Officially he was Master of the Horse which put him *very* close to her *every* activity.

Dudley was often referred to as the de facto monarch—'the king who was not'—because of his influence in treasury and policy matters; this power was used for his (and Cecil's) personal gain, and the consequent impoverishment of England. De Vere felt this usurped authority was rightfully his, based on legal warrant *and* merit. In addition, the estate of John de Vere, 16th Earl of Oxford, was placed under Dudley's administration upon Oxford's death in 1562. These properties and dispensations were to be restored to the 17th Earl as he reached majority, though little of it was; no doubt, Cecil/Dudley felt little urgency in this as Edward was not truly heir to the Oxford earldom.

120 *Then why not lips on lips, since eyes in eyes?*

[**Then why not lips on lips** ('kiss', 'signify a bond'; alt. lips on lips: seal an agreement), **since eyes** (eyes: overlords and their spies, i.e. Robert Dudley; often interpreted to mean 'advisors', but I suspect refers to *spies*, i.e. Dudley and Walsingham associates) **in eyes** (*possible pun* eyes; alt.: eyes in eyes: Elizabeth, called eyes, nevertheless is the subject of Dudley spies) ?]

~ *Then why not our [secret] bond, since we acknowledge the surveillance of Cecil/Leicester? ~*

~ *Then why 'not bound' on 'bound', since 'grief in grief' or 'seen in seen'?*

~ *Then why should we not signify our pledge with a kiss, since 'eyes' will not take his eyes from us? ~*

The Cecil/Dudley alliance employed hundreds of agents under spymaster Frances Walsingham; but Dudley was the 'dick' in the household of Elizabeth. The association between the Queen and Leicester has not been, and may never be, perfectly understood. As Cecil played the role of Privy Sage but *discretely* inverted the master/servant relationship, Dudley deftly played the role of lover, intimate, and 'man' to the Queen while keeping an 'eye' on her. Elizabeth was the goose of the 'golden egg' proverb, and as we know, 'the masters eye fattens the horse'.

121 *'Art thou asham'd to kiss? then wink again,*

[**'Art thou asham'd** (shame, from Sham: 'falsely present something as the truth', 'pretend to be', alt.: 'disgraced') **to kiss** (a bond, or commitment; alt.: 'to meet, to join', 'to submit to', the bond of fealty/fidelity, strongly tied the act of self-betrayal/self-revelation; alt.: 'to submit tamely')? **then wink** ('to shut the eyes or to have them shut so as not to see'; alt.: 'a significant look') **again** ('in one's turn'; alt.: 'once more'; alt.: 'in return', in response, 'in consequence of it'),]
 ~ *Are you dishonored to affirm this bond, then ignore [this] grief 'Once More', ~*
 ~ *Are you falsely presented, [unable] to kiss? then close your eyes in response,*

122 *And I will wink; so shall the day seem night;*

[**And I** (Elizabeth) **will wink** (shut the eyes, shut my eyes); **so** ('in the same degree, as', alt.: it follows, it proceeds: refers to royal progeny; alt. *pun* sew: 'join, fasten, or repair') **shall the day** ('time', 'life', youth) **seem** (*wordplay* Seym[our], *wordplay* appear, 'to have the appearance of being'; alt.: vb. seam: 'join with a seam', 'suture') **night** ('the time of darkness between sunset and sunrise', the period of the English state between the concealment of de Vere, and his yearned for return — the 'Leicester/Burghley Commonwealth'; alt.: = *metonym* Moor, blackness, referring to ascendancy of Francis Walsingham; alt.: 'Night a dreary and hateful time', eg. 'ugly night' *Venus 1041*, 'mother of dread and fear' *Lucrece 117*, 'hateful' *Lucr. 771*, 'hideous night' *Sonn. 12*, 'ghastly night' *Sonn. 27*, etc., and many more associations with age and death);]
 ~ *And I will ignore it [Once More]; 'the same that follows' shall be — 'de' 'Seym' Moor;*
 ~ *And I will ignore it in mine; so shall the [merry] Vere seam [hideous] Puritan; ~*
 ~ *And I will close mine; in like pretense shall our light become dark; ~*

123 *Love keeps his revels where there are but twain;*

[**Love** (Love God = Cupid *Roman*/ Eros *Greek* = Dudley = desire: *I am disconcerted that there appears to be two sobriquets - Love & Eyes - for Leicester; this may be because he fills two roles, suitor and spy*; the 'love' referred to is the god of desire from which *Latin cupiditas* - cupidity: 'greed for money or possessions') **keeps** ('guard'; alt.: 'retain possession of, seize') **his** (masculine pronoun identifies the subject as other than Love: Venus,) **revels** (*from Old French reveler*: 'rise up in rebellion' *from Latin rebellare* 'to rebel'; alt.: 'merry-making'; alt.: 'the Court of Revels) **where there are** (*metonym* = **R** = 'To be royal', *from Latin Regius*: 'Royal', and *Regina*: 'Queen') **but** ('otherwise than' *see l.445*, variant of *Never* *see glossary*) **twain** ('two', but specifically One divided into two parts, i.e. 'parted, separated');]
 ~ *The Love God Dudley guards his rebels where there the monarch is but two; ~*
 ~ *Dudley retains possession of his rebels where their 'Regius', otherwise two, unite in one; ~*

This line probably refers to Dudley's isolation of the Queen and her son from potential allies; but it also suggests restriction of the Clifford and Stuart claimants to the margin.

The Court of Revels was the office of State censorship as it pertained to the 'Sports' of Dancing, Masking, and Comedies (plays). From 1579-1610 the position was held by Edmund Tilney under the directorship of Cecil and Dudley. Interestingly, John Lyly sought the office for a decade (~ 1590) with no success - one can only wonder whether as an agent for Cecil, or as a counter-agent for de Vere. De Vere claimed to suspect his personal secretary (Lyly) to be an informer for Cecil; and this suspicion is confirmed by extant letters from Lyly to Cecil that communicate information of de Vere's whereabouts.

124 *Be bold to play, our sport is not in sight:*

[**Be** (= the Royal/True self) **bold** ('of high courage, daring; in a good sense', 'confident, trusting')

to play ('to practice illusion*', *metaphorically* 'to act*'; alt.: 'to contend in a game, for gain*', alt.: write plays/ write dissident plays), **our** (*pluralis majestatis* the royal 'OUR', signifying 'my'; alt.: *surname fragment* 'our' belongs to 'seem' l.122; alt.: presenting the royal response to hour: the discrete and separate assaults of Time/Cecil?) **sport** (= child-morph, *botany* bud sport, a part of a plant showing morphological variation from the rest of the plant due to mutation; alt.: 'play-acting') **is** (*see glossary* variant of BE, indicating the 'the royal person') **not in sight** (*clause* 'will not suffer their censorship':)]

~ *Be confident to act, 'Ore child' is concealed: ~*

~ *Be confident to act, 'My' Prince is hidden: ~*

~ *Be bold to state your dissident position, our particular 'sport' can't be deciphered: ~*

If we ignore the 'royal We' (in this case 'our'), it is implied that a child already exists between Venus and Adonis - the Queen and de Vere. However, the first appearance of the "purple flower" that symbolizes the heir to the throne, is at line 1168. Therefore, I will (tentatively) assume "our child" means 'my child'.

The second reading suggests Elizabeth may support de Vere's dissent. She appears to be a party to his subtle but active resistance; however, it is just as likely that she encouraged his artistic endeavors as a form of displacement activity.

125 *These blue-vein'd violets whereon we lean*

[**These blue-veined** (blue-veined = blue blood: 'of noble birth'; 'the black circle round the eyes caused by much weeping or sorrow*'; alt.: 'light amidst darkness*') **violets** (symbolic of faithfulness, humility) **whereon** ('on which*') **we lean** (= v. grow lean; alt.: 'depend*')]

~ *These noble truths, on which we look to support us ~*

~ *This weeping nobility upon whose [tentative] support we grow lean ~*

126 *Never can blab, nor know not what we mean.*

[**Never** ('Never an E. Vere', 'Not E. Vere', 'an E. Vere'; alt.: 'Never the Same' = Elizabeth 'R' *see glossary*) **can blab** ('reveal secrets by indiscrete talk', Never can blab: i.e. Shake-speare, Lyly, or Griffin can speak openly, in print, of these matters, but E. Vere cannot), **nor know not** (double negative reinforces third meaning for 'Never'='an E. Vere', yet all may apply) **what we mean** ('to signify, to indicate*', 'to have in mind, to intend*').]

~ *Not E. Ver [faithful] can reveal, nor may the meaning be understood. ~*

~ *[Are secrets] an E. Vere pseudonym may reveal, that our meaning will be understood. ~*

The ambiguousness of the double negative needs further research. The use of double negatives was not disapproved of until about 1600; but the ever experimental de Vere would likely have come to his own conclusions as to its usefulness or impropriety. I allow it could go either way. Here it achieves allegorical consistency and clever disguise.

127 *'The tender spring upon thy tempting lip*

[**'The tender** (material value, 'to offer, to present*', 'evidence or money to discharge a debt') **spring** (nominative from Italian Primavera (*spring* season), *Latin Primus Ver* = 'Prime Vere') **upon** ('used, in consequence, to express the ground or occasion of anything done*') **thy tempting** (tempt: 'provoke, defy*') **lip** (words, 'as organs of speech*', giving a sign of contempt or disregard)]

~ *'The negotiable currency of the Vere person, in consequence of your defiance and provocations ~*

~ *'The material Vere, by your provoking words*

~ *'The youthful Vere as negotiable legal tender [or political gambit], by your defiant words ~*

Vere, who *is* the legal tender, provokes ill-consequence by refusing the alliance. In these words, The tender spring, the author encapsulates his position. He is the currency by which Elizabeth's debt of life is to be discharged.

128 *Shows thee unripe; yet mayst thou well be tasted:*

[**Shows** ('not to conceal, to betray*') **thee unripe**; (immature, unready); **yet** ('still', 'ever') **mayst thou well** ('much, greatly*') **be tasted**: ('tested'):]

~ *Betrays your unreadiness; yet Vere, you may greatly be tested: ~*

129 *Make use of time, let not advantage slip;*

[**Make use of time** (time = Wm. Cecil, time appears as Cecil's sobriquet throughout the works of de Vere / Shakespeare), **let not advantage** ('superiority*', 'favorable opportunity*', alt.: metonym for the Cecil/Leicester alliance or, like 'Opportunity' in *The Rape of Lucrece*, Leicester alone) **slip** ('pass unnoticed*'; alt.: 'to commit an offence*');]

~ *Make use of Wm. Cecil, don't lose opportunity for advancement.* ~

~ *Make use of Wm. Cecil, allow not Leicester to commit offence;* ~

Time is code for Wm. Cecil, a man of spider-like patience, and an avid collector of clocks. Assuming V&A was written in 1592-3, he was aged ~72 at the time of this composition and in declining health. To advance in Elizabethan government required the assiduous cultivation of Cecil's goodwill, assuming his principles and perhaps surrendering one's own. He was a master of appearances and took great pains to modulate the tone of his counsel to the Queen. Nothing of importance evaded his scrutiny, involvement, and control, and yet nothing violated the appearance of his discrete subservience to her. I suspect Cecil crafted Dudley's role as the intimate/mole/manager in Elizabeth's household, and further, that he hatched the beautiful myth of 'the Virgin Queen'. As Polonius in *Hamlet*, de Vere characterized Cecil with an indulgent depreciation - until he kills him off as a spy. We are about to see (beginning at l.133) a more severe assessment.

130 *Beauty within itself should not be wasted:*

[**Beauty** ('divine order', 'Truth', code for de Vere) **within itself** ('heretofore hidden/unrevealed') **should not be** (= the Royal/True self *see glossary*) **wasted** (waste: 'expend unnecessarily*', 'to destroy, to ruin, to desolate*');]

~ *This unrevealed Verity, should not be destroyed:* ~

~ *This Truth, hidden within itself should not be lost:* ~

131 *Fair flowers that are not gath'ed in their prime*

[**Fair** (The Just Heirs - a lexical 'trick' frequently used by de Vere: Fair = Fair Air = The Rightful Heir; in a single word, all that is highest and best: 'being as a thing ought to be, in order, in a good state*', 'beautiful*', 'pure*', 'fine*', 'honorable, equitable*', 'favourable, auspicious*', 'kind*') **flowers** (Vere flowers = True flowers, the beautiful flowering: the perfect maturity, optimum development of Vere/Fair; alt.: Fair: code for 'high church') **that are** (Regius: 'Royal') **not gath'ed** (gath'ed = gathered: 'brought together, convened, assembled in a body' + red: royal, under the 'red rose' of Lancaster/Catholicism) **in their prime** (prime: 'highest'; Latin primus: highest, most excellent, of first importance; alt.: in their prime: at their height; alt.: *wordplay on Italian primavera*: spring).]

~ *The true flowering of the Royal family, if not gathered in its prime* ~

~ *The beautiful flowering of the House of Lancaster, if not gathered in its Spring* ~

'Seize the day', suggests the author. If the 'primus' of Lancaster is not elevated now while he is at his zenith, he will be like flowers that...

132 *Rot and consume themselves in little time.*

[**Rot** ('to bring to corruption*'; alt.: 'wither*') **and consume** ('waste*'; alt.: Latin con: altogether + sumere: take up) **themselves in little time**. (Little Time: the little Cecil, Robert Cecil, Elizabeth's "Pygmy").]

~ *Wither and waste themselves in the grasp of Robert Cecil.* ~

~ *Are corrupted and subsume themselves in [the hell of] Robert Cecil.* ~

That they 'consume themselves' hints that inner faults or weaknesses are exploited to bring about self-destruction.

The elegant contrivance of rhetorical antithesis pervades Lyly's *Euphues*, his plays, and the plays of Shakespeare. The structure of drama allowed Edward de Vere to assume the voice of several characters to fully develop and reveal his own antithetical thoughts. That we are often in doubt as to the authors true feelings is a testament to his balanced, dialectical approach to analysis.

I distinguish de Vere's thoughts from those that properly belong only to a character, because I believe the integration of the two has given the author his distinctive style. In doing so, Vere has elevated many

characters to rare philosophic heights. To read his works, one would think England was a nation of philosophers: philosopher Kings and philosopher fools, philosopher earls, soldiers, gravediggers, innkeepers, etc. All have become equally expressive as himself.

I suspect Oxford was deeply stung by Sydney's *An Apology for Poetry* (pub. 1595, but likely known to de Vere prior to 1586 and perhaps even addressed to him). The decline of mannerist courtly rhetoric as one progresses from *Love's Labour's Lost* to *Macbeth* betrays his sheepish retreat from the excesses he popularized in the early 1580's, and which Sydney castigated in the '*Apology*'. After a false start with backhanded praise for "stately speeches and well-sounding phrases, climbing to the height of Seneca's style", Sir Philip says what's really on his mind: "and so obtain the very end of poesy, yet in truth is very defectious..." *see glossary* using a smattering of de Vere's 'nauseating' metonyms to drive home his point.

Sydney wished to promote an instructive but completely artificial construct for poetry termed 'mimesis' by Aristotle. This was a vein de Vere had followed as 'Lyly'; now it was turned against him in its specifics, leaving him to cast about for a new, more direct, more truthful, manner of expression. The 'Oxfordian' dating of the Shakespeare canon is strongly supported by the competitive discourse between these two gentlemen.

* * * *

As I understand it, lines 133-36 is de Vere's considered assessment of William and Robert Cecil, but heavily weighted to the former; there were few in Elizabethan England who knew the Cecils as well as he. Elizabeth will carry the lines for the both of them. If oblique, yet is it still a Vere rant against his offenders.

133 *'Were I hard-favor'd, foul, or wrinkled old,*

['**Were I hard** ('harsh, rough, evil, disagreeable*') **favor'd** (regard, consideration, esteem; **hard favored**: 'of repulsive features, ill-looking, ugly'*; alt.: 'ungenerous'; alt.:), **foul** ('offensive', 'wicked', 'unfair', i.e. 'the opposite of *fair* and often joined to it in contradistinction*', *see l.131*), **or wrinkled old.**]

~ *'Were I (Vere), evilly regarded, offensive, or old and wrinkled, ~*

~ *'Were I ungenerous, wicked, or old and wrinkled, ~*

134 *Il-nurtur'd, crooked, churlish, harsh in voice,*

[**Il-nurtur'd** ('Poorly raised', 'brought-up'), **crooked** ('perverse,false*', 'malignant*', 'bent', 'dishonest'), **churlish** ('rough, rude, brutal*', 'mean-spirited', 'surly'), **harsh in voice.**]

~ *Poorly brought-up, dishonest, rude, harsh in voice, ~*

135 *O'er worn, despised, rheumatic, and cold,*

[**O'er worn** (worn out, 'wasted', 'exhausted'), **despised, rheumatic, and cold,** ('lacking-affection', 'unemotional'),]

~ *Worn out, despised, rheumatic, and cold-hearted,~*

136 *Thick-sighted, barren, lean, and lacking juice,*

[**Thick-sighted** ('short-sighted, purblind*', 'poor-sighted', lacking perspicacity), **barren** ('bleak, lifeless'), **lean** ('offering little reward'), **and lacking juice** (and 'lacking vitality', lacking creative faculties, withered),]

~ *Without perspicacity, lifeless, ungrateful, and lacking vitality, ~*

137 *Then mightst thou pause, for then I were not for thee,*

[**Then mightst thou pause** ('hesitate', 'a stop made and time taken for consideration*'), **for then I were not for** ('in support of or in favor of', 'siding with*', 'in behalf or advantage of*', 'at the service of*') **thee,**]

~ *Then might you hesitate, for then I could not be your advocate, ~*

138 *But having no defects, why dost abhor me ?*

[**But** ('otherwise than') **having no defects** ('fault, imperfection', 'deficiency'), **why dost abhor** ('disgust', 'to detest to extremity'; alt.: *pun a boar*, entire clause 'why are you the 'Oxford Boar', i.e. why are you not more familial) **me?**].

~ *But having no such defects as these mentioned, why do you act the Oxford Boar with me?* ~

Gods must, after all, stand up for bastards. *Lear I,ii, 22 para.*. Edward de Vere is the 'natural' son of Thomas Seymour and the Princess Elizabeth Tudor, and not a child of John de Vere and the 'blue boar' Earls of Oxford.

De Vere's father-in-law, Wm. Cecil, said of him, "he has more of understanding in him than one would think..."; to my ear this is grudging admission of a superior intellect. If Vere peppered his speech with such clever word play as this, one would come away from conversation rehashing all that had just been said.

139 *'Thou canst not see one wrinkle in my brow,*

[**Thou canst not see** ('to perceive mentally, to discover, to understand, to observe'; alt.: 'the seat of the pope or of an archbishop') **one** (*metonym* = the first or highest ranked, the Monarch herself or the heir presumptive) **wrinkle** (*ME* 'curvature', 'sinuous shape', 'irregularity/deviation', 'minor difficulty') **in my brow** ('the arch of hair over the eye', possibly effects secondary *pun* 'heir over the eye'; alt.: 'mind', 'intellect'; alt.: crown?)]

~ *You cannot see One Deviation in my crown,* ~

~ *You cannot see a Monarch doubled in my heir,* ~

~ *You cannot see a royal failing in my heir,* ~

The secondary pun needs verification.

140 *Mine eyes are grey and bright and quick in turning;*

[**Mine** (the material value of the Monarchy—literally mine, precious ore, i.e. the attained person of the Crown; alt.: probably indicates things that are not physically of Elizabeth's person, i.e. that are extraneous; note that l.141-43 repeat *My*, not *Mine*) **eyes** (*metonym* Robt. Dudley and the Walsingham/Puritan spies) **are grey** (*Grey*: the opportunist adherents of the Suffolk line of the Tudor family; Henry Grey and John Dudley advanced Lady Jane Grey's accession over Elizabeth's; alt.: *classical ref.* Pallas Athena's eyes are described variously as silver, gray, blue-green; though these classical references may be crossovers, they more directly apply to the allegory, not the narrative), **and bright** ('cheerful, gay', may refer to the contrived gaiety of John Dudley as he belatedly expressed delight at the accession of Mary Tudor as noted below; alt.: 'gleaming', as Homer described "bright-eyed Athena"; perhaps the author avoids the word 'beauty', as it denotes truth), **and quick** ('nimble') **in turning** ('to change or alter from one purpose or effect to another', likely reference to John Dudley's sudden reversal, from support of Jane Grey to Mary Tudor in Cambridge on July 20th, 1553: [upon receiving word from the governing council of their recognition of Mary, he threw his cap in the air and 'so laughed that the tears ran down his cheeks for grief'; alt.: *classical ref.* Athena eluded rape by Hephaestus in Greek mythology)]

~ *Mine guardsmen R[egents] are Grey/Suffolk, and 'luminous', and inconstant in turning;* ~

~ *[But] covetous Leicester 'et al' are Grey/Suffolk-supporters, cheerful and nimble in altering purpose;* ~

It appears that de Vere enjoys dredging up 'old history' to vilify or imprecate his current enemies; this is the problem with people who have long memories—like my wife. If this reading is valid, the author has inserted material on Robert Dudley's inconstancy to contrast with the 'yearly increase' l.141—the 'Richmonde' of his own fidelity.

Meanwhile, the allegory attributes to Venus the character of the Greek goddess Athena, the 'androgynous' god of war strategy and wisdom (and the spear). This supposed analogy with Elizabeth may use the conceits of wise Athena (or chaste Diana) to distinguish the real from the enhanced Queen, who is revealed in the narrative.

Incidentally, Freud noted Athena was a god divested of power.

141 *My beauty as the spring doth yearly grow,*

[**My** (i.e. of Elizabeth's person, see l.142-43) **beauty** (*surname derived Beau-fort*; alt.: 'divine order', 'Truth'; alt.: 'assemblage of graces to please the eye and mind') **as** ('in the same degree, of the same quality') **the spring** (*pun* 'the Vernal season', the Vere season; alt.: 'fountain, source; in a proper and in

a metaphorical sense*'; alt.: 'the beginning, the first and freshest part of any state or time*'; alt.: 'a young shoot*') **doth yearly** (*wordplay* varely: 'easily manageable', 'prepared, ready' *see The Tempest* I i 6; alt.: *poss. secondary pun* 'every year*', the *ver* year) **grow** ('to become greater, to increase in stature or degree*'),]

~ *My Beau[fort] Grace, in my child, does yearly renew,*

~ *My Truth, the same as Vere, does become more manageable, ~*

~ *My Verity, in the same measure as the Vernal season, does every year become greater, ~*

~ *The beauty of my truth, in the same degree as Vere does E. Ver increase, ~*

I assume there are intimations of Vere in words like beauty, spring, and year; but how important to the author is the transposition from metonym or emergent word to Vere synonym, eg. Spring = Vernal Season?

142 *My flesh is soft and plump, my marrow burning,*

[**My flesh** ('animal substance*', 'denoting relationship*'; alt.: 'carnality', 'serving as the emblem of human frailty in general, and of sensuality in particular*') **is soft** ('mild, gentle, delicate, tender*', weak, impressionable) **and plump** ('full, round*', Venus' self described youth and attractiveness, conferring 'innocence'), **my marrow** ('soft substance in the cavities of bones', often signifies strength and vitality) **burning** ('possessed by desire, emotion', 'being consumed by desire'; alt.: 'on fire'),]

~ *My temporal flesh is tender and full [again], my vitality inflamed, ~*

~ *My weakness is full sensuality, my strength consumed by desire, ~*

~ *My full carnal desire is a weakness, my vitality is consumed by emotion, ~*

143 *My smooth moist hand, were it with thy hand felt,*

[**My smooth** ("bland, mild, gentle, insinuating*", 'easy and elegant*') **moist** ('moderately wet, damp*', tender, generally opposed to hard and rough, living—not dead; alt.: *see note at* I.25-26 "... his sweating palm / The precedent of pith and livelihood"; moisture denoting 'strength or force', 'liveliness, spirit') **hand** ('office', 'control, possession' (*Ety.o-l*), alt.: 'the emblem of power, agency, action*'), **were it with thy hand** (i.e. hand in hand: 'conjointly, together, or in union and concord*', the reassurance of another's assistance) **felt** ('to perceive by the touch*', 'to perceive by the mind*'),]

~ *My bland, 'tender' possession, were it to feel the reassurance of your strength, ~*

~ *My easy, spirited office, if clasped in union with yours, ~*

144 *Would in thy palm dissolve, or seem to melt.*

[**Would** (*pun* wood: indicating descent from Plantagenets; Plantagenet badge: 'Woodstock' or 'stump of wood' (?)) **in thy palm** ('a symbol of triumph or victory', 'the emblem of glory and superiority*'; alt.: 'conceal in the hand, as in a theft or trick') **dissolve** ('disappear', 'deteriorate', 'degenerate', 'lose integrity and become incorporate in something else'), **or** (*likely pun* ore: 'a vein of gold') **seem** (*surname fragments* or + seem = Seym + Ore; alt.: 'outwardly appear'; alt.: = seam: 'an underground layer, as of ore or coal', also = vein: 'a fracture in rock containing a deposit of minerals or ore and typically having an extensive course underground') **to melt** ('leave or disappear unobtrusively').]

~ *Would in your triumph vanish, [in your] 'Ore Seym' to dissolve.*

~ *The Plantagenet incorporate in your office degenerating, [an] ore seam to disappear. ~*

~ *Would in your triumph suffer dissolution, a gold vein [that would] quietly disappear. ~*

The stanzas ~145-56 are circumspect, and may be read to describe Dudley's and Cecil's effect on de Vere and the Queen.

145 *'Bid me discourse, I will enchant thine ear,*

[**'Bid** ('command or order to do something') **me discourse** (*wordplay* 'change course'; alt.: dis-horse, dismount; alt.: 'speak or write authoritatively', 'debate', 'reason'; alt.: *Med. Latin* discurrere dis: 'away' + currere: 'to run', to run away), **I will** ('intend, desire'; alt: the 'Royal Will') **enchant** ('to charm*', 'to bewitch, to subdue by charms*', *likely synonymous with* charm: *ME* delude, 'mock'; alt. *Latin* incantare: *in-* 'in' + cantare 'sing') **thine ear** ('heir'),]

~ Enjoin me to dismount, I shall 'be-witch' your heir, ~

~ Command me to 'un-course' myself (reveal my secret), and I shall subdue by charms your/our heir, ~

146 *Or like a fairy, trip upon the green,*

[**Or** (wordplay ore, gold; surname fragment Tud'or) **like** ('equal to') **a fairy** (wordplay fare + y, ; alt.: 'a diminutive spirit, of the same nature as the elves*', relating to the Queen, who had been lately characterized as the 'Faerie Queen'; this may refer to Elizabeth as the small or limited 'Spirit': an 'affectionate' name given to Wm. Cecil; alt.: 'small imaginary beings of human form with magical powers'), **trip** ('stumble, to fall, to offend*', 'make a mistake', 'walk or dance with quick light steps') **upon the green** (French 'Ver' = Vere),]

~ 'Ore' like a 'fare-y', dance upon the Vere, ~

~ Or (bid me), like a faerie [queen], stumble on the Vere, ~

~ As golden a Faerie, stumble on the Vere, ~

Edmund Spenser's *Faerie Queen* had given Elizabeth two important sobriquets, Faerie Queen of course, and Gloriana.

147 *Or like a nymph, with long dishevelled hair,*

[**Or like** ('equal to'; alt. ore-like: gold like) **a nymph** (a trope for the child of the bee: a punning reference to the 'virgin queen' bee/'be', i.e. the 'Virgin Queen Elizabeth' see glossary bee; alt.: 'a mythological spirit of nature', 'a diminutive spirit*', used to denote a person of more than human power*'; alt.: by metamorphoses, a nymph is 'to be'), **with long** (long: 'lasting a great amount of time') **dishevelled** ('disordered', Old French deschevele: de/dis: denoting negation or reversal + schevele: hair) **hair** (pun heir),]

~ 'Ore' (bid me), like a 'bee-child' with long disin'heir'ited heir, ~

~ Golden, like a 'bee'-child, with a too long disordered heredity/estate, ~

~ Ore-like, a changeling, with long disordered heir, ~

I think it probable that "Or like" may change its meaning from line 146 to 147. This prompts the question of consistency. Does a metonym always signify precisely the same thing. Love for example, seems to wander with modifiers like but, his, my, quick, etc.

148 *Dance on the sands, and yet no footing seen.*

[**Dance** (perhaps a reference to the 'dance' of bees prior to entering the hive; alt.: 'to triumph, to exult*'; alt.: 'move rhythmically', 'sparkle brightly') **on** ('that by which a thing is supported*' hence denoting the ground or occasion of any thing done*) **the sands** (sand: 'an expanse of sand', 'units of immeasurable number' only weakly cohering, 'the contents of hour glasses*', i.e. the Sands of Time; alt.: metaphor 'the mass of such grains covering the shore of the sea, or forming (treacherous) shelves; alt.: the fragmented and incoherent grains that have fallen from the rock of St. Peter), **and yet** (pun nevertheless = 'by infidelity reduced', generally referring to Elizabeth's failure to be constant, or, 'Not Ever the Same, thereby diminished'; alt.: 'still, to this time, now as formerly*', 'after all*', despite contrary appearances) **no footing** ('foundation', 'a secure grip with one's feet'; alt.: 'footprint') **seen** (pun ? (artificial) past participle of see: Holy See, the Rock of St. Peter, 1st Bishop of Rome) .

~ Sparkle brightly on the [quick] sands of Time, and Verily no secure foundation See (Seat). ~

~ Triumph over shifting Protestants and Truth, no 'Rock' invested. ~

Sand, as the multiplex Protestant grains falling away from the 'Rock' of St. Peter, is a theme reiterated in the idea of quick = unstable, or incoherent, not well founded (as in quicksand) see 1.38 . Specifically, the author refers to the contradictory and disharmonious factions of the Protestant movement—Leicester's Puritan/English Calvinist party, and Cecil's more conciliatory Ecclesia Anglicana. This would become the Anglican Church or 'Via Media', the Middle Way between the perceived extremes of Roman Catholicism and Augustinian Calvinists

149 *Love is a spirit all compact of fire,*

[**Love** (capitalized Love: the love of Venus; alt.: Robert Dudley, as the uncertain object of Elizabeth's romantic affection, figures greatly in Love. As the term is used in tennis, Leicester's love

effects 'Nothing, zero, nil') **is** ('third person present singular of **Be** = the Royal/True self, **be** is coupled with **are**, **am**; nearly synonymous with essential or veracious existence; alt. **Love is**: in effect, 'Prince' Dudley) **a spirit** (= Wm. Cecil, pet name used by Elizabeth; alt.: 'that which pervades and tempers the whole mind, or the whole state and nature of a thing*', 'an essence thought to govern vital phenomenon' Wm. Cecil's pet name derives from these meanings) **all** ('Tudor' = Elizabeth I, Ed. de Vere, Henry Wriothesley) **compact** (archaic 'composed', 'made of', alt.: 'In an ill sense = plot, confederacy*', 'contract, accord*') **of fire** (= Consuming Fair, i.e. devouring the Rightful Heirs, the destructive force 'of flame*', 'any thing burning, a conflagration*'; alt.: 'fervent or passionate emotion or enthusiasm')
 ~ Elizabeth is a 'shadow' Monarch consuming fair, ~
 ~ Leicester is a Cecil Monarch, a confederacy 'consuming Fair',
 ~ 'Tender affection' is [in essence] a Cecil monarchy, a confederacy of consuming Fair, ~

150 *Not gross to sink, but light, and will aspire.*

[**Not gross** ('big, large, bulky*', 'coarse, rude, base*', 'enormous, unseemly*', 'dull, stupid*', 'easily discernible, palpable*', 'entire without fine detail', 'vulgar'; Robert Dudley was more than 6' in height, heavy, and by de Vere's estimation, possessed of all the above mentioned qualities) **to sink** ('disappear and not be seen again', 'fail', 'to fall, to perish*' alt.: 'a drain to carry off filthy water*'), **but light** ('of little weight', 'of no moment, of little value, slight, unimportant*'), **and will** (= William Cecil, the 'will' behind the edifice of the Elizabethan monarchy) **aspire** ('high desire*', 'desire ambitiously*'; alt.: 'rise high', 'to rise*', 'to ascend, to mount*'; alt.: Latin *aspirare* = from *ad*: 'to' + *spirare*: 'breathe' (see glossary *breath* = 'a brief moment', 'a slight movement of air', 'give an impression of something' see l. 61)).]
 ~ Not course so as to fail, but unsubstantial, and by Will arises. ~
 ~ Not big, coarse, stupid, vulgar [and such that one would expect] to fail and perish, but rather, inconsequential, and only by force of 'will' rises higher. ~
 ~ Not coarse and stupid such as you would expect to fall under the weight of his vulgarity, but of little importance, and [only] by William's [design] rises. ~

151 *'Witness this primrose bank whereon I lie,*

[**'Witness** ('observe', 'behold'; 'evidence') **this primrose** (seductively pleasant, yet perilous; **primrose**: sensual, hedonistic (*ety.-o-l*), "from primrose path of dalliance" *Hamlet I iii 50* ; alt.: = Primus Rose: 'first/highest'+Tudor, the ranking royal; alt.:) **bank** ('where valuables may be safely kept', 'place of security', alt. = Wm. Cecil: Lord Treasurer of England; alt. **bank**: strand, shore, perhaps a reference to The Strand where Burghley and Leicester built homes in London, and de Vere maintained apartments at the Savoy) **whereon** ('on which') **I lie** (*lay*: 'assume a prone or horizontal position'; alt.: 'make an intentionally false statement'; alt.: seat, lean; alt.: play, risk, hazard; alt. *lay*: poeticize, sing),]
 ~ Behold this seductive shore on 'Witch' I repose, ~
 ~ Behold this hedonistic Strand on which I sing,
 ~ Behold this sensualist-Tudor prison on which I equivocate, ~
 ~ As evidence, note the sensual armory wherein the Tudor Rose is detained, ~

152 *These forceless flowers like sturdy trees support me;*

[**These forceless** ('without mental or moral strength', powerless, without organized armed support) **flowers** (**flower**: 'seed-bearing', an important distinction is made between the attractive petals, and the seed - the **true** substance of the flower; alt.: possible pun 'follower' i.e. 'one who goes behind another', 'attendant', 'servant', 'pursuer'; *n. phrase* **forceless flowers**: 'amoral seed-bearers', probable ref. to the Cecils who have become kingmakers without an army to back their political claim) **like** ('used of persons = equal*'; alt.: 'similar, resembling*') **sturdy** ('strongly built'; alt.: *ME* 'reckless, violent', 'intractable, obstinate'; alt.: 'brutally relying on one's strength*') **trees** (**tree**: 'a plant with a woody and perennial stem*'; alt.: archaic 'the cross of crucifixion', 'a gallows or gibbet') **support** ('bear the weight of') **me**];
 ~ These fragile buds, like 'Woodstock', support me; ~
 ~ These powerless Cecil/Dudley civil servants, as if 'Woodstock' (Plantagenet), bear my significance;
 ~ These amoral Cecils bear my weight with the intractable recklessness of those who crucified Jesus; ~

153 *Two strengthless doves will draw me through the sky,*

[**Two strengthless** ('weak'*; i.e. without: power, courage, greatness, durability, intensity) **doves** (gentle and delicate fruit-eating birds; alt.: from early Christian times connoting gentleness, or denoting the 'Holy Spirit', perhaps to denigrate Cecil's pacifism) **will** ('faculty of the mind by which we desire and purpose'*; applies to the principle characters of V&A differently: for Wm. Cecil = arbitrary disposal, command, authority'*; for Robert Dudley = similar to Cecil but may include 'carnal desire'*) **draw** ('pull, drag', 'guide'; alt.: *hunting term* 'to trace, to track', as by scent; alt.: 'disembowel') **me through the sky** ('limitless heavens', *clause draw me through the sky*: i.e. track me as Helios proceeds east to west),]

~ *Two weak 'spirits' Will, lead me through the heavens,*

~ *Two impotent 'spirits' [that constitute the] 'will', track me as Helios Panoptes (the all seeing sun), ~*

~ *Two powerless 'spirits', will follow me in all things, ~*

The religious differences between Cecil and Dudley are reflected in their differing political approaches. Cecil headed the 'Peace Party' which urged patience, caution, and reason—Vere would say guile—in dealing with the Habsburg counter-reformation, while the 'War Party' under Dudley and Walsingham urged large scale military action as well as assistance to the Low Countries *from Frederick Chamberlin* .

154 *From morn till night, even where I list to sport me.*

[**From morn** (Venus/Elizabeth; alt.: Aurora/Eos, goddess of the dawn, 'rosy-fingered' and 'golden-armed', opened the gates of heaven for Sol/Helios to pass each morning; alt.: the morning star, daystar = Venus) **till night** ('Dian, the goddess of the moon, called *queen of night*'*, metonym for Elizabeth I as a captive of the Cecil/Dudley/Walsingham spy network), **even** (*metonym* = 'E. Vere' *see l.1*) **where** (*see glossary were* + *heir*: 'man-heir') **I list** (*archaic* 'desire'*; 'want, like'; alt.: 'boundary, limit, barrier'*; 'an enclosed ground in which combats are fought'*; 'barriers enclosing an area for a jousting tournament'—de Vere was a jousting champion) **to sport** (*botany* bud sport, natural mutation from the parent plant; alt.: *archaic* 'amuse', 'entertain', alt.: 'a play, or theatrical performance'*) **me**.]

~ *From Aurora to Dian, even where I desire to beget myself. ~*

~ *From Venus to Diana equally, where I desire (from the father, or fatherless) to 'metamorphose'. ~*

~ *From Seymour, De Vere where I desire to act me. ~*

Elizabeth is characterized as Venus in the morning and Diana at night', evidently expressing regression in her circumstances from 'Day' to 'Night'.

155 *Is love so light, sweet boy, and may it be*

[**Is** (*perhaps from be*: is = the Royal/True self) **love** ('tender' affection/material affection: the bond of love between the Tudors based on shared assets, referring to the material valuation of the Royal Person; alt.: is love = be love: Royal 'tender' affection) **so** ('in the same degree, as'*, alt.: it follows, it proceeds; refers to royal progeny) **light** ('spiritual illumination by divine truth'; 'that by which it is possible to see'*; alt.: 'of no moment, of little value, slight'*; 'unsubstantial'), **sweet** ('kind'*; child; alt.: evoking the second half of the *Old French* phrase *Honi soit* or *Hony soyt* = *Shamed is he*, perhaps corrupted to *Shamed am I*) **boy, and may () it () be ()**]

~ *Is family love unsubstantial, shamed child, and shall it someday be,*

~ *Is 'material affection' equally unsubstantial, 'shamed Bee', and will it continue so ~*

~ *Royal valuation [in this way] is Truth, boy child, and shall this Monarchy be*

156 *That thou should think it heavy unto thee?*

[**That** ('such, or things of such a nature'*) **thou should think** ('to be of opinion'*; 'to judge, to form an opinion'*) **it heavy** ('weighty'*; 'not easily borne'*; 'oppressive, crushing'*; 'bad, wicked'*; 'annoying, wearisome'*; 'slow, sluggish, dull'*; the different significations [of the word *heavy*] often scarce distinguishable, as they afford much scope to quibbling'* *Alexander Schmidt, Shakespeare Lexicon, pg. 528*) **unto** ('denoting *to*'*, 'correspondency'*) **thee?**]

~ *Of such a nature you should judge 'it' a burden to thee? ~*

Elizabeth charges de Vere with the responsibility of asserting his claim to the throne *l.157-68*. Up to this point his approach has been directed by Wm. Cecil to Oxford pretensions (by which Ann Cecil would become Queen); she now advises Edward to look to his true Tudor claim instead.

Again, it must be noted that until the Duke of Norfolk affair, Edward was *reacting* to the course Cecil prescribed; after Norfolk, de Vere evidently realized just how precarious his position was. By nature he was an artist, best left to a life of private reflection; what politician or monarch could afford his ruthless self-examination? He succeeds circumspectly, however, as a political scientist. Who could have predicted the political influence of his artistry would be so enduring... other than Ben Jonson?

Lines 157-74 foreshadow the argument of the first 17 sonnets of Shakespeare's Sonnets. That procreation is the first rule of Nature *l.171* may be taken as valid by the strength and stability of large populations, and immediate extinction without it. Yet there is irony in the idea that one carry on family lineage as a biologic or social duty; Elizabeth, after all, is denying these as she denies her own son.

The Bible tells us to increase ('go forth and multiply'), but it is interesting that the author did not specify God's Law as directing us to do so. Instead he maintains consistency by citing Ovid's 'natural' paganism as a source of the same imperative. I suppose de Vere is advancing the 'Natural'/beautiful in his own 'illegitimate' birth, perhaps questioning the relevance of divine sanction in marriage. Another pertinent matter is the deference due to the Privy Council in questions of royal marriage, particularly in light of their refusal to allow Elizabeth and Thomas Seymour to marry. But for the constraint of the Privy Council, Elizabeth would not have been in bondage to the Dudley/Cecils, and de Vere would be king.

157 *'Is thine own heart to thine own face affected?*

[**'Is thine own** (indicating rightful possession, 'to possess'*) **heart** (the True Heart = the very essence* = the essence of Vere; 'the inmost and most vital part, the core', soul, spirit *See lines 231, 426* 'Supposed to be the prompter of will and inclination'*; alt.: possible reference to the twin hearts that are the heraldic 'supporters' of Richard II *r.1377-99* and, therefore, de Vere's identity with that deposed King; on the question of agnatic-primogeniture, de Vere was the only male direct-descendent of the Tudor family) **to thine own face** ('surface*', 'look, appearance, form'*; alt.: outward appearance, superficial being, implying superficial aspects of ones true self) **affected** (affect: 'to love?') ?]

~ *Is your own Will to your own [true] identity disposed? ~*

~ *Is yours (your heart), my own heart (love), to your rightful form in love? ~*

~ *Is your will inclined to your true or false identity? ~*

158 *Can thy right hand seize love upon thy left?*

[**Can thy right** ('just title, just claim'*, rightful, 'that which is [due] to justice and natural or human law'*) **hand** ('signature'*, identity, office; alt.: 'the emblem of power, agency, action'*) **seize** ('to take, or get possession of by force'*) **love** (Leicester, the 'Leicester Commonwealth', or Regency; alt.: 'Tender' affection/material affection: the bond of love between the Tudors based on shared assets, referring to the material valuation of the Royal Person) **upon thy left** ('on the side opposed to the *right*'*, alt.: left: *Latin sīnister* ('left, on the left hand'; i.e. *wrongful claim*)) ?]

~ *Can your true title take forceful possession of the Regency [dependent] upon your false? ~*

~ *Can your just claim take forceful possession of the 'tender office' by means of your illegitimate claim? ~*

159 *Then woo thyself, be of thyself rejected;*

[**Then woo** ('to seek gain or to obtain'*) **thyself** (yourself, 'thy own person'*), **be** (the Royal/True self) **of** ('from'*) **thyself rejected** ('to refuse with contempt'*) ;]

~ *Then seek to gain [possession of] your own person, 'the True self' from 'the false' denied; ~*

160 *Steal thine own freedom, and complain on theft.*

[**Steal** ('to take clandestinely and without right'*, alt.: 'to assume hypocritically'*, disingenuously assume) **thine own** ('proper, belonging to one's self'*) **freedom** ('franchise, warranted right'*), **and**

complain ('present an accusation'*) **on theft** ('the act of withdrawing privily'*, may apply reflexively to *steal*.)]

~ Assume what is your own warranted right, and then accuse the usurpers. ~

~ Take [identity] without right and thereby your own freedom, and accuse the usurpers.

161 *Narcissus so himself himself forsook,*

[**Narcissus** (*greek mythology* son of the river-god Cephisus and Liriope *Metamorphosis, Book III*) **so** ('in the same degree, as'*, alt.: it follows, it proceeds; refers to royal progeny) **himself** ('his own person'*) **himself** (his [other] own person) **forsook** (*forsake*: 'refuse'*, 'reject, renounce'*),]

~ [The Royal child] Narcissus likewise rejected his proper self for the mere image of himself, ~

Like another royal child, de Vere has fallen for a false identity. The Queen admonishes him to attend to the genuine issue of Tudor monarchy; a de Vere (Oxford) monarchy is an invention of Cecil's imagination.

162 *And died to kiss his shadow in the brook.*

[**And died** (*die*: pine [to death], suffer a mental and physical decline [to death], esp. because of a broken heart) **to kiss** (seal commitment [with]) **his shadow** ('anything unsubstantial or unreal, though having the deceptious appearance of reality'*, 'applied to persons by way of expressing that they have a life scarcely worth the name'*) **in the brook** ('a small stream'; brook=ford: 'a shallow place in a stream', brook is one of several sobriquets Vere gives himself to avoid the use of 'Oxford').]

~ And died for his commitment to the unreality in the 'Ford' (likewise for Ed. Tudor as Edward Oxenford).

The author asserts, "the Tudor claim is the Beauty and Truth; I am the Tudor heir (not the Oxford heir). L.166 suggests the Oxford claim is spurious and does not continue the noble line.

Speaking of Brooks, some have suggested that the poem *Romeus and Juliet 1562* by Arthur Brooke (Arthur = 'Rother'/Ox + Brook = ford, therefore Oxford), an acknowledged source of Romeo and Juliet, was written by the precocious 12 year old Edward. If my reckoning is accurate, the author would have been 14, not 12.

Review this section for surname wordplay: Tud'or, Vere (Were), Stewart, Beaufort, Herbert, Plantagenet (to 'bear' the yoke), Spring,

163 *'Torches are made to light, jewels to wear,*

[**'Torches** (*Latin wordplay torch*: from *torquere*, 'to twist', to turn about; alt.: **To** + (??) **arch**: 'chief, master'*; alt.: 'a big wax light', 'often equivalent to candle'*) **are** (**R** = 'To be royal'; *Latin Regina*: 'Queen', *Regius*: 'Royal', *Rex*: 'King') **made to light** (*Latin infinitive accendere*: 'to light' *Cassell's*, *wordplay* *accend*; alt.: *probable wordplay to light*: 'see more'/Seymour; alt.: 'to kindle'*, to ignite), **jewels** ('personal ornament of gold or precious stones'*) **to wear** (*Latin durare*: 'to last', to endure *Cassell's Latin Dict.*, *surname fragment dur* + 'R'; alt.: 'to carry appendant to the body'*),]

~ 'Tu' twisted' R[egius] made 'to accend', d'or to-'dur',

~ Candles are made to be kindled, jewels to be worn,

Compare to Ben Jonson's dedicatory poem; Jonson's final line plays on this very idea...

164 *Dainties to taste, fresh beauty for the use,*

[**Dainties** ('delicacies'*; alt.: = **tender**: *Latin mollis*, appears prominently in *Cymbeline* V.5) **to taste** (*Latin temptare*: 'to taste, to try, to tempt' *Cassell's*), **fresh** ('unchanging, constant'*; alt.: 'full of new life and vigour'*, *syn. green*) **beauty** ('graces to please the eye and mind'*) **for** (*wordplay beauty for*: Beaufor[t]) **the use** (*Latin usus*, *usurpatio*, *usura* *Cassell's*; alt.: 'the act of employing a thing'*),]

~ Tender's to tempt, green Beau-for[t] the usurpation, ~

~ Delicacies to taste, youthful beauty to beget beauty, ~

~ Delicacies to taste, unchanging truths to be applied, ~

165 *Herbs for their smell, and sappy plants to bear:*

[**Herbs** (*probable wordplay* Henry **Herbert** 1538-1601, nephew of Catherine Parr, 1st married to Lady Catherine Grey, Jane Grey's sister; this was an arranged marriage (never consummated)— a part of the dynastic intrigues of the Duke of Northumberland, John Dudley; alt.: 'any plant with leaves, seeds, or flowers used for flavoring'; alt.: 'any seed bearing plant that does not have a woody stem and dies down to the ground after flowering', a reminder of parallels in nature - the primacy of procreation is exemplified in such plants that flower and promptly die) **for their smell** ('odor'*; alt.: *Latin wordplay* [bad] smell: *male olēre*, male 'All' heir), **and sappy** (*wordplay* *sap*: 'to undermine', *sappy*: undermined, 'make insecure by undermining the foundations'; alt.: green; 'full of sap*', i.e. not 'lean and lacking juice' *V&A l.136*; alt.: *sap*: *metaphor* 'used [instead of] blood'* perhaps to denote: 'relation and consanguinity*', 'in a state of perfect health and vigor*', 'a young man*', see *blood*: 'life*',) **plants** (= Plantagenet, likely reference to Mary Browne Wriothesley, see l. 260 for important ref. to 'breeding jennet'; alt.: a vegetable, particularly one bearing edible fruit*) **to bear** (*wordplay* *plants to bear*: *Planta* + bear: *Latin gēnētrīx*: 'one who brings forth', *Latin gēnētīvus*: 'family names'; alt.: 'to be pregnant with'*):]

~ *Herberts for their male (All) heir, and undermined Plantagenets to give birth (to an heir):* ~

~ *Herberts for their male All-heir, and undermined Plantagenets to 'bear' [Dudley]:* ~

Lines 163-68 may relate to ll.443-48. At any rate, the author seems to be making perfect 'sense' of a matter.

I sense there must be more happening in lines 163-65 than I can fathom. Perhaps these 'upper crust' delights - jewels, dainties and such—are only figurative. However, apparent significance of the direct objects in lines 163-65 may well be deepened if each denotes a family surname (?); possibly a laundry list of Royal contenders, ending with the important 'bearing' by the Countess Wriothesley: (needs review) Herbs = Herberts, plants = Plantagenet, fresh beauty = de Vere (perhaps a Vere 'cousin' or half-sister Mary de Vere), jewels = Golding?, candles = Ashley, etc.

166 *Things growing to themselves are growth's abuse.*

[**Things growing** (*grow*: 'to become greater or larger, to increase in bulk, stature, quantity, or degree*') **to themselves** ('they or them in contradistinction to others*') **are growth's** (*growth*: 'the process of developing or maturing physically, mentally, or spiritually', the function or discharge of *life*) **abuse** ('to put to a wrong use, misapply*').]

~ *Things becoming 'Tu', [though] already R, is growth's misuse.* ~

~ *Things that increase only for their own benefit violate the reason for increase.* ~

~ *Things that grow only for their own sake are a misuse of life.* ~

This stanza is likely be a condemnation of the Cecil/Dudley coalition that treats the English economy as a commercial engine for their sole benefit.

167 *Seeds spring from seeds, and beauty breedeth beauty;*

[**Seeds** (*Latin wordplay, surname fragments* *semen*: 'Seym'-man; alt.: *metaphorical* 'offspring*', 'son', descendant*) **spring** (*metonym from Latin* *Primo Vere*, from *Italian Primavera* associated with **green**; alt.: *pun* 'the *Vernal* season*', the Vere season; alt.: 'fountain, source; in a proper and in a metaphorical sense*'; alt.: 'to issue, to proceed, to originate*') **from seeds, and beauty** (*metonym, surname fragment* *Beaufort*; alt.: 'divine order', 'Truth'; alt.: 'graces to please the eye and mind*', 'qualities that please the aesthetic senses', the zenith or the purest expression of a type; alt. = *fair*: synonymous and perhaps homonymous with Vere; frequently used as metonym for the author, e.g. "For slanders mark was ever [E. Ver] yet (met. for Ed. Vere='still, even', 'now as formerly*', ever) the fair [Vere]" *Sonnet 70,2*) **breedeth** (*Latin wordplay* *prōcrēare*: 'forth' + 'create'; 'to beget, to produce, to cause*') **beauty**];

~ *'Seym-man' Spring from Seym-man, and Beau-for[th] creates beauty;* ~

~ *Seeds Vere, from [True] seeds, and 'Beau' begets 'Beau';* ~

~ *Offspring are the issue of offspring, and aesthetic grace proceeds from the graceful;* ~

This begs the question of illegitimacy: if the line of descent from seed to seed is not disputed, nor is the beauty or fineness of the offspring in doubt, where is the disadvantage of bastardy? There are several examples in the history of England of illegitimate children being crowned (Mary and Elizabeth were formally bastardized by Parliament and the Church), as well as instances of whole families of illegitimate offspring being legally though belatedly legitimized. John of Gaunt's four 'Beaufort' children by his

legitimate children's governess, Katherine Swynford (born de Roet), were legitimized in adulthood; Elizabeth's grand-father, Henry VII would trace his royal claim through their eldest, John Beaufort. William the Conqueror was called William the Bastard before he invaded England. The paternal legitimacy of Richard II, Edward IV and Edward V have been reasonably questioned.

De Vere here touches the heart of his concerns. Because the subject of illegitimacy weighed heavily on the Tudor family and hence the author, bastardy is considered ambiguously. Legitimacy is no guarantee of beauty, and illegitimacy is only by conceit a corruption. The reputed physical beauty of Edward de Vere and the manifest beauty of his intellect, likewise the beauty of Elizabeth, and likewise of Philip the Bastard, belie stereotypes and easy ascriptions. Conversely, the legitimacy of Robert Cecil and Robert Dudley does not preclude having attributed to them deformity, dullness, or degeneracy.

168 *Thou wast begot, to get it is thy duty.*

[**Thou wast** (*archaic* second person sing. past of Be, i.e. were; alt. *possible pun waste*: 'dissipation, squandering) **begot** (*beget*: *be*: of or by the Bee (Queen/Monarch) + *get*: 'to beget, to procreate*', 'to earn by labour*'), **to get** ('succeed in attaining, achieving') **it** (= *be* = *Bee*: from be-get, then get-Bee *it*: *personal pronoun* sometimes a reference borne in mind, but not expressed - 'Something' -*in this case* to produce beauty = to produce royal issue *from l.167*; alt.:) **is thy duty** ('that which is due*', 'that which a person is bound to do*').]

~ *You were obtained by the Bee (Monarch), to obtain the Bee (Monarchy) is that which is due.* ~
~ *You were brought into existence, to produce beauty is that which is due of you.* ~

169 *'Upon the earth's increase why shouldst thou feed,*

[**Upon the earth's** ('the globe which we inhabit*'; alt.: *surname fragment (French) monde*, from Richmond; alt.: 'the country, the land*', 'the ground*';) **increase** ('produce*', 'product'; alt.: 'to grow or make greater in size, amount, intensity'; alt.: wordplay) **why shouldst** (*shall/should*: 'used in questions indicating offers or suggestions 'denoting an obligation or compulsion, under a necessity imposed by a particular will*', used to indicate obligation, duty, correctness) **thou feed** ('fare'; alt.: 'consume*', 'to indulge*'),]

~ *'Upon the Rich 'monde' why shouldst thou feed,* ~
~ *'Upon the heirs 'More' why should you 'fare,'* ~
~ *Of the land's harvest, why are you [allowed] to consume,* ~

170 *Unless the earth with thy increase be fed?*

[**Unless** ('except*') **the earth** ('the globe which we inhabit*'; alt.: *surname fragment (French) monde*, from Richmond; alt.: 'the country, the land*' = England) **with thy increase** ('progeny, offspring*'; alt.: *spring Latin crescere*: the springing up of plants) **be fed** (*feed*: 'nourish*')?]

~ *Unless the 'monde' with thy Rich-ness be fed?* ~
~ *Unless the heirs with thy 'More' be 'fared'?* ~
~ *Unless England with your offspring be nourished?* ~
~ *Unless the world with your spring be fed?* ~

171 *By law of nature thou art bound to breed,*

[**By law of nature** ('the world around us as created and creating by fixed and eternal laws*', a sense of natural law as opposed to legalist or ecclesiastical law; de Vere's familiarity with the classics gives him a firm understanding of wide differences between the two, and the tenuousness of man's laws - his claim to the throne rests largely on 'natural' grounds) **thou art bound** ('destined*'; *note bounden*: to be obliged) **to breed** ('to beget children*'),]

~ *By natural law you are obliged to beget children,* ~

172 *That thine may live, when thou thyself art dead;*

[*That thine* (i.e. your progeny) *may live, when thou thyself art* (possible word play) *dead;*
 ~ *That your progeny may live on, when you, yourself 'R', are dead;* ~

The point may be that Mom's precious son must reconcile himself to the breeding of children for reasons of legitimate succession; marriage, notably, is not mentioned. Unless this matter of succession were ironed out, James VI of Scotland, with his Stuart/Guise blood—if that bloodline can be stated with confidence—or a 'Strange' Stanley would accede upon her death.

173 *And so in spite of death thou dost survive,*

[*And so* ('in the same degree, *as**, alt.: *metonym* what follows, that which proceeds—refers to royal progeny, i.e. the child that follows: Edward de Vere and Henry Wriothesley) *in spite* ('to thwart and disappoint the wishes of another*'; alt.: *in spite*: 'to the mortification of*') *of death* ('without life*'; alt.: 'spiritual death*') *thou dost survive* ('to outlive*'),]

~ *And my child, to the defeat of death, you will survive,* ~

~ *In the same manner, to the mortification of death, you survive,* ~

174 *In that thy likeness still is left alive.'*

[*In that thy likeness* ('semblance, resembling form*') *still* (*metonym* *ever, yet, and even* stand in for *Latin* *semper* = E. Vere, and signify his familial relationship to Elizabeth I—her personal motto is *Semper Eadem* (Ever the Same, Ever True); see *Son.76.5* "still, all one, ever the same") *is* (the Royal/True self, BE is conjugated *am, are, is*) *left* (*leave*: 'to part with, to renounce*'; alt.: 'to let remain in departing*'; alt. *left*: 'on the side opposite of right', i.e. on the wrong side) *alive*.]

~ *In that way your likeness Ever Royal remains alive.'* ~

~ *Such that your likeness [and mine], de Vere, is left alive.'* ~

* * * * *

Let's follow the progress of three Suns. 'Titan' (Robert Dudley, Earl of Leicester, and his 'Artist' creatures: Wm. Shake-speare, John Lyly, etc.) is "The sun" attired in "midday heat"; his "burning eye" "hotly overlook[s]" 'Venus' and 'Adonis' (Elizabeth and Edward). Venus promises to "cool the heat of this descending sun". Another sun ('heavenly' Edward VI via his 'Devise' of succession, and his creature Edward de Vere) "that shines from heaven, shines but warm" and "doth little harm"; this neutered 'de Vere' is not strong enough to claim the throne. There is yet another "eye"—an "earthly sun"—whose "eye darts forth the fire that burneth [Venus]"; that 'sun' is Edward Tudor Seymour (the 'creature' of Elizabeth Tudor).

Original

Gloss

By this the love-sick Queen began to sweat, 175

~ *By this affliction the venereal Queen began to toil,* ~

For where they lay the shadow had forsook them, 176

~ *Because of either's sexual conduct, protection [of God] had deserted them,* ~

And Titan tiréd in the midday heat, 177

~ *And 'The Artist' clothed amid 'de' passion,* ~

With burning eye did hotly over-look them, 178

~ *With consuming repression, did intensely monitor them,* ~

Wishing Adonis had his team to guide, 179

~ *Wishing Adonis had his ['mule'] (Cecil) team to guide—* ~

So he were like him, and by Venus' side. 180

~ *Thus he a Prince, a 'Vere' man and Lord, and by Venus' side.* ~

And now Adonis with a lazy sprite, 181

~ *And by this time Vere, attended by a slow Spirit (Cecil),* ~

And with a heavy, dark, disliking eye, 182

~ *And with the gross, dark, hostile watchman (Dudley), ~*
 His lowring brows ore-whelming his fair sight, 183
 ~ *His sheltering brow, blinding his 'fare' sight, ~*
 Likd misty vapors when they blot the sky, 184
 ~ *As it is when 'watery heirs' efface heaven, ~*
 So wring his cheeks, cries, fie, no more of love, 185
 ~ *So obscured by checks, [he] cries, 'Enough, there will be no [Sey]Mour if Leicester! ~*
 The sun doth burn my face I must remove. 186
 ~ *The 'Titan' (Dudley) doth consume my identity, I must be gone.' ~*

Ay, me, (quoth Venus) young, and so unkind, 187
 ~ *'My grief', declared Elizabeth, 'my child, and so unfamiliar?' ~*
 What bare excuses mak'st thou to be gone ? 188
 ~ *What 'Dudley' excuses you make for Accession Lost!*
 I'll sigh celestial breath, whose gentle wind, 189
 ~ *In lamentation, I'll express the divine 'Word'—who is the noble, current heir ~*
 Shall cool the heat of this descending sun: 190
 ~ *[That] shall arrest the razing of this 'de'scendant Son: ~*
 I'll make a shadow for thee of my heares, 191
 ~ *I'll give you protection among my heirs; ~*
 If they burn too, I'll quench them with my tears. 192
 ~ *If they burn 'Tu', I'll extinguish them with my 'blood'. ~*

The sun that shines from heaven, shines but warm, 193
 ~ *'Edward de Vere that emanates from heaven, is a radiance only mild, ~*
 And lo I lie between that sun, and thee: 194
 ~ *And look, I lie, Queen, 'tween that son and you: ~*
 The heat I have from thence doth little harm, 195
 ~ *The warmth I receive from 'that' son does 'Little' (Cecil) injury ~*
 Thine eye darts forth the fire that burneth me, 196
 ~ *[But] your [Tudor Seymour] son-light casts forth the consuming blaze that injures me; ~*
 And were I not immortal, life were done, 197
 ~ *And were I mortal, our 'Vere' family would end ~*
 Between this heavenly, and earthly sun. 198
 ~ *[With myself] between that 'heavenly' and this 'heir-thly' son. ~*

Art thou obdurate, flinty, hard as steel ? 199
 ~ *Are you hardened (in your opposition), hard as flint, hard as steel, ~*
 Nay more than flint, for stone at rain relenteth: 200
 ~ *No, rather 'Mour' than unyielding, for The Holy See at Reign dissolves? ~*
 Art thou a woman's son and canst not feel 201
 ~ *Are you my son, and unable to feel ~*
 What 'tis to love, how want of love tormenteth ? 202
 ~ *What is the consequence to Dudley? how the greed of Dudley does violence to the heir? ~*
 O had thy mother borne so hard a mind, 203
 ~ *Oxford, had your mother possessed so firm a will, ~*
 She had not brought forth thee, but died unkind. 204
 ~ *She would not have given you life, but died without child. ~*

This essay supposes the real intent of 'Shake-speare's' non-dramatic poetry is political allegory. It begins with the assumption *Venus and Adonis* is written by Edward de Vere. If you were hoping my efforts would give direct proof of that... wait! As in much of science, indirect proof is not a disappointment.

What will soon be evident is that the process I describe is indeed close to the writers own process, and it will be treated as such.

De Vere begins with metonyms used in the manner John Lyly originated for his courtly plays; that is, rather than note prominent members of English Court by their proper names, a metonym, usually from Latin Mythology, is substituted. These may be historical—some are conceits of Elizabethan literature based on the Queen’s penchant for using nicknames; ‘Venus’ stands in for Elizabeth, ‘Eyes’ or ‘Love’ for Dudley, ‘Spirit’ or ‘Time’ for Wm. Cecil. Others derive from that historical foundation.

Next, the writer weaves coincident narratives. A tale from antiquity is freely modified to accommodate a factual account; the apparent love courtship of ‘Venus’ and ‘Adonis’ transposes to political wrangling between Elizabeth and her natural son over the right of Succession and the ‘right’ of the Reformation. These factual accounts are always autobiographical. They are often of significant historical importance—in some instances, absolutely revolutionary.

Students of ‘Shake-speare’ know he is a wordsmith. He has a thorough education in the foundations of the English Language; he is fluent in Italian, French, and Latin, and has extensive understanding of Spanish, Greek, Hebrew, and Anglo-Saxon. These exotic roots are the raw materials of surprising new meaning that can learned by a few simple rhetorical ‘tools’. These tools of transposition are polysemy, amphiboly, wordplay, and other forms of indeterminacy.

175 *By this the love-sick queen began to sweat,*

[**By** ([expressing] ‘the idea of instrumentality’*, ‘of a means or instrument’*) **this the love-sick** (‘languishing with amorous desire’*, *quibble* suffering guilt or remorse on account of sexual misconduct; alt.: love: *metonym* Leicester + sick: ‘corrupted’*, infected) **queen** (Elizabeth, indeed) **began** (be: the Royal/ True self - nearly synonymous with essential or veracious existence, + gin: *pun* ‘a snare for trapping game’, ‘a snare, a springe’*) **to sweat** (‘considered as the chief specific in venereal disease’*, i.e. the disease of Venus/love; alt.: ‘considered as a cure of the venereal disease’*, venereal disease is a likely metaphor for Elizabeth’s transgression; alt.: ‘to toil, to labour’*; alt.: ‘to be or remain in a state of extreme anxiety’, to fret, to agonize),]

~ *By this the Leicester-infected queen began to toil, ~*

alt.: ~ *Because of this the guilt-ridden Elizabeth, ‘entrapped’, began to agonize, ~*

There are the two pressing questions on Elizabeth’s and de Vere’s minds—life itself and crown succession *see ll.168-74*—both intimately linked to sexual indiscretion. This fact is confirmed by the terms ‘love-sick’, ‘to sweat’, and ‘for where they lay’ *l.176*.

As we attempt to distinguish three ‘Suns’ in this section, note Venus beginning to sweat; this is the ‘hot’ heat of the ‘eye’ of Titan.

176 *For where they lay the shadow had forsook them,*

[**For** (‘with a desire of, in order to come by’*) **where** (= man-heir: *see glossary were Anglo-Saxon were*: man (*see glossary for clever wordplay on werewolf = man-wulf: Wulfhall being the family seat of Seymour family*) + here: heir) **they** (Venus/Elizabeth and Adonis/Vere) **lay** (‘have sexual intercourse’, *ambiguous* either together or in separate acts with different partners; alt.: ‘to beat down, to prostrate’*, alt.: ‘to prevent from rising’*, [said] ‘of spirits’ [meaning] to exorcise’*) **the shadow** (‘shelter, protection’**, a Biblical metaphor for ‘God’s protection’; alt.: ‘anything unsubstantial or unreal, though having the deceptive appearance of reality’*, ‘Applied to persons by way of expressing that they have a life scarcely worth the name’*; alt.: Dudley/ Cecil: ‘an inseparable attendant’; alt.: ‘ominous oppressiveness’ *specifically in the case of Dudley/Cecil but not always*; alt. ‘the reflected image...’*, ‘any image or portrait’*) **had forsook** (forsake: ‘abandon’, ‘renounce’, ‘refuse’) **them,**]

~ *Because of their sexual conduct, protection [of God] had deserted them, ~*

Lines 176-78 present the metaphor of God’s ‘shadow’, or protection, having deserted Venus and Adonis “for where they lay”—meaning Elizabeth with Thomas Seymour, and de Vere’s resulting bastardy.

Elizabeth and Edward were both guilty, if guilt is the proper term, of illicit sexual liaisons—Elizabeth less so because of her youth, though more so if conspiracy to usurp Edward VI’s throne was the motive. Today, we would not hold her culpable for having been raped by Sir Thomas Seymour.

De Vere's case is more uncertain. If he thought Ann Cecil was simply not the stuff of which royalty is made, he might find a suitable 'Plantagenet' elsewhere; but perhaps unfaithfulness to her was a 'necessity'. Perhaps she was the only pawn available to avert political catastrophe. Ann and Edward's marriage was likely a desperate arrangement, quid pro quo, for the life of Thomas Howard, Duke of Norfolk. Under the dire assault from Protestant usurpers, de Vere defended himself and family with Ann as 'human shield'. Ironically, young Oxford may have been the chief architect of this ill-fated plan that would lose for him the 'safe passage' to the crown... O, a kingdom for some Cecil guile!

177 *And Titan, tiréd in the midday heat,*

[**And Titan** (= Robert Dudley: 'any of the older gods who preceded the Olympians; they were the children of Uranus/Heaven and Gaia/Earth; Helios, the sun god, is referred to here; Dudley was the surviving son of a former generation of 'gods'—the Lord Protector and Lord President of Edward VI; alt.: 'Titian' 1488?-1576, Venetian painter of 'Venus and Adonis' copy no. 5, 1553-54, which was hanging in the artists home studio in Venice during de Vere's stay in that city, and until he died of the Plague in August 1576), **tiréd** ('a shortening of attire': 'to dress'*; alt.: 'in need of rest', OE 'fail, come to an end', 'physically exhausted'; alt.: 'no longer fresh or in good condition'*) **in the midday** (*wordplay/Surname fragment* midday = amid 'de' = mid: amid, 'in the midst of'* + Latin de: 'down from, away from', descent from, rightful inheritor; this descent is closely tied with ascent and Accession; alt.: mid: 'middle'* + day: *surname fragment* Summer's Day *Summer's Day* is a metonym for de Vere throughout the canon = de Seymour = from Seymour, as de Vere = from Vere; alt.: middle day, 'the time of day when the sun is highest'*; alt.: between Aurora and Dian *see l.154*, exposed between the covering darkness of dawn and dusk) **heat** ('fire of passion, ardor*', 'fiery temper*', 'haste, pressure, urgency*', 'thirst'*; alt.: *figurative* 'lustful, lecherous'*; alt.: 'vehement, furious'*; alt.: 'mettle' = strength: specialized spelling of Metal *mid-16th century*),]

~ And 'The Artist' clothed in the mid-'de' passion, ~

alt.: ~ And 'The Artist' disguised amid descending turmoil, ~

alt.: ~ And Leicester, failed amid Accession Lust, ~

alt.: ~ And Leicester, clothed in the lust for his [own] ascendancy, ~

We know de Vere is a complex man; if we follow his process carefully, it will become clear that he himself embodies all 'three suns' of this syllogism *ll. 175-204*. He is also the object of the 'three suns' portent misidentified and misunderstood by Richard *Duke of York*, and Edward *Earl of March* in *Henry the Sixth (3)* *ll.1 20-40*. In both cases, *three* 'suns' are resolved into *one*.

I identify the three 'suns' as the 'sons' of Queen Elizabeth Tudor: 'The Artist' (Arthur Golding, John Lyly, William Shake-speare, etc.), Edward de Vere, and Edward Tudor Seymour. They are, of course, but one man. It appears 'Titan' of line 177 is 'The Artist', here Wm. Shake-speare, the writer and observer. He is *Helios Panoptes*—the 'all seeing eye'. I hope I haven't stepped too far beyond de Vere's intentions in presenting a Frankenstein-like interpretation of 'The Artist' as a creature of Cecil and Dudley.

Titian—called 'The Sun Amidst Small Stars' by his contemporaries—likewise, is privy to the secret moments of seduction and humiliation wherein the Queen of Love is spurned by an upstart bastard. This symbolism is uniquely appropriate to the relationship of Elizabeth and Edward dissected in *Venus and Adonis*.

Tiziano (Titian) Vecellio, born about 1488, was lucid and active until his death at perhaps 94 years; this may 'well' be an appealing vignette of an encounter between two great artists. De Vere almost certainly drew his poetic sketch (V&A) from details specific to copy no. 5 *see above*; afterwards this painting was purchased by fellow Venetian painter 'Tintoreto'.

We may also associate a mythological Titan with Robert Dudley. In the context of *l.175-80*, he is another kind of *Helios Panoptes*, another 'all seeing eye', who corresponds to Dudley's position as Master of the Horse in Elizabeth's Privy Chamber. Dudley was the chief spy within Court, duplicitous in playing the roles of 'would be lover' to a coy queen, and of the *guard* in her 'house arrest'. He kept a watchful 'eye' on the Cecil-Dudley 'Treasure' and helped orchestrate her public image. Giving Robert the status of 'Titan' may serve a twofold purpose: it recalls that he is the 'sun' of John Dudley, who seized the power of

the English throne from the Somerset Protectorate in 1549, and secondly, warns that Dudley usurpers continue with the rising influence of Robert Devereux, his 'godson' *and possibly his illegitimate son.*

fn: Titian's Barberini Painting by Dr Noemi Magri, Great Oxford, Parapress Ltd., Tunbridge Wells.

178 *With burning eye did hotly overlook them,*

[**With** ('denoting that which accompanies and modifies') **burning** (**burn**: 'to consume with fire'*; alt.: 'to be inflamed with passions and affections'*; alt.: 'to be spoiled, or consumed by fire'*; alt.: 'intense', 'deeply or keenly felt'; alt.: **burning**: 'urgent interest or importance'; alt.: destroy) **eye** ('the organ of sight'*; used 'to look on, to observe'*; 'closely watch', spy) **did hotly** (**hot**: 'in an angered or excited way'; alt.: 'uncomfortable') **overlook** (= look o'er Vere) **them**,]

~ *Bearing consuming grief, did angrily monitor them, ~ (context Helios = Dudley)*

alt.: ~ With an intense vicariousness, looked excitedly over them, ~ (context Titan = Titian)

179 *Wishing Adonis had his team to guide,*

[**Wishing** (**wish**: 'to desire'*) **Adonis had his team** ('horses, or things serving in their stead'*; 'two or more animals, esp. horses, harnessed together', perhaps denoting Elizabeth's 'pack-horses', William and Robert Cecil, or likewise, the 'team' of dragons *Welsh Cecils*; alt.: Puritans; Dudley was the political leader of the Puritans and the 'War Party' among Elizabeth's advisors; Cecil's 'Anglicans' and 'Peace Party' opposed them) **to guide** ('to direct in a way or course'*; 'to lead, to rule'*; 'to govern, to manage'*),]

~ *Wishing de Vere had his [mule/dragon/Cecil] team to guide, ~*

alt.: ~ Wishing de Vere had the Puritans to guide,

Lines 179-80 suggest the idea: that Robert Dudley loved Elizabeth in earnest, that he found the company of Court more congenial than that of the Privy Council *though he was regular in attendance*, or that Court allowed him to keep watch on his social and financial advantage—or perhaps all may be true.

180 *So he were like him, and by Venus' side.*

[**So** ('in the same degree, as'*; alt.: it follows, it proceeds; refers to royal progeny: metonym for Southampton) **he** (Dudley) **were** (*wordplay Vere Latin 'V' pronounced as 'W'*), eg. "so great fear of my name 'mongst them **were** spread" *Henry VI, I, iv, 50*; second person singular past of BE. alt. **were** *Anglo-Saxon* man, from Ovid's *Metamorphosis, bk. 1, l. 260*, *wordplay suggesting lycanthrope = Anglo-Saxon were: man + wulf*: family seat of Seymour family, Wulfhall, birthplace of Jane Seymour and perhaps Thomas Seymour word play on Vere *Latin 'W' pronounced as 'V'*) **like him** (= Vere, i.e. of royal birth), **and by Venus'** (Elizabeth's) **side**.]

~ *A Prince he, a 'Vere' man like Adonis, and by Elizabeth's side. ~*

alt.: ~ A 'More-child' like Adonis, and by Elizabeth's side. ~

alt.: ~ So he himself, Dudley, were True like Vere, and by Elizabeth's side. ~

We will never know for certain who did, and who did not know of Edward de Vere's family tie with Elizabeth; yet only those who knew the full scope of that secret could possibly assess how this caged Queen felt about her keeper, Robert Dudley.

William and Robert Cecil, Robert Dudley, Robert Devereux, Edward de Vere himself, Katherine Brandon and her son Peregrine Bertie, Mary Vere (Edwards half sister), Thomas Parry, Kat Ashley, Thomas Smith, and Arthur Golding undoubtedly had complete knowledge that Princess Elizabeth and the 'changeling' were mother and child. Others who were also very close to young de Vere—Thomas Howard (Norfolk), Thomas Radcliffe (Sussex), John and Margery de Vere (16th Earl and Countess of Oxford), Katherine Vere (Edward's supposed elder half sister), Edward Seymour (Hertford) and his wife Lady Catherine Grey, possibly Philip Sidney, likely had suspicions but may not have been entrusted with the secret; the fewer who knew, the safer and more precious that knowledge would be. An intriguing question is whether Queen Mary Tudor, and investigators in her employ, like Sir Robert Tyrwhitt, were able to ascertain the truth of persistent rumors that her sister Elizabeth had a child by Sir Thomas Seymour. My opinion is that many in Court knew; de Vere alludes to this in the *Fidessa Sonnet XXXIII 13-14 1581*:

How can I hide that is already known

I have been seen and have no face but One. *Fidessa, More Chaste Than Kinde, B.Griffin/E.Vere.*

Of those who undoubtedly knew, we have only Edward de Vere's thoughts, deciphered from his poetry and plays, to affirm or falsify the guesses of historians concerning her affairs with 'Sweet Robin'. Line 180 is important evidence that Dudley was thought to love the Queen, perhaps genuinely, but that she kept him at a distance. Further, he envied the special bond of trust between Elizabeth and her son.

In addition there are several references to de Vere's pseudonymous plays and poetry by other writers and members of Court, that suggest more widespread knowledge (?). Vere himself comments on the obvious relation in the *Fidessa* sonnets. Sydney appears to make use of de Vere's metonymic glossary to lampoon him in *An Apology for Poetry probably written 1579-81*.

Gabriel Harvey, on the other hand, appears to have been a close friend of de Vere's circa 1576, yet wrote poetic diatribe against him after obtaining financial support from the Dudley/Sidney faction in 1580. Harvey should hardly have dared to do so had he known all the details—unless de Vere was politically weakened by his association with Henry Howard and Charles Arundell *circa 1580*. Harvey was, of course, put up to the attacks by Dudley and was censored for them*.

A Midsummer Nights Dream ('Amid Seymour Nights Dream') may refer to the historic entente between the (formerly adverse) parties concerned with the marriage of the Vere girls, Elizabeth, Bridget, and Susan. With careful study, one might discover that the Titania stands in for the Queen (grandma), Oberon for Titan/Leicester, Puck, and the 'changeling' child for Edward de Vere (why should he not play multiple roles?), Egeus for Wm. Cecil, the tradesmen for the 'less-deserving' meddlers of the Cecil/Dudley alliance with special recognition for Bottom as Robert Dudley again?... I'm sure there's a place for everyone.

* *Shake-speare had the last word by characterizing Dudley as Claudius in Hamlet, and Sidney as Cloten in Cymbeline.*

181 *And now Adonis, with a lazy spright,*

[**And now** ('at this time'*; alt.: 'things being so'*) **Adonis, with a lazy** (possible wordplay reference to l.176, "for where they lay"—i.e. lay-z[y] suffix forming adjective : the 'spirit' of transgression; alt.: 'languid, idle', 'indolent, sluggish'*; '**slow***: dull, slow-witted) **spright** (= 'spirit'*; alt.: 'mood, occasional state of the mind'*; alt.: 'mind, soul'*; alt.: 'an elf or fairy', rare variant of 'sprit/spirit'; the spirit/essence of 'Fairy', 'any supernatural being'*),

~ *And by this time, Vere, attended by a slow Spirit (Cecil), ~*

alt.: ~ *And now Vere, having an idle, 'Fairy' spirit, ~*

The author intends 'spirit', but substitutes 'spright'; this may be for metrical reasons, but more likely because he might avoid suspicion of having alluded to Cecil. Perhaps "lazy spright" refers to the unearned or usurped office held by Cecil. Alternately, since the metonym 'Spirit' was 'taken' by Cecil, de Vere may indicate his own mood or spirit with the variant 'spright'.

182 *And with a heavy, dark, disliking eye,*

[**And with a heavy** ('of great weight'; alt.: 'feeling weighed down by weariness'), **dark** ('void of light'*; 'opposed to fair'*(Vere), 'gloomy, dismal, obscure'*; alt.: 'hidden from knowledge', 'concealed'; alt.: dark-skinned), **disliking** ('finding disagreeable') **eye** (= Dudley, 'Titan' see l.177),

~ *And attended by the gross, dark-complected, disagreeable watchman (Dudley), ~*

alt.: ~ *And with a great, concealed dislike of Dudley, ~*

alt.: ~ *And attended by a ... , light opposing, unequal Leicester,*

183 *His louring brows o'erwhelming his fair sight,*

His lowring browes ore-whelming his faire sight,

[**His** (possible amphiboly Vere's or Leicester's?) **louring** (**lour**: 'to sink, to grow less'*; 'lower'*) **brows** ('person's forehead', 'bridge'; alt.: **lowering brows** = low brow: 'not highly intellectual or cultured'; alt.: pun **browze**: 'to nibble'*; possible reference to a casual survey of ladies not his wife) **o'erwhelming** (from 1593 **ore**: 'gold or yellow, as a heraldic tincture', wordplay **ore**: 'a vein of gold' + **whelm**: 'engulf, submerge, or bury something': alt.: **over**: 'to an unwanted degree', 'completely, utterly' + **whelm**: 'engulf, submerge, or bury something') **his** (possible amphiboly, see above) **fair** (= Rightful Heir, specifically = Vere: 'true', 'beautiful/ attractive'; alt.: wordplay **fare**: 'perform in a specified way in a particular situation or over a particular

period', 'a journey for which a price is paid'; this term is played adverbially or adjectively; it is used precisely in the manner of Tender Heir *see below* = Material Heir; alt.: of words or speech, 'false, despite being initially attractive, specious') **sight** (the faculty of seeing; alt. : 'a thing seen', 'appearance'),]

~ *His sheltering brow, blinding his far sight, ~*

alt.: ~ *His low-crowned brow, Ore-[over]whelming his fare view, ~*

alt.: ~ *His oppressing [brows] burying that 'True Thing' seen, ~*

alt.: ~ *Leicester's' lowering brows obscuring his pecuniary view, ~*

alt.: ~ *His low-straying, darkening his True vision, ~*

alt.: ~ *His angered thoughts utterly clouding the appearance of the Rightful Heir, ~*

alt.: ~ *His lowered brow blinding clear understanding of the truth, ~*

"His lowring browes" probably refers back to Adonis, l.181; the crown-ring is set low on his brow, with gold obscuring his 'fare' view.

'Fair' (*wordplay* 'Fare') is ambivalent as a metonym for Vere (recall Vere is to be pronounce Vair), and of Elizabeth. It may indicate 'the Rightful Heir', or the 'tender/pecuniary heir'. Though it may mean 'beautiful', it alludes primarily to the French and Latin derived *Ver* = Truth. Consider the following: 'the life of purity, the supreme fair' *Rape of Lucr.* 780, 'slanders mark was ever yet the fair' *Sonnet 70.2*; a triple whammy, 3 Vere metonyms in one line; 'guileful fair words' 1 *Henry VI* l i 77 *Incidentally, a great passage: l.74-77, take it in!* And on and on! De Vere has a very high regard for the Truth; he is an energetic and consistent proponent of Absolute Truth. By omniscience he allows the reader enough information to form judgements of men's actions, their truth or falsehood, and often the purity of motives. His method is classical and deductive—he supplies himself with numerous authoritative examples by which to classify fresh events. If he can be said to have advanced the means by which to discover truth, it is by a deeper and more rigorous self-examination than any that precedes him. He then applies his conclusions to the generality. The great jesters and fools *and* the wise men of the plays, are imbued with mystical powers of understanding. We are never in doubt that the wellspring of this wisdom is the author's mind—"the Well-Spring Mind".

As far as we know, de Vere did not develop a method by which men could share the 'benign obligation'—the glory—of systematizing and integrating knowledge; but I wonder if he might have been an important influence on his wife's first cousin, Francis Bacon, and the early empiricist movement. *It has been recorded* that de Vere attended Mary Sidney's literary evenings, the fine-wine-dine gatherings called the Wilton Circle at Pembroke House in the 1580-90's. Included were Francis and Anthony Bacon, the Wriothesleys, Devereauxs—a good mix of Cecil, Dudley, and de Vere blood—and a fine selection of poets.

I believe Francis Bacon won the early primaries of the authorship election because his concerns so directly mirror those in the works of Shake-speare; but the surviving examples of Bacon's poetry are, to my ear, entirely devoid of the unrestrained playfulness that pervades *all* of de Vere's work.

It is hard to imagine the writer of *Love's Labour's Lost*, also writing one of the 'great', plodding, abstruse philosophical tomes, but he is on the 'right' side of the essential philosophical dialectic—the Nature of Truth. In that, he presages the rise of empiricism from Francis Bacon, John Locke, David Hume, John Mill—with a holiday excursion in Charles Pierce and the American Pragmatists (or Pragmaticists)—to what we call Science. On this point he is emphatic - 'the truth is the truth'. It may be hidden. It may be complex. It may be unwelcome. Yet, as 'the supreme fair', 'the truth will out'. The purity of Truth by scrupulous adherence to the Scientific Method is of paramount importance in *our* political world. There is a host of modern Opportunists who manufacture 'truth' in the fashion of Edward Seymour, John and Robert Dudley, William and Robert Cecil.

184 *Like misty vapours when they blot the sky,*

Likd mistie vapors when they blot the skie, 1593

[**Like** ('to be pleased with') **misty** (= watery: 'consisting of water*', 'moist; of the moon*', 'accompanied by mist', 'eyesight covered by a haze or film') **vapours** (*wordplay* water suspended in 'heir'; 'substance diffused or suspended in air'; alt.: 'a sudden feeling of faintness or nervousness, or a state of depression') **when they blot** ('to stain, disgrace*', 'a shameful act that tarnishes an otherwise good reputation'; alt.: 'to efface, to erase, to destroy*', 'obscure') **the sky** ('heaven, heavenly power', 'used in the sense of heaven*'),]

~ As it is when watery 'heirs' efface heaven, ~

alt.: ~ Like inconstant heirs when they obscure heaven, ~

alt.: ~ Like suspended 'heirs', when they obscure the heavens, ~

alt.: ~ Pleased with hazy 'heirs' if they should obscure the heavens, ~ 1593

A key that I'm only now beginning to appreciate is the importance of Latin definitions for homonyms. To explain, let me refer to Sonnet 33.12 so we may better understand ll.181-84; the term 'region cloud' plays on 'Regency' (**regent**: 'a person appointed to administer a country because the monarch is a minor or is absent or incapacitated'). 'Cloud' ('*figurative* 'make or become darkened or overshadowed') works well as a metaphor, but de Vere shies from metaphor; so what is the solution? I turn to *Cassell's Latin* and note the verb *claudo/claudēre* ('to shut, to close'; 'to close up a passage or place, to make inaccessible'; 'to conclude, bring to an end'; 'to shut in, shut up'), and *claudēo* ('to limp, halt, be lame'). The Regency of Cecil-Dudley executes all these 'services' for Elizabeth's monarchy.

Now the meaning becomes clear. The 'lazy **spirit**' (Cecil) *l.181* and the 'heavy, dark, disliking **eye**' (Dudley) *l.182* are understood *to be* the 'misty vapours' or clouds (*Latin derived* 'clouds'), that 'blot the sky' ('heavens') *l. 184*.

185 *Souring his cheeks cries 'Fie, no more of love!*

So wring his cheekes, cries, fie, no more of love, 1593

[**So** ('in the same degree, princely, **as**', alt.: it follows, it proceeds; refers to royal progeny)

wring ('to press on, to ply hard', alt.: 'to take with violence, to extort, to force from', wrest; alt. *modern edit*

Souring **sour**: 'to embitter', alt.: 'expressing resentment, disappointment, or anger') **his cheeks** (*wordplay*

check: arrest, restrain, control, limit, circumscribe, constrain, betray; alt.: **cheek**: unfaithful to principle, unprincipled adherents; Cheek is an antonym to More, i.e. 'faithful to principle; alt.: adherents,

confederates, allegiants) **cries 'Fie** ('expressing disgust or outrage'; alt.: 'expressing impatience rather

than contempt or disdain'), **no more** (*metonym* = Sir Thomas More: signifying piety, virtue, faith) **of love**

(= Dudley; here intentionally confusing: the ambiguity of "this heavenly, and earthly sunne" *l. 198* is obscurant - a "mistie vapor" *l.184*!)]

~ In this manner are pressed his checks, [he] cries, Enough, there will be no [Sey]mour if Leicester! ~

alt.: ~ What follows wrests his checks, cries, Enough, [there is] no Faithful Majesty in Leicester! ~ 1593

alt.: ~ Embittering him and his will to comply, cries Enough, [there is] no Faith in Leicester!

alt.: ~ Resentment stirs dissent in Vere, he cries 'Fie, there is none of More in Dudley! ~

This is the moment captured in 'Titians' painting—Venus clumsily grasping for Adonis as he flees.

Dudley earned multiple contemporary sobriquets in Court: Eyes, Love, and Titan/'the sun'; with such proximity to the Queen, why didn't he secure a more lasting estate? The probable answer is that he was not trusted nor as highly regarded as many historians would like to believe.

The disparity between the patrimonies of two great social climbers, Dudley and Cecil, could hardly be more marked. Dudley, despite Herculean efforts to amass material wealth and power, died debt ridden (£25,000). His son Robert, Lord Denbigh 1581-84, died at age three. His other son Robert 1574-1649 ('illegitimate' by Lady Douglass Sheffield) was never able to gain access to Court and removed himself to Italy. Philip Sidney had a hope (from 1584-86) of succeeding Leicester after the death of young Lord Denbigh but he too would die before the senior Dudley. This left Robert Devereux, the assumed son of Walter Devereux, 1st Earl of Essex, and Lettice Knollys, as 'heir' to Leicester. There is good reason to suspect, *as was suspected*, that the young Devereux was the illegitimate son of Dudley and Knollys; they married two years after the death of her first husband. With Essex's execution died the last 'Leicester' heir to the secret power behind the throne.

The Cecil family hold on its acquisitions was not so tenuous. To this day, Wm. Cecil's direct descendants maintain the titles of their Elizabethan forebears. Queen Elinore's words to King John surely apply here—"Your strong possession much more than your right" *King John l i 40* —to de Vere's dispossessed state, and the enduring obstacle to rightful claim.

All parties directly involved, de Vere, Dudley, and Cecil, were acutely concerned with family lineage and heritage. It is fitting that they should have assaulted one another by impeachment of their reputations in life, and done their level best to insure those perceptions continued into the future. I doubt 'Great Oxford' would have conceived it possible that lovers of literature would, for generations to come, be complicit...

may, *willfully* complicit, in Cecil's theft of his artistic legacy.

186 *The sun doth burn my face; I must remove.'*

[**The sun** (Titan/Helios Panoptes, an ever watchful, intrusive, offensive presence = R. Dudley, his *treasonous* father's son; alt.: = R. Cecil?) **doth burn** ('consume by fire') **my face** ('identity'); **I must remove** ('take away', 'separate').]

~ *The 'Titan' doth consume my identity, I must be gone.'* ~

Take note: *the 'sun'* at midday is a hot 'burning eye'. The ambiguity of "sun" will resolve itself when we discover there is another 'sun' in heaven, and yet another that is a "heavenly, and earthly sun".

As it turned out, the succession documents of Henry VIII and Edward VI were manipulated successively by the rascally 'Titans' Somerset and Northumberland, and then by latter day rascals Leicester and Burghley. They became the enforcers and beneficiaries of the will[s] of the deceased monarchs whose wishes might easily be superseded in a new document of succession by Elizabeth R.

Why didn't this happen? Probably because the unstable alliances and religion of Europe constantly threatened the Privy councilors. They had no legal claim to the extraordinary power they held. They relied on Elizabeth's monarchy to insinuate themselves and assert power; their leverage applied to an object with a limited life expectancy. If the host — Her Majesty — died, the parasites would die also. When she was gone, they would have to rely on their 'just deserts'. We clearly see that James Stuart's gratitude to Robert Cecil (for having passed the throne) was short-lived, and Cecil's influence and prosperity was declining sharply in the years preceding his death in 1612.

187 *'Ay me,' quoth Venus, 'young, and so unkind?'*

[**'Ay** (= ai: expression of grief, from *Metamorphoses*, Ovid, bk. 10, l.229; alt.: *archaic or Scottish* 'for ever'*; 'ever, still, always', *yet another invention on E. Vere*) **me** (= Elizabeth, alt.: dative of me, meaning 'for me'; Ay me: E.Ver me), **'quoth** ('repeat, copy'; ME 'say, declare') **Venus**, **'young** ('offspring', 'youth'), **and so** ('in the same degree, princely, as'*, alt.: it follows, it proceeds; refers to royal progeny) **unkind** (kind: German child; alt.: family, familial, 'race'*; 'species'*; *therefore unkind*: 'not familial', not acting as kin should; alt.: ME 'not well born or well bred')?]

~ *'My grief, declared Elizabeth, 'my child, and so unfamiliar?'* ~

alt.: ~ *For E. Vere me, declared Elizabeth, 'my child, and yet unfilial?'* ~

Elizabeth's motto, 'Ever the same' (see note on Sonnet 76) is invoked in the words "young" and "so" to state the 'equality' of parent and child. In coupling E. Ver and Elizabeth the author identifies the subject of the ambiguous unkind.

188 *What bare excuses mak'st thou to be gone!*

That bare excuses mak'st thou to be gon? 1593

[**What bare** (*wordplay* = bear: 'the bear and ragged staff' symbol of the Dudley family *from the Earls of Warwick*; alt.: 'unfurnished with what is necessary'*; alt.: 'naked', 'unconcealed', revealing; alt.: shallow, 'without addition', 'mere'*; 'surprisingly small in number') **excuses** ('attempt to defend or justify', *fr. Latin* 'without accusation', *fr. French* 'to free from blame') **mak'st thou to be** (to be: the Royal/True self, BE is conjugated am, are, is; nearly synonymous with essential or veracious existence - to be: is to be that which he truly is; the Monarch, an 'Oxford being') **gone!**]

~ *What 'Leicester' excuses you make, for Accession Lost!*

alt.: ~ *That 'Shallow' arguments you make to remove yourself!* ~

alt.: ~ *What little justification you make to absent yourself!* ~

Robert Dudley adopted the 'Bear and Ragged Staff' symbol for his Dudley family. His brother Ambrose, Earl of Warwick, was the rightful holder of that traditional symbol.

"To be gone" may refer to de Vere's flight to Flanders 1574 ("without the Queen's Licenss" *Burghley, 8 July, 1574*) with his cousin Lord Edward Seymour 1548-1574, 3rd child by the Duke of Somerset of that name, not E, Seymour, 1st Earl of Hertford 1539-1621. It should be carefully noted that Oxford's presence on the Continent caused much rumor of "one of the next heirs apparent" *Ed. Woodshaw, letter, 3 Sept. 1574* and speculation of religious persecution being his motive. It is even more noteworthy that both Leicester and Christopher Hatton

received him at Dover and apparently detained him, refusing Oxford's condition that he be sworn a member of the Privy Council. Even Mary, Queen of Scots, commented on the event.

De Vere increasingly absented himself from Elizabeth's Court: *following* his unsuccessful part in the Thomas Howard affair in 1572, *from* the resulting marriage difficulties and subsequent European travels 1572-6, *from* the Anne Vavasour/Lylyan/Fisher's Folly period 1579-88, *and more or less permanently* in 'the Grand Shake-speare period' after the death of Ann Cecil. The author facetiously terms these 'bare excuses', i.e. 'Bear excuses', but they were treacherous political intrigues involving Dudley/Cecil.

189 *I'll sigh celestial breath, whose gentle wind*

[*I'll sigh* ('a deep single respiration indicative of grief*', 'to lament, to mourn*', 'audible breath expressing sadness, relief') **celestial** ('heavenly*', 'relating to the sky or heavens', *probable ref.* divine right) **breath** ('The Word' *see Bible, John 1*; 'signal, profound communication' probably indicating a link between the divine Word and the corresponding utterance of the Monarch, 'words, language*', **celestial breath** suggests the annunciation (*Christian Theology*); alt.: 'a thing without substance, a trifle*'), **whose** (*possible pun* who is, who as) **gentle** ('well born, well descended, noble*') **wind** ('a current of air', *word play* wind = current heir)]

~ *In lamentation, I'll express the divine 'Word', who is the noble, currant heir ~*

alt.: ~ *I'll express your heavenly right, whose noble current heir ~*

alt.: ~ *I'll lament your 'annunciation', who is the ranking current heir ~*

190 *Shall cool the heat of this descending sun:*

[**Shall** ('denoting an obligation or compulsion*', 'will inevitably' *Shake. gloss.*) **cool** ('calm', 'cause to become less excited') **the heat** ('the intensity of feeling', eg. love, anger, resentment, etc.) **of this** (i.e. the "gentle wind" + 'noble heir' l.189; **this**: the proximate reference—'pronoun used to point to something that is present or near in place or time, or to something that is just mentioned or about to be mentioned*', 'to designate things or persons as sufficiently known in their qualities; sometimes in a good, oftener in a bad sense*', suggests that the 'suns' concerning the author are various; 'this sun' = R. Dudley, son of Northumberland, and 'that son' = Edward (VI) Tudor, son of Henry VIII and Jane Seymour, and Edward Tudor-Seymour;) **descending** ('move downward', *fr. Latin de*: 'down' + *scendere*: 'to climb', reference to l. 187, i.e. her 'unkind' child; *Latin wordplay (di) scindere* 'to pull apart' *Cassell's*, *see 'tears' l.192*; alt.: *possible allusion* the Descension of Christ and parallels with his own descent) **sun** (= Edward VI, probably referring to the exclamation by 'Adonis'/Oxford at l.186):

~ *[That] shall arrest the fire of this descendant Son: ~*

alt.: ~ *Will inevitably reduce the passion of my child: ~*

alt.: ~ *That will reduce the strength of this declining son: ~*

191 *I'll make a shadow for thee of my hairs;*

[*I'll make a shadow* (*metaphor* '= shelter*'; alt.: 'referring to a position of relative inferiority or obscurity', *probable ref.* contrive an alternate strategy: the elevation and legal succession of the Lord Great Chamberlain, i.e. the Earl of Oxford, to the throne; **shadow**: *fr. Greek skotos*: 'darkness') **for thee** (i.e. de Vere) **of** ('from*') **my** (i.e. Elizabeth's) **hairs** ('heirs', the heirs of Elizabeth were of lines descending from Henry VII; until 1587, Mary Stuart was an obvious successor);]

~ *I'll give you protection among my heirs; ~*

alt.: ~ *I'll contrive a refuge for you of [less direct] claim; ~*

alt.: ~ *I'll contrive to elevate a position of inferiority to the crown among my [more distal] heirs; ~*

Who were the heirs to the throne of England? The will of Henry VIII allowed the Privy Council to accept or deny the claims of his daughters Mary and Elizabeth by means of a Letters Patent; furthermore Edward VI signed 3 documents concerning the bequeathal of his office that differ substantially, because —*it is suspected*—they were being manipulated by John Dudley, Duke of Northumberland, and William Cecil. Therefore, any outline is tentative (and moot, from an historical standpoint). A conflation of the

Third Act of Succession (35, Henry VIII c.1) and Edward VI's 'Devise' (for the succession) designate the following **lines of succession** in this order:

Tudor - Edward Tudor (d. 7/1553), son of Henry VIII = Jane (Seymour), no issue.

Mary Tudor (d. 11/1558), daughter of Henry VIII = Katherine of Aragon, no issue.

Elizabeth Tudor (d. 3/1603), daughter of Henry VIII = Ann (Boleyn), no *legitimate* issue.

Suffolk - sons of Frances Grey (d. 9/1559), daughter of Charles Brandon = Mary (Tudor) (d.), none.

Jane (Grey) Dudley (d. 2/1554), daughter of Sir Henry Grey = Frances (Grey), no issue.

sons of Jane (Grey) Dudley (d. 2/1554), as above, none.

sons of Katherine (Grey) Seymour (d. 1/1568) daughter of Sir Henry Grey = Frances (Brandon), no *legitimate* issue (children politically bastardized by Parliament; silly, huh?).

sons of Mary (Grey) Keyes (d. 4/1578) daughter of Sir Henry Grey = Frances (Grey), no issue.

Clifford - Margaret (Clifford) Stanley (d. 9/1596), daughter of Henry Clifford = Eleanor (Brandon).

Ferdinando Stanley (d. 4/1594), son of Henry Stanley = Margaret (Clifford).

Anne Stanley (d. 10/1647), daughter of Ferdinando Stanley = Alice (Spencer).

Stuart - ??? no mention?

Within the likely time of *Venus and Adonis*, let's say 1585-93, the lone legitimate claimant to the throne was Lady Margaret (Clifford) Stanley, heiress presumptive from 1578-96. However, the Stanley family were 'Strange' (unknown, indefinite, or foreign) Catholics, known to support dissident groups, and a locus for recusant aspirations *Shadowplay, Clare Asquith, pg. 106 PublicAffairs Pub.*. Lady Margaret's husband, Henry Stanley, the 4th Earl of Derby, died in Sept. of 1593, and his title passed to his elder son Ferdinando. This 5th Earl died suddenly of what his doctor suspected was mushroom poisoning only 7 months later. He had been aggressively pursuing the throne in late 1593 at the instigation of a family friend, Richard Hesketh. Both were interrogated, Jesuit Counter-Reformation plotters blamed for the intrigues, and Hesketh was executed; but if you ask me, the Cecil 'machivavels' should be suspected - 'the Hesketh Affair' is just the sort of thing they would engineer.

Ferdinando's brother William then became the 6th Earl of Derby, and in early 1595 was invited to marry the eldest daughter of Edward de Vere and Ann (Cecil), Elizabeth de Vere, thus driving a Cecil wedge into the most direct surviving line of succession. This action, of course, ignored the queen's illegitimate son, Edward de Vere who had earned the *ever*-lasting enmity of William and Robert Cecil, for impeaching the chastity of Ann, and treating her as the political pawn that she was. With the death of Ann (Cecil) de Vere in 1588, all notions of accessing Edward, by means of the proximity of the [Lord Great Chamberlain] Earldom of Oxford, ceased. Robert Cecil would pass over the Stanley claim and name James Stuart of Scotland to succeed upon Elizabeth's death in March, 1603.

The *apparent* omission of the Stuart = Tudor claim is really not. In marrying into the Scottish royal family, Margaret Tudor forfeited her right to the English throne; and further, Henry VIII did not like his elder sister.

192 *If they burn too, I'll quench them with my tears.*

[**If they** (i.e. the 'lesser' heirs from the Suffolk and Clifford descendants of Tudor) **burn** ('to consume with fire*', 'consume, destroy', alt.: 'metaphorically, to be inflamed with passions and affections*', 'desire to possess') **too** (*pun* = two, Two-Tudor = because a female, the second ranking Tudor, Queen Elizabeth; alt.: 'likewise, also, at the same time*'), **I'll quench** ('extinguish', 'to suppress, to stifle, to check*', 'to lose zeal, to become cool*') **them** (i.e. heirs) **with my tears** (*tear*: transgression, destruction; *tears*: *noun & verb* 'a brief spell of erratic behaviour', faults, severances, injuries, blood; alt.: 'being doomed to perdition*', likely refers to the 'tearers' Cecil/Dudley parasites who remain as the permanent scars of Elizabeth's 'sin'; alt.: 'pulling apart by force', 'to draw by violence, to pull*', 'to rend*', 'to hurt or destroy in a savage manner*' alt.: 'verbal attacks', to criticize someone).]

~ *If they efface 'Tu', I'll extinguish them with my 'wound'. ~*

alt.: ~ If the pretenders inflame 'ourself', I'll satisfy them with my [Cecil/Dudley] injuries. ~

alt.: ~ If the Cecils also consume [that inferior means of accession], I'll subdue them with force. ~

193 *'The sun that shines from heaven shines but warm,*

[**'The sun** (= Edward VI) **that** (= that sun, the sun *probable metonym* Edward VI) **shines** ('to give light by emitting rays', 'bright with the expression of a particular emotion') **from heaven** (*likely* signifying he has died; but consider that he is buried - is he 'heavenly interred' and therefore below both remaining Tudors) **shines** (*shine*: 'to be conspicuous', alt.: 'to illuminate') **but** ('otherwise than', alt.: 'only') **warm** (*of a scent or trail in hunting*: 'fresh or strong', 'recently passed'; alt.: *archaic* 'characterized by lively or heated disagreement'),]

~ *'Edward Tudor, conspicuous even from heaven, is a radiance only mild, ~*

alt.: ~ The son (Edward VI) that now lights heaven, lights with an indifferent heat, ~

'The sun that' refers to the deceased Edward VI, Elizabeth's half brother. This passage may indicate diminished respect for Edward's 'Devise' of succession—the sense that the document is out of date since it might be superseded by the sovereign wishes of Mary I or Elizabeth I, as the next line concludes.

There may be a religious subtext in this stanza. The 'sun', of course, could be the (Christian) Son of God, who 'shines but warm', signifying only a close, approximate, or inauthentic understanding of the deity being represented by [Puritan ?] Protestant theology. This suggestion is reinforced by the following line that may also mean the Queen lies as an intermediary between 'that Son' and her earthly son.

194 *And, lo, I lie between that sun and thee:*

[**And, lo** ('look, behold; a word used to excite attention'; alt. low: 'a great way down', or at least below the exalted 'natural' position of de Vere; note: the 1593 text does not indicate the commas before or after "lo") **I lie** ('be', 'remain in a specified state'; alt.: 'make intentionally false statements', *possible reference* the queens bastardy is recalled to diminish her claim) **between** (*be*: Virgin Queen = Bee + *tween*: 'between') **that** (*refers to l.190:*) **sun** (*see l.1 that sun, not the sun*) **and thee** (de Vere):]

~ *And degraded I lie, Queen 'tween that son and you: ~*

alt.: ~ And, behold, I [an 'illegitimate' heiress] am between Edward VI's 'devise' and you: ~

alt.: ~ And below am I positioned, Queen between my deceased brother and you: ~

The adjective use of 'the', 'this' and 'that' is a source of confusion. Specific suns/sons are like specified 'love/my love/love are, etc.; de Vere employs grammatical ambiguity to good effect when pronoun modifiers consistently indicate different subjects. Such indeterminacy might foil censors, but I don't doubt de Vere's meaning was clear to his Queen. It is likely that both Edward VI and Robert Dudley are to be brought to mind in this passage, because both bear equally on the succession issue—the first by 'letters patent' (*Latin* *litterae patentes*: 'an open document issued by a monarch or government conferring a patent or other right', in this case his will or 'devise'), the second by usurpation.

'[T]hat sun' may be, though I think it less likely, a reminder that Robert Dudley is not the only son of John, Duke of Northumberland, to trouble the Tudor's line of succession. In 1553, Guildford Dudley, Robert's youngest brother was hastily married to Lady Jane Grey, and she and her consort were titular monarchs of England for 9 days following the death of Edward Tudor. William Cecil was, as principle advisor and secretary to the Duke, a nominal supporter of Lady Jane. This was a significant and useful demerit to recall in censuring William.

Grammatical ambiguity enriches the texture of writing, and may create a sense of depth or mystery to language. The degree to which we desire to be understood varies; it is not surprising how often meaning is misconstrued. The reader is apt to be sent on imaginative flights of unintended associations. Good writing initiates the consideration of related ideas; great writing leaves us breathless at our own powers (with due facetiousness) of associative genius.

195 *The heat I have from thence doth little harm,*

[**The heat** ('pressure, urgency', compulsion; alt.: 'intensity of feeling') **I have from thence** ('from that place', 'a place or source', specifically 'that sun' = Robert Dudley) **doth little** (= 'Pygmy', later, 'Elf', Elizabeth's pet names for 'Little' Robert Cecil; alt.: = Protestant Churches, referring to the Apostle Simon who Jesus chastises *Matthew 14:31* for 'little faith' *see l.200*; alt.: 'but little' *Shakespeare Glossary*) **harm** ('injury, hurt, mischief'),]

~ *The warmth I receive from 'that' son does Peters Church injury ~*

alt.: ~ The passion I have from Dudley's 'love' does 'Pygmy' harm, ~ ?

Protestant compulsion, by the Elizabethan Religious Settlement 1559, explicitly violates Jesus command of assignment; the Church of Jesus is to be the Church of Peter. The religious authority of that church was countermanded by the Act of Supremacy and the Act of Uniformity both 1559.

Alternately, this may link Pygmy/Little Time with one of “Little Faith”. The power of the Monarchy, held between Cecil (Middle Path) and Dudley (Puritan), may also be suggested. The political authority of Elizabeth—what remained from the depredations of usurpers—was in managing their respective factions.

196 *Thine eye darts forth the fire that burneth me;*

[**Thine** (addressing Vere) **eye** (wordplay sun/son = *Helios Panoptes*, ‘the All-Seeing Sun’, see l.177 ‘fig. attributed to heavenly bodies, “eyes of light” = ‘stars’ GS; alt.: spy, observer; alt.: ‘someones opinion or attitude toward something’, related pun aye: yes, approval) **darts** (‘shoots’, ‘throws’) **forth** (‘from a starting point and into view’) **the fire** (metonym fair ire: just anger see glossary ‘Consuming Fair/Fare’, the destruction of the Tudor Monarchy; alt.: ‘strong criticism or antagonism’) **that burneth** (burn: ‘consumes’; alt.: ‘to injure by fire or heat’) **me;**]
~ *Your sun-light casts forth the consuming blaze that injures me;* ~
alt.: ~ *Your opinion, clear and unconcealed, is the strong criticism that consumes me;* ~

197 *And were I not immortal, life were done*

[**And were** (man-Vere, were: anglo-saxon = man, from Ovid’s *Metamorphosis*, bk.1, l.260; alt.: wordplay Vere Latin ‘V’ pronounced as ‘W’?; alt.: were: anglo-saxon Man, recalls Ovid’s *Metamorphosis*, bk.1, l.260; Reference lycanthropy (?) Anglo-Saxon were: man + wulf: family seat of Seymour family, Wulfhall, birthplace of Jane Seymour and perhaps Thomas Seymour) **I not immortal** (indirect pun ‘living forever’), **life** (the particular line of descent from parent to child) **were** (past subjunctive of BE, expressing ‘what is imagined or wished or possible’; alt.: word play on Vere see glossary) **done** (‘carried out’, ‘completed’)]
~ *And were I mortal, our ‘Vere’ family would end* ~
alt.: ~ *And were I not living for E. Ver, our title would end* ~
The repetition of were calls attention to itself...
alt.: ~ *And Man [am] I, not immortal; [our] life Were ended,*

198 *Between this heavenly and earthly sun.*

[**Between** (be: Virgin Queen = Bee + ‘tween: ‘between’; alt.: ‘in the interval separating two things’) **this heavenly** () **and earthly** (according to Renaissance supposition of The Classical Elements, ‘earth’ is cold and dry; alt.: E.Vere) **sun** (= de Vere, the son who gives Light) .]
~ *[With myself] between that ‘heavenly’ and this ‘heir-thly’ son.* ~
alt.: ~ *‘Bee’ ‘tween this heavenly (Edward) and the heir-ly (Edward) sun.* ~
alt.: ~ *In the span of this ‘heavenly and earthly’ son.* ~

Lines 196-98 may indicate a third sun/son using the same terms as the “earthly” son l.177 and the “heavenly” l.193, referencing eye and observation, burning heat and benign warmth, shine and shadow, etc. If these are not really suns, *but sons*, I can make sense of it; in this star system we have but one sun.

It is necessary to identify the homonymous sun/son by respective pronouns, this and that.

Perhaps referring to l.189, the ‘celestial breath’, i.e. the annunciation and incarnation by ‘virgin birth’ of a heavenly and earthly son. I’m not just imagining this—the author *is* noting parallels between himself and Christ. De Vere is, after all, the fellow who twice used the phrase ‘I am that I am’, that by conceit is God’s alone.

Also note Iago: ‘I am not that I am’.

199 *‘Art thou obdurate, flinty, hard as steel,*

[**Art** (‘the expression or application of human creative skill and imagination...’; alt.: variant of ‘R’ = Regina; alt.: see conjugation of BE) **thou obdurate** (hardened in opposition, ‘stubbornly refusing to change one’s opinion or course of action’, ‘inflexible’*; alt.: ‘hardened in sin, impenitent’), **flinty** (‘very hard and unyielding’), **hard as steel,**]
~ *Are you hardened in your opposition, hard as flint, hard as steel,* ~

alt.: ~ You are Art, enduring, unyielding, hard as steel, ~

There may be a subtext on the significance of Art in this passage, particularly as an enduring expression of grief and suffering; compare with Sonnet 55, and *Much Ado* v 2 81.

200 *Nay, more than flint, for stone at rain relenteth?*

[**Nay** ('no'*, 'used not simply to deny or refuse, but to reprove, to correct, to amplify,*), **more** (Edward de Vere, the 'More' that follows from the motto of Henry V, "Une sans plus" = 'One without more', which contains two prominent metonyms; 'One' = the Monarch, more = 'greater', 'something additional', 'to a greater degree' embodied in de Vere and Th. More; *alt.:* faithful to principle = 'by More's example'. Sir Thomas More, Saint Thomas More, Lord Chancellor to Henry VIII: beheaded for opposing the Act of Supremacy. It may also combine the two allusions - to Thomas More and Henry V - in a composite such as 'Faithful Majesty'; More: it appears that in referencing a name, de Vere often intends that you repeat the word, eg. never = 'never E. Ver', or 'never an E. Vere'; here I sense he intends 'More-more', i.e. [Thomas] More, more than flint') **than** ('introducing the second element in a comparison') **flint, for stone** (= 'Rock', *Greek Petra*: Peter, symbolic name given to Simon of Bethsaida by Jesus *Matthew 16:13-20*, 'symbol of hardness and of insensibility'*; *alt.:* 'nonmetallic mineral matter of which rock is made') **at rain** (= rein or reign) **relenteth** ('to soften, in a physical sense'*; *alt.:* 'to give way, to comply'*; 'abandon or mitigate a harsh intention or cruel treatment; *from ME* 'dissolve, melt')?]

~ No, rather 'More' than unyielding, for The Holy See at Reign dissolves? ~

alt.: *~ No, like Sir Thomas More, more than flint, for The Church at rein dissolves? ~*

Again, the name and the proper name fragment of More/Mour is invoked—both as Sir Thomas and as 'One [Vere] with More'/Une avec plus' *see glossary More* when in need of a shining example of integrity. Thomas More's resolute adherence to his principles, and defiance of an unjust, tyrannical authority is juxtaposed with the yielding 'Cheek', i.e. dissembling amorality of the Cecil's. More was a man who would not 'relent at rein'. He embodies the ideas of greatness and courage. Another Catholic martyr, John Fisher, Bishop of Rochester, will also be raised *l.526* as an heroic example by which to revile Protestant political usurpers.

201 *Art thou a woman's son, and canst not feel*

[**Art () thou a woman's son** (a sly and wry query - she addresses her *son* just as we have resolved the issue of 'Three Suns' *ll. 175-98*), **and canst not feel** ('to be touched and affected by, to suffer'*)]

~ Are you my son, and unable to feel ~

Elizabeth asks if any son of hers could be unaware of the significance - the suffering - of Dudley's control in *their* lives (*l.200-01*). There may be an intended juxtaposition of the needy yearnings of Leicester and the 'Word of God'.

202 *What 'tis to love? how want of love tormenteth?*

[**What 'tis** (*it is*: i.e. this signifies, this means) **to love** (*metonym* = Dudley; *alt.:* 'that which is cherished'*; expressing a fervent attachment to traditional English faith) **? how want** ('desire to possess', 'greed', 'rapacity'; *alt.:* 'absence of a necessary thing or quality') **of love** (= Dudley; *alt.:* *phrase want of love*: absence of that which is cherished) **tormenteth** (*torment*: 'severe physical or mental suffering', a cause of such suffering, *from Latin? tormentum*: 'instrument of torture', *see Italian tormento*, *see Spanish tormenta*: wind storm, violent winds *see glossary wind*)?]

~ What is the consequence to Dudley? how the greed of Dudley does violence to the heir? ~

alt.: *~ What this means to Dudley? how the avariciousness of Dudley is an instrument of torture?*

alt.: *~ What it means to love [one's faith]? how dispossession of such faith causes suffering? ~*

203 *O, had thy mother borne so hard a mind,*

[**O** (as with word play on Elizabeths signature '**R**': Regina, she refers to de Vere as '**O**': Oxford), **had thy mother** (= Elizabeth) **borne** (*bear*: 'to be pregnant with'*; 'to deliver'*; 'carried', 'to be possessed of') **so** (*metonym* 'in the same degree, as'*, *alt.:* it follows, it proceeds; refers to royal progeny) **hard** (*by the example of Th. More* 'not easily pierced, not yielding to pressure'*; firm, constant; *of R. Dudley* 'causing

suffering', 'not showing sympathy or affection', 'harsh, rough, evil, disagreeable') **a mind** ('will, desire, intention, purpose', 'the soul, the mental power; opposed to the body'),]

~ Oxford, *had your mother possessed so firm a will*, ~ that of Sir Thomas More

alt.: ~ Oxford, *had your mother given birth to a Tudor-firm soul*, ~ of de Vere

alt.: ~ Oxford, *had your mother possessed so evil a purpose*, ~ of R. Dudley

I don't suppose any will argue Venus (Elizabeth) doesn't know *de Vere's mother's mind*; but there remains the question: to whose 'hard mind' she refers—her son's or Dudley's (negative connotation), or Thomas More's (positive)? I nominate all. By the negative reference, Elizabeth would not have brought forth [a child] (l.204) of unsympathetic disposition; or, alternately, suffered ill-treatment—a gibe at Dudley—who *was* of "so hard a mind" and *did* die without heir (l.204). By the positive reference, Elizabeth would not have been impregnated had she possessed the soul 'not easily pierced', and 'not yielding to pressure' as that of Th. More.

This is an example of a particular power of amphiboly. An indeterminate subject or object calls possibilities to mind rather than a specific one. Multiple themes may be alluded to without being obvious, indiscrete, or losing poetic obliquity. Here, the author's mind, gnawed as it is by regret, is hypersensitive to the intended meaning of words. The paths of contingency are well worn—"if only this", or 'I might have done that'—and have ranged freely in his thoughts. An allusion to the cause of remorse presents a field already crowded with associations. Today, of course, with the phenomenon of 'Shakespeare' before us, the weakness of young Elizabeth amounts only to good fortune.

204 *She had not brought forth thee, but died unkind.*

[**She** (=Elizabeth) **had not brought forth** ('from confinement or indistinction into open view'; see

Biblical use in Genesis, Tyndale or King James version ?) thee (= de Vere), **but died unkind** (i.e. without child, 'unnatural', [not] 'as a thing or person ought to be').]

~ *She would not have given you life, but died childless.* ~

The use of unkind in l.204 confirms the supposed meaning in l.187; both refer to childlessness, or behavior not exemplifying the unique bond of mother to child. A rumor of the 1550's concerning young Elizabeth stated she had given birth to the child of Sir Thomas Seymour, but that the child had been destroyed straightaway. Lines 203-4 may refer to that rumor and remind de Vere of what might have been.

I suggest this line does not speak *generally*, i.e. that a woman—to be called 'mother'—must bear children; rather, it is specific to Elizabeth. She, the Queen, is childless except for her one illegitimate son, Edward Tudor Seymour/de Vere. This refutes the notion that Elizabeth was licentious and had several children, including Mary Sidney and Robert Devereaux.

The differences between the 'sons' are subtle and purposely ambiguous. The writer has exploited the notorious obliquity of poetry to give us 'candied words'; or, has he labored to give us something 'More'? We should be encouraged by the consistency with which de Vere eschews metaphor. I think he 's giving us the straight facts if we will only take time to listen... are you listening? "Dost thou hear?" *Tempest* l.2 106 .

To support the above reading, I'll conclude this essay referring to a similar passage from *Henry the Sixth (3) ll.1 21-40* ; here Edward *Earl of March* and Richard *Duke of York* marvel at a portentous rising of the Sun, or rather, 'Sonnes':

Richard. ...

See how the *Morning* opes her *golden Gates*,

How well resembles it the *prime* of Youth,

Trimm'd like a Younker, prancing to his Love?

Ed. Dazzle mine eyes, or do I see three Sunnes ?

Rich. Three glorious Sunnes, each one a perfect Sunne,

Not separated with the racking *Clouds*,

But sever'd in a *pale* clear shining *Skye*.

See, see, they join, embrace, and seem to kiss,

As if they vow'd some League inviolable,

Now are they but one Lamp, one Light, one Sunne:

In this, the heaven figures some event.

Edward. 'Tis wondrous strange,
The like yet never heard of.
I think it cites us (Brother) to the field,
That we, the Sonnes of brave *Plantagenet*,
Each one already blazing by our meeds,
Should notwithstanding join our Lights together
And over-shine the Earth, as this the World.
What e're it bodes, hence-forward will I bear
Upon my Target three fair shining Sunnes.

Richard. Nay, bear three Daughters:
By your leave, I speak it,
You love the *Breeder* better than the *Male*.

This augury deserves it's own small essay; but suffice to say: it falls in the in the category of prophecies akin to that which concludes *Cymbeline* V.5. *see my essay: On Cymbeline, Wm. Garmon, and Revelations 12* devereshakespeare@wordpress.com .

This portion of Act II scene 1 is remarkable for the reframing of Richard III's shield. De Vere allows the misinterpretation of prophetic 'signs' by Richard and Edward to create an 'historical' pretext for a fore-telling of Edward Tudor Seymour's (de Vere's) coming.

Take note of the underlined metonyms , including proper name fragments, and italicized *emergent words*—and for goodness' sake, pay special heed to the syllogism that progresses from See to seem to some *ll.29-32* , Each One *l.36* searching for it's companion 'Our'... "our meeds" *l.36* , "our lights" *l.37* ... Seym + our. This is the 'hart' of Shake-speare! Perhaps I'm reading 'Tu' *much* into this... well, how about line 21? Let's not make the same mistake the York Boys make. The See really belongs with the Mor [ning], and *golden Gates* is at least Tu-d'or. *Such*, seemingly, is the nature of 'our' writers mind.

fn.: Review political opposition of Barons to Richard II; relate to 'Barren Land' of dedication to *Venus and Adonis*.

* * * *

205 *'What am I, that thou shouldst contemn me this?*

[**'What am I** (*see l.203-04* What am I, that I am despised for *not* [bearing] so hard a mind as to die childless), **that thou** (i.e. de Vere) **shouldst contemn** ('to despise') **me this** ('pointing to what has preceded', i.e. not being unkind/childless)?]

~ *What am I, that you should despise me for this?* ~

Only as the thoughts of the mother do these words have real meaning. No one scorns motherhood but the thankless, angry child. Had the author intended to refer to the love of l.202, he would not have specified the proximate object.

"What am I" suggests the inverse of the question - 'What are you', or more accurately, 'Where would you be.

If we apply Or, from l.206, to the end of l.205, we find a plausible reading and consistency with the identity of or/ore as an 'Emergent Word'. As a bonus, we find anaphora in a comfortable triplet.

What am I, that you should scorn me for this 'Or'/golden contingency (the Monarchy)?

What great danger abides in the prosecution of my case?

What were your lips the worse for one betraying bond?

206 *Or what great danger dwells upon my suit?*

[**Or** ('gold or yellow, as a heraldic tincture', *wordplay* ore: 'a vein of gold') **what great** ('of high rank or power', 'of a high degree', 'large in size or dimensions', *possible contraction of expression* 'great with child') **danger** ('peril, hazard') **dwells** ('abide', 'to lie, to depend on, to be in the power of') **upon my suit** ('a

prosecution at law, an action brought against a person*, 'petition, address of entreaty*' 'made to a person in authority')?]

~ *Or, what great danger abides in the prosecution of my case ? ~*

The great danger was that Protestantism was not 'The Rock' and therefore not 'True Faith'. Forced allegiance to Anglicanism or Puritanism would cause a fall from "everlasting redemption". The other great concern was that de Vere felt the 'Or' rightfully belonged to himself, not the Queen. These questions of ll.205-7 are rhetorical since the consequences were profound by Renaissance standards.

207 *What were thy lips the worse for one poor kiss?*

[**What were** (word play on Vere (Latin 'W' pronounced as 'V'), past subjunctive of BE, expressing 'what is imagined or wished or possible'; alt.: past tense of are = R = Regius, signifying the lost monarchy) **thy** (de Vere's) **lips** ('organs of speech*'; the means of the kiss, by which an agreement, relationship, or concord is symbolized; with the eyes, a means of expression or indicator of mood) **the worse** ('less*', 'less worth*') **for one** (*metonym* = Elizabeth, signifying her majesty's rank; also referring to the unity of her interests and those of Edward de Vere - symbolized in her motto: 'Ever the Same') **poor** ('deficient or lacking in', alt.: 'used ironically to deprecate something belonging or offered by oneself') **kiss** ('agreement, accord', 'bond', 'concord', 'communion'; however, this kiss becomes one of betrayal to Christ, and therein lies the dilemma)?]

~ *What Man/Vere, your voice the less for a Monarch's betraying kiss?*

~ *How might your voice be worse for a Monarch's betraying kiss? ~*

~ *What Royal inheritance, your lips the worse for this impoverished Monarch's bond? ~*

208 *Speak, fair; but speak fair words, or else be mute:*

[**Speak, fair** (*metonym* = Vere, 'beautiful, attractive', veracious, honest, truthful; alt.: 'in accordance with the rules or standards', 'legitimate', without cheating or trying to achieve unjust advantage'); **but** ('only*') **speak fair** ('favorable') **words** (*word play fair words*: 'false [words], despite being initially attractive or pleasing' - perhaps intended to distinguish Vere's words from the Puritan/Precise 'Word', stressed in Calvinist theology), **or** ('gold or yellow, as a heraldic tincture', *wordplay ore*: 'a vein of gold') **else** ('in the other case*', in the contrary case*) **be** (the Royal/True self, BE is conjugated am, are, is; nearly synonymous with essential or veracious existence; the Monarch) **mute** ('refrain from speech', 'muffle', 'reduce the strength or intensity of'):]

~ *Speak true, Vere; but speak true to my advantage, or in the contrary case, let there be Royal silence: ~*

The author argues that Elizabeth's concern for herself doesn't confer concern for him. The Queen wishes Vere to 'toe the line'; by conforming to the dictates of the Cecil/Dudley coalition, she may remain the titular monarch for some (unspecified) time, as noted in l.209.

209 *Give me one kiss, I'll give it thee again,*

[**Give me** (i.e. to Elizabeth) **one** (*metonym* = first or highest ranked) **kiss** ('concord'* see l.207), **I'll** (Elizabeth) **give it thee** (E. Vere) **again** ('in one's turn*'),]

~ *Grant me this Primacy, I'll return it to you, ~*

~ *Grant me this accord, and I'll grant the same in your turn, ~*

~ *Acquiesce in my betrayal, and I'll betray you in turn, ~*

As the queen's son comes of age in the late 1560's or early 1570's, contention rages between he and Elizabeth over the legal and historical precedents of the 'Devises' of Succession; she argues that 'All' will come 'in good time' if only he may 'let be'. He is worried that all will *not* come because of 'bad Time' (Wm. Cecil). At the time of composition (probably early 1590's), Vere's fears had been proven justified, and Williams son, 'Little Time' (Robert) was groomed and ready to take his father's place.

210 *And one for int'rest, if thou wilt have twain.*

[**And one** (as l.209 first ranked) **for** ('in the place of*') **int'rest** ('concern, advantage*', 'share, participation*', 'right, claim*', 'possession, property*', all of these pertain to he and his mother's shared

estate; the obvious meaning - 'profit derived from money lent*' applies to the Ovidian V&A, but not the political narrative), **if thou** (E. Vere) **wilt** (will: 'to wish, desire'; alt.: 'to require*', 'to order, to bid*') **have** ('to suffer*', 'to hold, to keep*') **twain** ('two*'),]

~ *And the same again as interest - if you wish to bequeath it, have two.*

211 *'Fie lifeless picture, cold and senseless stone,*

[**'Fie** ('expressing impatience rather than contempt or disdain*') **lifeless** ('perhaps not the end brought on by death, but the end of his lifeless state, the end of his death-like life', perhaps denoting the missing Tudor-Seymour patrimony; alt.: 'lacking vigor, vitality, or excitement') **picture** (*archaic* 'a person or thing resembling another closely'), **cold** ('not affecting the scent - used of a false track*'; alt.: 'lacking affection or warmth of feeling', 'depressing or dispiriting'; alt.: 'unwelcome*') **and senseless** ('unfelt*', alt.: 'without discernible meaning or purpose') **stone** ('The Rock of St. Peter' = The Holy See; alt.: 'something fixed and unchangeable'; alt.: *see Fidessa* "senseless stone": refers to Elizabeth R - here it refers to her 'lifeless copy'; i.e. her bastard son),]

~ *Enough of this, heirless pretender, lost and unfelt 'Rock',*

~ *Enough or this spiritless fantasy,*

~ *Fie, a spiritless image, obstinately without affection or purpose, ~*

Additional meaning is probably intended in ll.211-13. The rejection of 'idolatry' by Protestants took a disastrous turn in 1548, when art and adornment was ordered *by royal injunction* to be removed or defaced in places of worship. Here, the language of rejection couples de Vere with the defilement of Art.

There is probably an inside joke in the phrase "senseless stone"; in *Fidessa 55 14* this epithet is applied to Elizabeth. Here she describes de Vere as a "picture", a lifeless 'copy' (of herself, I suspect), and therefore "senseless stone" applies also to him.

212 *Well-painted idol, image dull and dead,*

[**Well** ('a spring, a fountain*', *metonym* de Vere as Spring, Primavera; alt.: 'a deep narrow pit of water*') **-painted** ('to colour, to adorn*', skillfully painted) **idol** ('a person or thing that is greatly admired, loved, or revered', 'a person worshipped to adoration'), **image** ('representation of the external form of a person', but not the essence; alt.: *from Latin imago*: 'related to imitate') **dull** (*vb.* 'to numb, to stupefy*'; alt.: 'lacking brightness, vividness'; alt.: *possible wordplay* delight - **de**: 'noting removal or reversal' + light: 'spiritual illumination by divine truth', 'enlightenment') **and dead** ('still as death*', 'perfect stillness*'; alt.: 'characterized by a lack of activity or excitement', 'having or displaying no emotion, sympathy'),]

~ *Falsely named Spring, imitation without 'Light' and 'Unredeemed', ~*

~ *Vere-adorned icon, imitation benumbed and 'Still',*

~ *[Disguising] a man greatly admired and revered, now appearing witless and emotionless, ~*

213 *Statue contenting but the eye alone,*

[**Statue** ('an image shaped by a sculptor') **contenting** (**content**: 'that which is contained, comprised in a writing*'; alt.: 'satisfying') **but the eye** (= Dudley, or generally 'Protestant Usurpers') **alone** ('solitary, without company*'),]

~ *A counterfeit image satisfying only Dudley/Cecil, ~*

~ *Image of satisfying content except to the Protestant Usurpers, ~*

~ *Sham figure composing for other than Dudley/Cecil only, ~*

Vere is rendered ineffectual. This satisfies no one except the subverting coalition who stand in for the Monarchy. Again the author points out, the usurpers have no source of authority but that which is granted by the Queen. Yet, he will declare in the following lines, he is himself as she 'is' - Nobody.

214 *Thing like a man, but of no woman bred!*

Thing like a man, but of no woman bred: 1593

[**Thing** ('creature') **like** () **a man, but** ('except') **of no woman** (**no woman**: a mother who was born an illegitimate female child *see note below*) **bred** (**breed**: 'to be produced, to have birth*')!]

~ *A creature like a man, except of an illegitimate mother born: ~*

~ *A being like a man, but without family or rights of inheritance!* ~

Lines 214-16 establish that de Vere's mother is, like himself, a 'nobody':

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

Shakespeare's Legal Language, *B.J. Sokol and Mary Sokol, 2000*

This is significant because it identifies Venus as a metonym for someone or something other than the goddess of Roman mythology. Typically, Venus is described as having been born in sea foam, "grown from the severed genitalia of Ouranos"; she may have a fantastical conception but she is not a bastard.

The colon (:) of the 1593 printing has been improved to an exclamation mark in modern editions - and rightly so!

215 *Thou art no man, though of a man's complexion,*

[*Thou art* (pun i.e. he *is* Art - he exists in his art, but not as a political being) **no man** (likely reference Filius Nullius: 'the child of no one' = bastard *Dictionary of Shakespeare's Legal Language*, Sokol & Sokol ; alt.: man: *Old English wer*, *Latin vir (vere)*; alt.: Nobody, Nothing: common theme from the early period of Catholic dissidence, remembered today from the song 'John Nobody' [- that durst not speak], circa 1537) *Memorial [of the most reverend] Thomas Cranmer, edited by John Strype, 1812*), **though of a man's complexion** ('external appearance', 'the general aspect or character of something', 'the color of the skin*', probable ref. l.212 - 'Well-painted idol', possible ref. l.1 - [not] 'purple-colour'd face'),]

~ *Thou art No Vere, though of a Vir's Seeming,*

~ *You are 'No Man' ('child of no one'), though of a man's appearance, ~*

~ *You are Art but 'No Body', though of a man's appearance, ~*

~ *You are the leader of the Opposition, though of no distinguishing mark, ~*

Clare Asquith has made an excellent introduction to the Cecil's (probable) propagandism of the English Reformation in her recent book 'Shadowplay', 'The Hidden Beliefs and Coded Politics of William Shakespeare', Public Affairs Publ.. If her premises are supported by more extensive research, I don't doubt that the example of the Elizabethan period will become a cautionary tale of the power of politics not to shape but rather to concoct history.

De Vere references 'Nobody' several times, and 'Nothing' many, in the plays; here are examples (important wordplay underlined):

Trinculo: 'This is the tune of our catch, played by the picture of Nobody' *spkn. by the Jester, Tempest III,ii, 135-36.*

Camillo: 'Why, be so still; here's nobody will steal that from thee: yet for the outside of thy poverty we must make an exchange; *spkn. by Camillo to Autolycus (Fool), Winters Tale IV,iv, 644-46.*

A few lines before the latter, we have further word play associating 'Vere' with 'Nothing':

Perdita: 'All that you speak shows fair.'

Camillo: 'Who have we here?' (Seeing Autolycus)

We'll make an instrument of this, omit Nothing may give us aid. *spkn. by Perdita and Camillo, Winters Tale, IV,iv, 637-39.*

Ms. Asquith states the central truth of de Vere's authorship as she outlines the thesis of his dissident Catholicism (which was to Vere, I suspect, indefinite, politically opportunistic, and of less importance than his philosophic Humanism):

[Shakespeares] plays would be seamlessly organic: every detail of the plot material, from first to last, would serve a **dual** purpose. Seen from the right angle, they would act in the same way as a pun - perfectly clear, yet perfectly deniable.

Ms. Asquith's argument lends substantial support to essential elements of the true tale of John Lyly and William Shake-speare as recorded in *Venus and Adonis*. She claims to be a Stratfordian, but I'm not sure that's possible - some things are, some are not. My Lady Oxford *probably* has the Shake-speare manuscripts in her attic and just won't show us.

The small storm of support for Asquith's book, *Shadowplay*, that circled a low pressure of rash criticism by David Womersley, Prof. of English Lit., University of Oxford, was heartening in its insistence on reasoned argument. Womersley's enthusiasm for the exclusive scholarly tenor may be worthy, but to my ear he has unwarranted confidence in the sophistry and spacious popcorn that supports the foundations of a corrupted Elizabethan history. The official record is essentially as recorded by William Camden

(*publ. 1615*) at the instigation of the Cecils. Asquith has presented dissentious data, and has suggested a rational, alternate reading. I see little to sniff at. The warrants and claims may have been stronger had she referred more to unimpeachable historical orthodoxy - but that *is* the point isn't it? The iconoclast has little 'authority' on which gather political backing. In time, research will no doubt support a dialectically balanced view of the insinuation of Protestantism in England.

It is counterintuitive that the relatively stable populace of England leaped into the divisive factions of Calvinism or Lutheranism (etc.) as if they evinced some self-evident truth. The very idea smacks of sectarian provincialism and 'Manifest Destiny'. Such a position would argue against the general conflict of European religious wars of the 16th and 17th centuries. A glance at worldwide demographics clearly indicates incremental shifts of religious affiliation unless there is a 'top-down' mandate—and then all hell breaks loose. Ms. Asquith has at least surveyed the footings of received history and found stones amiss; Womersley, on the other hand, failed to raise his assessment of her work to a civil and creditable level.

216 *For men will kiss even by their own direction'.*

[**For** ('in behalf or advantage of'* i.e. for the sake of) **men will** () **kiss** ('a sign of submission', submit tamely to punishment*) **even** (*metonym* = deVere, equal to the Monarch; alt.: 'the very same', 'at the same time'.) **by their own direction** ('guidance', 'instruction'*).]

~ *For the sake of whom, men will ally with Elizabeth and Edward Tudor by their own apprehension'. ~*
 ~ *For men will submit to de Vere by their own instruction'. ~*

Review: The following section appears to harken back to the events of 1549, in which Elizabeth was interrogated by the Privy Council concerning the Seymour Affair. It may link the treatment of Norfolk by Elizabeth with the treatment she received at the hands of the Council.

217 *This said, impatience chokes her pleading tongue,*

[**This said, impatience** (*im/in*: 'expressing the situation of something that is or appears to be enclosed or surrounded by something else', close, mantle, pale + patience *Latin patientia*: 'suffering', 'bearing'; alt.: 'quickly irritated or provoked', *Lat.*: 'not suffering', 'not bearing') **chokes** (choke: 'prevent or suppress the occurrence of something', *ME*: 'cheek, jaw', *possible ref.* Sir John Cheke) **her pleading** (plead: 'make an emotional appeal', alt.: *legal* 'to state formally in court whether one is guilty or not', 'invoke a reason or a point of law') **tongue** ('speech'; alt.: 'a persons style or manner of speaking'),]

~ *This said, the mantle of motherhood/bearing stifles her declarative voice, ~*
 ~ *This said, 'not bearing' (this child) is her stifled plea, ~*

218 *And swelling passion doth provoke a pause;*

[**And swelling** (swell: 'a part of the body becoming larger or rounder', 'to grow bigger'* , no doubt referring to pregnancy) **passion** ('amorous desire'* , 'suffering*') **doth provoke** ('stimulate or give rise to', 'to cause'* , *Lat.*: 'to call forth') **a pause** ('interrupt action', *Lat.*: 'to stop');]

~ *And pregnant desire calls forth her lapse; ~*
 ~ *And pregnancy gives rise to a stay; ~*

219 *Red cheeks and fiery eyes blaze forth her wrong;*

[**Red** (color of the House of Lancaster; alt.: represents the Catholic Church; alt.: stalwart courage; alt.: flushed red with anger or *shame*; alt.: 'involving bloodshed') **cheeks** ('Chekes, Protestant allegiants', the Cecil family; alt.: check: *falconry* 'a false stoop when a hawk abandons its intended quarry and pursues another'; alt.: check: 'to examine with a view to rectifying any fault or problem discovered', arrest) **and fiery** ('spirited'* , refer. to Spirit = Wm. Cecil; alt.: 'irritable, passionate'* , irascible, 'passionately angry', vehement, intensely desirous) **eyes** (= Leicester) **blaze** ('to make public'* , late ME: 'to blow out on a trumpet') **forth her wrong** ('not right, done by mistake'*);]

~ *Red arrest and vehement [Puritan] Leicester expose her sin; ~*
 ~ *[Wavering] Catholic adherents and 'Spirited' Leicester exaggerate her disgrace; ~*

220 *Being judge in love, she cannot right her cause:*

[**Being** () **judge** (judge: 'an officer appointed to determine questions of law*', i.e. Venus of the allegory) **in love** (judge in love: these judges, the aforementioned Calvinist/Puritan Reformers, have constrained Elizabeth with (an opportunistic) morality that gives them firm political control over her; de Vere, of course, as a classicist of secular disposition, rejects her infatuation with the 'Virgin Queen' myth; alt.: this may be a gentle jibe at Elizabeth for exercising her right to determine love among her noble subjects; in particular we note her censure of the affair (1580-81) between de Vere and Anne Vavasor, a 'gentlewoman of the Royal Bedchamber', that earned for them both a term in the Tower), **she cannot right** ('to do justice to*', 'redress or rectify a wrong or mistaken action') **her cause** ('matter, question, affair*', 'a matter to be resolved', specifically her illegitimate child):]

~ *The Monarch - judge in Love - she cannot redress her agency in the matter: ~*

~ *[They] Standing in judgement of the Seymour/Elizabeth affair, she cannot redress these improprieties: ~*

~ *Despite an officious interest in matters of the heart, she cannot rectify her own affair: ~*

If 'Being judge' refers to Cheke and Leicester, the first reading makes sense; the second is plausible if Elizabeth/Venus herself is judge.

John Cheke, you'll recall, died in 9/1557, so references to him to him are symbolic and associative. Make no mistake, William Cecil is the object of Vere's discontent; he means to weaken our opinion of him by his kinship and likeness to the irresolute Cheke.

The author chooses to signify Cecil/ Dudley as Cheeks/Eyes for obvious poetic reasons; today he might choose Time/Vacuous Space.

221 *And now she weeps, and now she fain would speak,*

[**And now she weeps** (weep: 'lament with tears*'), **and now she fain would speak**,]

~ *By turns she laments, then would willingly express herself, ~*

222 *And now her sobs do her intendments break.*

[**And now her sobs** (sob: 'a convulsive sigh'; *perhaps humorous SOB's?*, *consider* 'the son and heir of a mongrel bitch' *Lear II ii 24*) **do her intendments** (intendment: 'intention, purpose*', 'the sense in which the law understands or interprets something, such as the intention of a piece of legislation') **break** ('stop proceedings', 'to kill with grief*').]

~ *And now convulsive grief kills her legal right to control law. ~*

~ *And now her son [of a mongrel bitch] kills her intentions. ~*

223 *Sometime she shakes her head and then his hand,*

[**Sometime** ('once*', 'formerly*', denoting Attainder: the formal removal of title and property usually for political reasons - here, likely referring to the extra-judicial treatment of de Vere and Thomas Howard, the 4th Duke of Norfolk; alt.: *possible metonym* = Thomas Howard, Duke of Norfolk; alt.: *archaic* 'at one time', 'formerly*', 'once*', once upon a time; alt.: may refer to Sir Thomas Smith? who was involved in the Thomas Howard investigation *further review*) **she shakes** ('to cause to tremble or totter*') **her head** (shakes her head: 'in sorrow, disapprobation, or denial*') **and then his** (de Vere's) **hand** (i.e. shakes his hand in agreement; alt.: 'the emblem of power, agency, action*').]

~ *Attainted, the Monarchy trembles, and therefore his office, ~*

~ *At the Norfolk affair she evinces disapproval, but then agrees, ~*

~ *She at times rejects Cecil's proffered resolution and then accepts it, ~*

When the word 'time' is found in the Canon, we immediately suspect a reference to members of the Cecil family; and this is a point in the historical narrative when a reference to William C. is due. Further, it is not entirely unambiguous to whom the pronoun 'his' refers. If 'Sometime she shakes her head' is to be read 'At one Time (=Cecil) she shakes her head, 'his hand' may refer to Cecil's hand or Vere's.

The repetition of 'Sometime' in I.225, is further cause for suspicion. 'Time' appears to be inviolate code; as with the word 'ever', you *will not* find its use without intended ambiguity. 'Sometime' may be likewise inviolate.

There are several appearances of the word *'Sometime'* in close association; twice in stanza I.223-28, twice in stanza I.301-06 (if *anon* in I.302 is counted, as according to Schmidt) and thrice again in stanza II.685-90. The use is perfectly natural, yet the repetitions call attention to themselves - they 'stand proud' as carpenters say. I suggest they refer to Thomas Howard, 4th Duke of Norfolk. Thomas was eldest son of Henry Howard, Earl of Surrey, an arrogant child of old privilege - accomplished soldier, poet extraordinaire, and self-styled 'Prince' with pretensions to the crown by descent from Edward the Confessor. Surrey was in every way the model for young Edward de Vere and he was (ostensibly) Edwards uncle. Well, as you know, those 'pretensions' would eventually bring him down a peg, leaving his son to follow closely in his footsteps. Thomas intrigued *his way* to the headsman's block with Mary Stuart (Queen of Scots) and the Ridolfi Plot, in which de Vere became involved attempting to free Norfolk from the Tower and spirit him to Spain. In a final letter to his children as execution drew near, Thomas signed himself *'Sometime Norfolk, now Thomas Howard'* or *'Once upon a time, Norfolk'*. This *'Sometime'* referred to his attainder - the legal proceedings whereby he had recently been dispossessed of his title.

The attempt to liberate Thomas was the turning point in de Vere's life, and so, bears consideration. The conspiracy to wed Norfolk and Mary Stuart unraveled slowly, beginning Nov., 1569, with questions concerning Roberto di Ridolfi's transfer of large sums to England from the Continent. Additional threads of the plot were exposed in April and August 1571, until by early September, Norfolk was under suspicion and placed in the Tower. Critical evidence against Thomas was produced/discovered under intense interrogation of the Bishop of Ross (Oct. 23 - Nov. 8, 1571), by Burghley, Leicester, and Thomas Smith; by early December, the Crown had charged her cousin Norfolk with six offenses related to this 'treason'.

De Vere had been a likely successor to Elizabeth; as a son-in-law of William Cecil, Lord Burghley, and *if* in full accord with the Burghley plan, his path to the crown should have been unhindered. It is uncertain whether his planned marriage to Cecil's daughter Anne was engineered by Cecil and Vere at some earlier time, or if Vere concocted the plan - a 'pact with the devil' so to speak - in the later half of 1571 in a vain gambit for Norfolk's freedom. The precise concurrence of interrogations into Norfolk's complicity and delays in de Vere's marriage with Anne argue strongly for this. The gambit failed, and a month later Thomas was tried, and condemned to die. From Cecil's deceit and merciless prosecution of Howard proceeded E. Vere's lifelong enmity with the Cecils and their permanent rift into opposing political camps.

This is not 'side-show' material. The cases of Norfolk and Queen of Scots are the most perplexing in Elizabethan history. In both, Elizabeth deliberated for months or years: she persistently argued against the executions of either and was unable to bring herself to sign their death warrants. In both instances, it was Burghley who eventually forced her hand. By what means did Burghley gain this power to eliminate those with claims to the throne? After all, 'Bloody Mary' did not execute her half-sister for likewise treasonous ambitions nor was Wm. Cecil eliminated for his support of Jane Grey.

For hundreds of years, history has denigrated the memory of Norfolk. He is called a traitor - a loser against the glorious manifest fate of the Monarchy and Protestantism; but I believe today we can take the more agnostic view: that the religious warfare of the European Reformation was by any rational standard unchristian, that it was an historical contingency of little positive social merit, and that Thomas Howard's death was simply political fallout from Burghley's religious persecutions.

In any case, I.223 indicates Elizabeth's indecision - a weighing of unattractive options - as she negotiated the treacherous politics of succession, including survival, personal advantage, and 'popular opinion'. The author repeatedly associates her predicament and his own, with that of 'cousin' Norfolk.

From another tack, there appears to be a pairing of metonyms sun/son, Time/Sometime, etc.?

224 *Now gazeth she on him, now on the ground;*

[**Now gazeth** (*gaze*: 'look steadily and intently, esp. in admiration, thought') **she on him** (Norfolk or de Vere; alt.: *possible wordplay* considering the extensive reference to 'The Four Classical Elements', the opposite of a cold, dry, Ground, is warm, moist Air - therefore Heir?), **now on the ground** ('land or place occupied or possessed'*);]

~ *Now she considers her heir/air, now the ground;* ~

~ *At one moment she keeps a steady eye on the Duke (and Queen of Scots), then on her kingdom;* ~

~ *She considers first the admirable merits of her son, then her kingdom;* ~

225 *Sometime her arms infold him like a band:*

[**Sometime** ('once*', 'formerly*'; alt.: *possible metonym* = Thomas Howard, Duke of Norfolk; alt.: 'at one time*', 'to one Time = William Cecil') **her arms** ('weapons*', 'soldiers*'; alt.: 'ensigns armorial of a family*') **infold** ('wrap, enclose*') **him** (? de Vere, Norfolk,) **like** ('similar to, resembling*') **a band** ('bond, any moral obligation*'; 'tie*', 'fetters*', 'a chain or manacle used to restrain a prisoner, typically placed around the ankles':)]

~ *Attainted, her embrace impounds him as in fetters: ~*

~ *To an extent, William Cecil would envelope Vere in the Tudor arms as a [supposed] moral obligation: ~*

~ *Norfolk is embraced, detained as with a bond: ~*

This may refer to the Dukes detainment in Howard House (1570); but at any rate, the interchangeability of de Vere and Norfolk is perfectly plausible since both are attainted and both are involved in the same anti-Protestant drama of 1569-72.

226 *She would, he will not in her arms be bound;*

[**She would** (*wordplay* ambiguously as a noun or modal verb: 'the faculty by which a person decides on and initiates an action' or 'expressing the conditional mood, indicating the consequence of an imagined event', probably *both* are intended; alt.: 'past of Will', perhaps indicating Elizabeths 'will' has been superseded), **he will** (*see this line would*; alt.: *trans. vb.* 'intend, desire, or wish something to happen') **not** (*will not*: not submit to the 'Will' of Cecil) **in her arms** ('ensigns armorial of a family*') **be** (the Royal/True self, BE is conjugated *am, are, is*; nearly synonymous with essential or veracious existence; the Monarch) **bound** ('to confine, to limit*');]

~ *Elizabeth would, but de Vere 'Wills' not to be by her ensigns armorial a Monarch 'Limited'; ~*

~ *Elizabeth would [have it so, that] de Vere will not within her family crest be included/confined;*

~ *Elizabeth would, but Cecil would not have de Vere in the Tudor arms; ~*

~ *Elizabeth would, Vere cannot submit to the 'Will' of Cecil/Dudley and under her ensign be detained; ~*

Key line: Elizabeth decides Vere will not be acknowledged as a Tudor.

Edward de Vere twice arranged for Norfolk to flea. In the Fall of 1570, he organized a ship to lie in the Thames, ready to spirit the prisoner from Howard House in London, away to Spain. Again, in November of 1571, he planned an escape from the Tower of London; it is not recorded how far the scheme advanced.

227 *And when from thence he struggles to be gone,*

[**And when** (*see note I.226*) **from thence** (*see note I.226*) **he struggles** (*struggle*: 'make forceful or violent efforts to get free of restraint or constriction') **to be** (the Royal/True self) **gone** (*wordplay gin*: 'a snare, a springe', artificial past tense, indicating unsnared, or unsprunged/un-Spring-ed;),]

~ *And when from such constraint he contends to 'un-Spring' the Prince, ~*

~ *And when from restraint in London he attempts to break free, ~*

There appears to be an occasion when de Vere attempted to separate himself from

228 *She locks her lily fingers one in one.*

[**She locks** ('to shut up, to confine*') **her lily** (= John Lyly) **fingers** ('informers', informants,) **one** (*metonym as noted in Sonnet 76* = 'first', refers to the social rank of monarch and heir 'apparent'; alt.: 'a single person or thing*') **in** ('expressing the situation of something that is or appears to be enclosed or surrounded by something else', 'expressing inclusion or involvement') **one** (*as above*).]

~ *She confines him with her informant Lyly, one being the other. ~*

~ *She conjoins, by her Lyly informant, the monarch to the heir and the heir to Lyly. ~*

John Lyly is an immediate antecedent of Shakespeare in the history of the Elizabethan stage. Credited with eight or nine plays thought to date from 1579 to 1599, he adapted tales from Latin mythology, particularly Ovid's *Metamorphosis* and *Heroides*, but also histories of Plutarch and Pliny. This classical substrate is typically a framework for much original art. The plays are (identifiably) allegories of 'Court-intrigue and political events*' but the author's principle innovation was to blend in comedic characters from the lower ranks of English life *Brittanica*.

As England's 'most fashionable writer in the 1580's, Lyly was praised as the creator of "a new English"', the writing style termed Euphuist (based on a Spanish model, specifically the formal and mannered style of Antonio de Guevara 1481-1545; see *Libro Aureo: The Life of Marcus Aurelius*), so called for the narratives *Euphues/The Anatomy of Wit and Euphues and his England*. According to the usual references, this style is an 'excessively elegant' and artificial courtly rhetoric; I would describe it as finely poeticized prose. Euphuist influence pervades Shakespeare's early plays and is best exemplified in *Love's Labour's Lost*.

Lyly is obviously a very innovative guy, such that R.W. Bond calls him the first 'regular' English dramatist, and his works mark the advent of modern drama. Of special interest to us are the many lines and phrases simply lifted, or with slight modification grafted, from Lyly's to Shake-speare's compositions**. He was also Edward de Vere's personal secretary, and stage manager for his acting companies. Lyly was employed by de Vere from perhaps 1577 until 1588? when they had 'a falling out'. Extant letters between he and William Cecil indicate that Lyly was almost certainly 'attached' to de Vere as a paid informant.

The present reference to Lyly is an important key that clearly aligns Shakespeare's *Venus and Adonis* with the private life of de Vere. It also confirms the supposition that Lyly was not only 'secretly' employed by Cecil, but that Elizabeth was complicit or acquiescent in the arrangement.

Another notion concerning Lyly - that his name was used to front the Euphuist Phase of de Vere's literary work - is also confirmed in I.228. There should be little doubt that the word 'in' is used precisely in the phrase '**one in one**', meaning that 'one is not one, but two', or that 'one is included in the other'.

The question remains - *why did* de Vere drop the pen name J. Lyly, and adopt W. Shake-speare? I believe that he was deeply stung by Sir Philip Sidney's *The Defense of Poesy circa 1582*, an essay that was clearly aimed straight at de Vere/Lyly*. To appreciate this likelihood, one must be aware that Sidney and Vere were lifelong arch-rivals. *You do know* that Vere got the girl, right? And that he didn't treat her right? Or, was Sidney merely jealous of the success of Euphues? Perhaps he could not compete with the rhetorical gymnastics? From this so-called 'Defense', one can see that artists themselves are the most severe censors of artistic freedom.

By current estimation, Sydney wrote in a more natural style than the Euphuists; though less 'mannered', the ideas do not plumb such depths. He attained enormous national popularity with what appeared an effortless courtly grace, and his style of writing reflects this. Though de Vere's unique genius engineered a vaulting rhetoric - enriched by complex ambiguity *that gives pause to modest intellects* - emulation of that talent could not come easily. There is no way around it, certain criticisms found in the 'Apologie'/Defense were to be taken to heart, and the Shake-speare canon is progressively less affected as he advances from Two Gentleman to the 1604 quarto of Hamlet.

To my ear, Euphuism is an individual, inimitable voice, bespeaking a man with too much time on his hands and no need for economy of style - that's de Vere, not John Lyly, not Sidney. Lyly operated two theaters, acted as his Lord of Oxford's amanuensis, probably collaborated in Vere's compositions, and managed 'Timon's' finances as well. Sidney, too, has a dense and harried biography. He was given the opportunity to act on the Elizabethan political stage; he was heir apparent to his uncle Robert Dudley and, had he survived him, would have inherited his real and political estate. De Vere's lifelong complaint was that he was *denied* all opportunity - his real estate (processed by the Court of Wards, and possibly the Court of Augmentation), his rightful status, military command, even freedom of movement. History (as recorded by Camden, Hicke, and others) gave Sidney more than every ounce of credit due; de Vere was given none (precisely none). Yet, it would not be hard to believe that he was very influential as an unnamed advisor to the Queen - that he was 'still, all one, ever the same' within the 'pale' of a 'deer park' - just as he is about to tell us II.229-31.

The dates of publication for the plays of John Lyly are 3 to 7 years later than the known or believed dates of composition. *Endimion*, for example, was composed May-Nov. 1585, performed at Court Feb. 1586, but not published until 1591. I can't help but wonder why we have no specific date of composition for a single Shake-speare play.

*R. Warwick Bond, *John Lyly*, V2, 245.

***ibid.* V1, 165-75.

****(or at least he contrived to appear so /like Brutus RoFL I.1807/)*.

229 'Fondling', she saith, 'since I have hemm'd thee here

[**'Fondling'** (*wordplay* My dear/deer one who is doted upon, 'darling'*; alt.: quibble on Foundling - frequently 'an infant that has been abandoned by its parents and is discovered and cared for by others'), **she saith, 'since I have hemm'd** (hem: 'surround and restrict the space or movement of', 'to enclose'*; alt.: hem *wordplay*, Latin exclamation 'Well' Cassell's, see glossary for metonymy; alt.: hem *surname wordplay* seam, Seym) **thee here** (*wordplay* heir)]
 ~ 'My Deer', she says, 'since I have confined you here' ~
 ~ 'Foundling', she saith, 'since I have 'Seymed' thee heir

230 Within the circuit of this ivory pale,

[**Within** ('in the limits of') **the circuit** ('diadem*', 'jeweled crown or headband'; alt.: 'a judicial region formerly administered by traveling judges', see I.220: '*judge* in love'; alt.: 'an established itinerary of events or venues used for a particular activity, typically involving public performance') **of this ivory** ('white and smooth like ivory') **pale** (palisade, a defensible enclosure; alt.: 'a boundary', 'a particular jurisdiction', 'an enclosure*'),]
 ~ *Within the [false] crown of this Lyly palisade, ~*
 ~ *In the circumscribed [judicial] district of this off-white enclosure, ~*

231 I'll be a park, and thou shalt be my deer;

[**I'll be a park** ('ground enclosed and stored with beasts of chase*', deer park: private, exclusive hunting grounds maintained on the estates of the nobility and landed gentry), **and thou shalt** (*shall*: 'denoting a futurity thought inevitable and answered for by the speaker*', 'expressing an instruction or command') **be** (the Royal/True self, the Monarch) **my deer** (deer: 'quadruped of the genus Cervus', i.e. 'the hunted'; alt.: 'quibble with *dear*'),]
 ~ *I'll be a sanctuary, and you will be the hunted; ~*

This 'deer in a deer park' means house arrest, and aptly characterizes Cecil's method. Had de Vere been more obstreperous he might have died suddenly 'of natural causes'; but it was Cecils way to keep key figures alive and beholden to him for at least as long as they might prove useful. Both Thomas Howard and Mary Stuart were executed when any further purpose could not be envisioned - even by one with the prescience and viperous* patience of Burghley. Elizabeth's indecision in these family matters no doubt bolsters the perception of his patience.

Allow me to digress somewhat. Vipers may strike unwary prey with adequate speed, but they are not the speed demons Dodge publicists suppose. Most species are spider-like ambush hunters - heavy bodied, slow moving.

The enmity between de Vere and William Cecil evolved from real events; his distrust of Cecil was well-founded. Historians have badly fumbled their estimation of Lord Burghley. He was not the steadfast rock upon which the Elizabethan Age was founded, but a man of rapacious aspirations, petty acquisitiveness, opportunism, and unflagging self-interest. What seems resolute and inexorable in him, is really just a tad more patience than we are accustomed to seeing in many of his ilk.

This poem may be artful. It may *appear* fanciful; but it is also an important dissident document by a voice of integrity, perspicacity, and *proximity* to this subject. De Vere records Burghley's guileful manipulation of the English Monarchy to obtain wealth and title. England itself became slave to him; what to another era was deemed the Providential Hand guiding his Will[iam Cecil] and the Nation to Protestantism, was nothing but a soulless oppression of Catholic faith. He was a fortuitous blight who ostensibly forestalled the day of reckoning for Christian sectarianism in England, but instead established an ugly precedent for repression and partisan state murder that would come to a head(!) under Cromwell. To consider the profligacy of Cecils great estate homes: Burghley House, Cecil House on the Strand, and Theobalds, is to 'give the lie' to conceits of a 'packhorse' counselor slavish to the caprice of Elizabeth. William Cecil was avaricious and duplicitous - *he was Corambus* - in his dealings with Oxford and England.

Can we trust de Vere? It can't be said for certain. Some, like Charles Beauclerk *Shakespeare's Lost Kingdom*, 2010 are apt to be cautious; he thinks that the creator of Iago must have had elements of Iago within himself. As the French have said, 'he who looks behind doors has stood there himself'. I think otherwise. I think one may look behind doors because he has seen men stand there. That is de Vere's special talent - to see clearly what many don't. Two things argue against a perfidious nature: the extent of his artistic repentance for the ill-treatment of his wife, not limited to *Much Ado about Nothing*, *All's Well that Ends Well*, *Measure for Measure*, *Cymbeline*, *The Winter's Tale*, *The Merry Wives of Windsor*, *Hamlet*, and *Othello*, and his evident generosity and disinterest in material possessions. Considering the acquisitive homes in which he was raised, it is remarkable! De Vere, as Timon of Athens, did in fact give away nearly all that he had.

231a *It has been proposed that Michael Lok is the model for Shylock. Lok loaned de Vere 3000 pounds to support the Frobisher venture of 1577? which, of course, Oxford was unable to repay; but nearer to de Vere's heart was his father-in-law who bled his estate dry and kept him in penury. ??? I don't remember why this is here!*

231b *The imprisonment and execution of Thomas Howard, D. of Norfolk, was a political miscalculation. But for that event, De Vere might have been Cecil's man - a devoted son in law, King of England, and husband to his beloved daughter Anne. Instead he remained under suspicion, having earned the Cecil family's hatred for the rest of his life - and he having a justifiable hatred of the Cecils. ??? Or this!*

232 *Feed where thou wilt, on mountain or in dale:*

[**Feed** ('to eat', to consume*', alt.: 'to supply with food, to nourish*') **where** (were: Anglo Saxon man + heir = man-heir, Vere-heir) **thou wilt** ('second person sing. of will', alt. wilt: 'lose one's energy or vigor', thought to be of late 17th cent. origin, but of course, this may be a first use in this context'), **on mountain** (Maia Oureias = Mountain Maia: mother of Hermes; alt.: *wordplay?* *mons veneris*: the mountain/*mons* of Love see *hill* l.233, and *Love's Labour's Lost* V i 87-91 ; alt.: 'summit*'; alt.: 'denoting anything of great bulk or quantity') **or in dale** ('cleft, gap*', perhaps with *wordplay* on dally: 'to trifle, to wanton, to play*').]

~ *Nourish the Vere-heir you shall, on cliff or in ford: ~*

~ *Consume where you wish, on the mons or in the vale: ~*

~ *Amid plenty you will famish, as Tudor or de Vere. (see l.20)*

~ *Appear sustained where you (in fact) waste away, regardless of your status: ~*

The high status of l.232 is perhaps Elizabeth, the highest nobility... but I trust he does not mean to feed sexually, as some have suggested. The high and low status might be ladies within and without Court; hence Elizabeth may invite Edward to live as among the Lotus Eaters - in quiet, sensual oblivion.

233 *Graze on my lips; and if those hills be dry,*

[**Graze** (*possible ref.* Grey family, 'illegitimate' children of Katherine Grey, second daughter of Charles Brandon and Mary Tudor; alt.: to feed upon, 'to feed on grass*'; alt.: *wordplay?* = Gray's, reference to Gray's Inn, an association of legal professionals of which Burghley, Oxford, and Southampton were members; alt.: 'to tend', 'care or look after'; alt.: 'touch lightly in passing'; alt.: *wordplay* graze, see l.236 grass/grace) **on my lips** (*metonym* 'to kiss*', the *means* of the kiss: the bond of fidelity in familial or Platonic love); **and if those hills** (hill: 'an eminence*', *possible wordplay* *mons pubis*: 'the rounded mass of fatty tissue lying over the joint of the pubic bones' see *Love's Labour's Lost* V i 87-91, alt.: 'a mound', possible ref. to the mammarys; 'the breast' as the source of motherly affection?) **be** (*metonym* the Royal/True self, the Monarch) **dry** ('unemotional, impassive'),]

~ *'Grey' is my bond; and if those [of the Suffolk Line] be childless, ~*

~ *Feed at by bond, and if the source-royal is bare, ~*

~ *Lightly brush my lips in familial accord; and if Royal affection and love is wanting, ~*

Grey family were said to be Wm. Cecil's choice for succession rather than heiress presumptive Lady Margaret Clifford and her descendants by Henry Stanley, 4th Earl of Derby see *Beauclerk* pg.374 .

Grey's Inn as the favored source of Common Law precedent, rather than Ecclesiastical Law.

234 *Stray lower, where the pleasant fountains lie.*

[**Stray** ('to wander from a direct course or from company'*; alt.: 'move so as to escape from control', 'in a moral sense: to deviate from the right*') **lower** ('a great way down*', 'less high'), **where the pleasant** ('delightful*', 'pleasing', 'sportive, lustful') **fountains** (possible ref. Clifford; , 'a spring'* possible word play on Italian Spring = Primavera, spring = sorgente , fountain = fontana ? alt.: fig. desirable women; alt.: 'a source of a desirable quality') **lie** ('be, remain', 'be in or assume a horizontal or resting position on a supporting surface', alt.: 'engage in sexual intercourse', alt.: 'present a false impression, be deceptive').] ~ Venture to the 'inferior'/illegitimate, where the delightful Spring conceives. ~ ~ Escape to the lower strata, where the delightful Spring deceives. ~

235 Within this limit is relief enough,

[**Within this limit** ('point beyond which something may not pass', 'confine, extent, barrier'*; alt.: 'fixed time', opposed to eternal) **is relief** ('release of a sentinel from duty', successor to the Queen; alt.: law - 'the redress of a hardship or grievance', 'feeling of reassurance following release from anxiety or distress', 'comfort'*; alt.: topographic relief) **enough** ('sufficient'),] ~ Within this Time-fixed reach is succession enough, ~ Within this confine is sufficient redress of grievance, ~

236 Sweet bottom-grass and high delightful plain,
Sweet bottome grasse and high delightfull plaine, 1593

[**Sweet** (dear, Royal, by God's grace; alt.: 'pleasing to any sense*', 'kind, gentle'*; alt.: in a bad sense 'feigning kindness and friendship, smooth, hypocritical*') **bottom-** ('the lowest point or part', 'the lowest ranking', alt.: 'the basis or origin', alt.: 'buttocks', ass, possible ref. to 'Pack-horse Cecil') **grass** ('quibble with grace and graze; alt.: related to green, fr. ver and grow?) **and high** ('of elevated rank or birth') **delightful** ('charming', 'highly pleasing') **plain** (metonym Puritan; alt.: 'without special title or status', 'bearing no indication as to source'; alt.: 'complain, emit a mournful or plaintive sound', 'lament'; alt.: 'not hairy, smooth),] ~ Pleasing 'low relief' and charming 'high relief', ~ ~ Hypocritical ass-grace, and elevated dark Puritans,

It is difficult to break free of the sexual tone of l.236-37. Because the allegorical reading insists on a bawdy interpretation, I'm all the more determined to find some surprising ambiguity. The best I can do is to suggest de Vere is describing facetiously the topography of the Tower of London. Both he and the Queen had 'done time' there for reasons of sexual impropriety, so why not ...? L.229-34 implies a gentle, oblivious confinement; the specter of the Tower is altogether different. The following stanzas, l.235-58 will clarify this threat.

237 Round rising hillocks, brakes obscure and rough,

[**Round** ('having a curved shape like part of the circumference of a circle'; alt.: 'to become round'; alt.: 'on every side, or in every direction*') **rising** ('ascending*', 'move from a lower position to a higher one') **hillocks** ('small hills*',), **brakes** ('thickets', impenetrable vales; alt.: 'a toothed instrument used for crushing flax and hemp', a possible name for an instrument of torture) **obscure** ('dark', undiscovered) **and rough** ('wild'),] ~ On every side, the ascending [Tower] Hill, the [dungeon] vales dark and wild, ~

238 To shelter thee from tempest and from rain:

[**To shelter** (used facetiously 'protect or shield from something harmful') **thee from tempest** (Time's Storm from Latin *tempestas*: 'season, weather, storm'* from Latin *tempus*: 'time, season'; 'A violent disturbance of 'wind' and 'rain', i.e. of 'current heir' and 'rein/reign'; alt.: 'an uproar or controversy') **and from rain** (pun: 'reign':)]

~To keep you from Time's Storm and from reign:

~ To protect you from Cecil's Storm and from succession: ~

Tempest, meaning political upheaval, is Time's/Cecil's Storm; it overturns the ship of state.

The Tempest obviously plays on this interpretation.

239 Then be my deer, since I am such a park;

[**Then be** (imperative! the Royal/True self, the Monarch, (facetiously) denotes freedom to self-determine; nearly synonymous with essential or veracious existence) **my deer** (deer: see I.231), **since I am such** ('of that or the like kind or degree*', 'of the like kind*', 'of the same kind*') **a park** (park: see I. 229-38 - to summarize: Vere has been constrained by a 'house arrest' with many limitations; should he 'stray' from the conditions of his arrest, he can fall to more strict imprisonment);]

~ *Under that condition shall you self-govern, my captive, since I am likewise 'im-paled';*

~ *So shall you be confined, since I am such a prison; ~*

Elizabeth suggests confinement to Royal Forests or Parks. These were notable in being subject to a distinct 'Forest Law', prescribed as independent of English Common Law by several clauses in Magna Carta 1215 and more liberally by the Charter of the Forests 1217. Established by William the Conqueror, Royal Forests protected 'the venison and the vert', i.e. Red Deer and their native environment, but one can hardly miss the intended association with Hart and Vere. The laws of the charter were enforced by Verderers Courts held within the forests see *Historical Preface pg.22 with specific discussion pg.29*.

240 No dog shall rouse thee, though a thousand bark.'

[**No dog** (hunting dogs, 'to track like a hound*', probably referring to V&A I.3; dogs were not permitted in Royal Forests, Mastiff watchdogs excepted; alt.: 'cur' probably derogatory, a contemptible man: follower, 'as the dog does his master*') **shall** (imperative!) **rouse** ('to raise*', 'to excite to action*') **thee, though a thousand** ('a great number') **bark** (cry out a warning, make a menacing noise; alt.: *vb* 'to peel', to strip honor or glory).]

~ *No hound shall disturb you, though a 'thousand' strips of honor. ~*

~ *No follower shall raise you (back up), even though a great number clamor.' ~*

Since Norman times deer parks maintained protected herds for the pleasure of the royal hunt. Except for the hunt, dogs were not permitted within the pale; this reveals that our subject 'deer park' is not for hunting but for holding Elizabeth's 'deer' captive. The Tower of London would be such a place. However, a thousand pound annuity might also serve as de facto enclosure.

241 *At this Adonis smiles as in disdain,*

[**At this Adonis smiles** (sub-specifically smirk: indicating derision or hostility, 'a look expressive of slight scorn*') **as** ('in the same degree, of the same quality*') **in disdain** ('to show contempt*', refusal or rejection out of feelings of superiority'),]

~ *At this Adonis smiles in scorn equal to her prideful superiority, ~*

242 *That in each cheek appears a pretty dimple:*

[**That in each cheek** (= Cheke, see I.45, dissident?, protestant reformer, catholic recusant; 'the side of the face below the eye=Dudley) **appears** ('to come into view'; alt.: 'an appearance in a court of law by the accused, a witness, etc.') **a pretty** ('pleasing, neat, fine*'; alt.: 'moderately great*', tolerable?) **dimple** ('a slight depression');]

~ *That the 'Vere check' results in a 'tolerable' 'pit': ~*

~ *That to each dissident is presented a fine 'pit': ~*

The metaphors that follow in I.242-47 - dimple, hollows, tomb, well, pits - all refer to 'the pits', unique prison cells that appear to have been used almost exclusively for the torture of Catholic recusants. Robert Dudley, a paragon of unstable or shifting virtue, and his dog, Frances Walsingham, apparently took personal sadistic pleasure in weakening the resistance of priests and political prisoners to inquiry and tortured confession.

The 'pit' here referred to may be the more generous quarters allowed aristocrats and notables.

243 *Love made those hollows, if himself were slain,*

[**Love** (= Dudley; **love**: 'a kindness, a favor done*') **made** (*past part. make*: 'cause (something) to exist or come about) **those hollows** (= 'the pits'; alt.: 'cavity', 'excavated, having a void space within'), **if himself were slain** ('murdered, killed by violence', 'put to death*'),]
 ~ *Dudley devised those wells; if he himself was to be put to death, ~*

Did Leicester design these instruments of torture, or perhaps have them installed in the Tower? The French appear to have followed English practice in the use of a similar well-shaft prison cell, the 'oubliette' (*fr.*: 'forget', where the suspect might be left and forgotten).

244 *He might be buried in a tomb so simple:*

[**He might** ('expressing possibility') **be buried** ('interred', alt.: 'deliberately forgotten') **in a tomb** ('a monument erected to enclose, and preserve the memory of the dead'; see l.247 pits) **so** ('in the same degree, princely, **as***', alt.: it follows, it proceeds; refers to royal progeny) **simple** (undistinguished, 'plain, common*'):]

~ *He might be buried in such an undistinguished grave: ~*

De Vere believes one of these cells would be the appropriate and ignominious 'tomb' for Robert Dudley; the figurative use of 'the pits' means 'hell'.

245 *Foreknowing well, if there he came to lie,*

[**Foreknowing** ('foreseeing') **well** (*pun* again, 'the pit' is, in design, a narrow well shaft - 20' deep), **if there he came to lie** ('an intentionally false statement', alt.: lie/**perjure** 'willfully tell an untruth when giving evidence to a court', 'to swear falsely'),]

~ *Sensible 'pit', if Leicester came to the Tower to persecute unjustly, ~*

The author is attributing an avenging and prescient justice to this instrument of injustice. Leicester, Walsingham, and Cecil all participated actively in important summary trials or inquisitions at the Tower. This line may imply that the prosecution is as free to commit perjury as the defense.

246 *Why, there Love liv'd and there he could not die.*

[**Why** (don't you see?, 'an expletive... especially when something new is perceived or comes into the mind*'), **there** (the prison of the Tower of London) **Love** (= Dudley) **liv'd** (Robert Dudley shared an apartment cell in Beauchamp Tower with his brothers, from ~ July 20, 1553 until Oct. 18, 1554, under a sentence of death - to be drawn, hanged, and quartered - in the wake of the Northumberland/Mary Tudor struggle for succession; alt.: Dudley was overlord of interrogations regarding religious recusancy) **and there he could not die** (the 'Foreknowing well' (sensible well) of l.245 will not permit Leicester's death in the Tower as it would profane the site of martyrdom).]

~ *Don't you see? There he lived [where others were 'martyred'] - he was not 'fit' to die there. ~*

247 *These lovely caves, these round enchanting pits,*

[**These lovely** ('charming, attractive*', this appears to be a facetious lead up to 'pits') **caves** ('underground chambers'), **these round enchanting** (**enchant**: 'put someone under a spell', alt. Latin - incantare, *in*: 'in' + *cantare*: 'sing', 'to utter or recite*', persuading to dispraise or divulge) **pits** ('the pits', *historical*: individual cells for prisoners of special merit in the dungeon of the Tower of London - they were deep cylindrical shafts with standing room only, and no maid service), see l.242),]

~ *These wretched cells, these cylindrical, persuasive, 'Pits', ~*

248 *Open'd their mouths to swallow Venus' liking.*

[**Open'd their mouths** (**mouth**: 'an opening or entrance to a structure that is hollow or almost completely enclosed) **to swallow** ('to devour, to engulf') **Venus' liking** (**liking**: 'love, favour*').]

~ *Opened their cell hatches to devour those who Elizabeth loved. ~*

This is clear evidence that Elizabeth 'loved' her Catholic subjects, perhaps no less than her Protestant.

249 *Being mad before, how doth she now for wits?*

[**Being** (the Royal/True self, the Monarch, denotes freedom to self-determine) **mad** ('beside one's self, having lost all self-command') **before** (being' + **fore**: 'situated or placed in front), **how doth she now for wits** (**wit**: 'mental faculty: understanding, judgement, estimation')?]

~ *Having lost royal self-command earlier, how much less does she conduct/administer now? ~*

250 **Struck dead at first, what needs a second striking?**

[**Struck** (**strike**: 'to act not by fair means, but by force'*) **dead** (*figurative* inactive, abeyant, suspended; alt.: disabled, incapacitated, enfeebled) **at first** (i.e. Elizabeth's pregnancy with Edward, that left her unalterably under Cecil and Leicester), **what needs a second striking** (what is the need for a second use of force)?]

~ *Forced to abdicate her powers by her first 'offense', is there need of further weakening? ~*

Opportunity was rarely wasted by William Cecil; perhaps we should admire such self-serving? Without Cecil's help, Elizabeth might have lost the political backing to support her claim to the throne. In the wake of Thomas Seymour's conspiracy to control, if not assume, the crown (1548), Elizabeth might well have been found complicit. Did he save her from Seymour's fate?; at least we must acknowledge that he salvaged her accession. Her pregnancy, as confirmed in *Venus and Adonis*, effectively silenced/nullified her intellectual integrity as she desperately conveyed to Lord Admiral Charles Howard, 1st Earl of Nottingham, in the weeks prior to her death in 1603:

"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." The Monument, Hank Wittemore, pg.558,a.

Elizabeth would live out her reign of 45 years enfeebled and unable, finally, even to effect her own choice of successor. Admiral Howard conveyed the Queen's deathbed wish that "our cousin of Scotland" should succeed her; however, Howard had been in such complete agreement with the Cecils throughout his political career - *and it being known* that Robert Cecil had already secretly ceded the monarchy to James VI of Scotland - that I feel we must assume its *inauthenticity*. For that matter, we must question whether Elizabeth was able to strongly influence any important political decisions against the will of the Cecils and Leicester. [eg. important secular compromises that might have avoided the excesses of Protestant religious zeal, as noted in Asquith's *Shadow Play*.]

* * * *

251 **Poor queen of love, in thine own law forlorn,**

~ *Impotent 'consort of Leicester', even within 'love's' jurisdiction forsaken, ~*

252 **To love a cheek that smiles at thee in scorn!**

~ *'Tu' desire a 'Check' that taunts with disdain! ~*

253 **Now which way shall she turn? what shall she say?**

now: (anagram) won, wonder turn: (L) evertēre

~ *One 'Witch' must she turn? What must she 'Sey' ~*

254 **Her words are done, her woes the more increasing;**

~ *Her voice 'R[egina] ended, her grief 'The Mour' increasing ~*

255 **The time is spent, her object will away,**

object: Something, *Nemo*, see: *němōřicultrix*, *němōřivāgus*

~ *Cecil is employed, her 'Nemo' son would go, ~*

256 **And from her twining arms doth urge releasing.**

twining: (wordplay) twinning arms: 'ensigns armorial'

~ *And from the riving Ensigns, he begs [his] release. ~*

257 **'Pity,' she cries, 'some favour, some remorse!'**

~ *'The Pit' she cries, 'some-ore' favour, 'Some-More Sey'!*

258 **Away he springs and hasteth to his horse.**

syllogism II.257-8: Two-d'ore = Tudor

~ *Away he 'Veres' and 'Hastings' 'Tu' [secure] his estate/state. ~ Hastings: Anthony Browne, Battle Abbey*

259 **But, lo, from forth a copse that neighbours by,**

~ *But look, out of the 'lesser Woodstock' near by, ~*

260 **A breeding jennet, lusty, young and proud,**

breeding jennet: (wordplay) *ānīmāl-gēnista*

~ *A receptive Planta-genet, lively, young, and beautiful, ~*

261 **Adonis' trampling courser doth espy,**

courser: (Latin) *vērēdus*

~ *Vere's vanquishing estate/state discovers, ~*

- 262 **And forth she rushes, snorts and neighs aloud:**
 ~ *And from confinement, she eagerly presents herself and greets his advances:* ~
- 263 **The strong-neck'd steed, being tied unto a tree,** see I.99: "sinewy neck" (Th. Seymour)
 ~ *The true 'Vere' state—a Monarch tied to the Dudley 'ragged staff',* ~
- 264 **Breaketh his rein, and to her straight goes he.**
 ~ *Ends his subjection, and goes immediately to her.* ~
- 265 **Imperiously he leaps, he neighs, he bounds,**
 ~ *Proudly he Springs, he signals his situation, overleaps,*
- 266 **And now his woven girths he breaks asunder:**
 ~ *And now the seat of governance is separated [from the State]:* ~
- 267 **The bearing earth with his hard hoof he wounds,** bearing: (L) portare earth: (L) Solūm
 ~ *The [Tu]d'or Son with his horny shield he wounds,* ~
- 268 **Whose hollow womb resounds like heaven's thunder;**
 ~ *Whose empty womb heirs like God's' vengeance;* ~
- 269 **The iron bit he crusheth 'tween his teeth,**
 ~ *The 'Ore-less' restraint he destroys in open defiance,* ~
- 270 **Controlling what he was controlled with.**
 ~ *In control [now] of the [procreative] authority that had previously controlled him.* ~
- 271 **His ears up-prick'd; his braided hanging mane** mane, (L) mānes: 'the spirits of the dead'
 ~ *His golden heir's conceived, the constrained and crestfallen spirits* ~ ears, heirs (L) aura, aureus, auris
- 272 **Upon his compass'd crest now stand on end;**
 ~ *Of his besieged family now stand restored;* ~
- 273 **His nostrils drink the air, and forth again,** nos trīlix (Latin pun): 'our' three threads
 ~ *'Our three identities' 'take in' the heir, and out 'Once More',* ~
- 274 **As from a furnace, vapours doth he send:** as, (L) as: 'whole, sole' vapour, (L) vāpōro: heat, warmth
 ~ *'Sole Son', from a smelting furnace, warm heir he sends :* ~ (L) semen tepefactum vapore (Cicero)
- 275 **His eye which scornfully glisters like fire,**
 ~ *'His-Eye Witch' contemptuously flickers as if with righteous anger,* ~ 'Eye Witch': Leicester?
- 276 **Shows his hot courage and his high desire.** desire, (L wordplay) dēsīdēro: grief of loss, sense of lack
 ~ *Shows his rash heart and his elevated ambition.* ~
- 277 **Sometime he trots, as if he told the steps,**
 ~ *[As] Alias he paces, 'The Seym' as if he determined the measure,* ~
- 278 **With gentle majesty and modest pride;**
 ~ *With gracious stateliness, decency, propriety, and dignity* ~
- 279 **Anon he rears upright, curvets and leaps,**
 ~ *Then [uncontrolled] he rises to attack, leaps crook-backed, and makes a sudden rush,* ~
- 280 **As who should say 'Lo, thus my strength is tried,** as, (L) as, assis: sole, unique
 ~ *'The Seym One' who should 'say' 'See', how my strength is proved,* ~
- 281 **And this I do to captivate the eye**
 ~ *And this I do to restrain the [Leicester] spy* ~
- 282 **Of the fair breeder that is standing by.'**
 ~ *Of the royal-keeper that is standing by.'* ~
- 283 **What reckoneth he his rider's angry stir,**
 ~ *What does he care for his ruler's provoking overthrow,* ~
- 284 **His flattering 'Holla', or his 'Stand, I say'?**
 ~ *His encouraging 'Cease', or his 'Stop that, I say'?* ~
- 285 **What cares he now for curb or pricking spur?** Note: two 'or', Tud'or wordplay, II.285-6
 ~ *What concern has he now for bridle-rein, 'Ore' driving spur?* ~
- 286 **For rich caparisons or trapping gay?**
 ~ *'Say' [rather], Rich concealment, 'Ore' dissembling trap?* ~
- 287 **He sees his love, and nothing else he sees,** Note: two 'Sees' and

- ~ He 'Sees' [Holy] love, and 'No More' otherwise he 'Sees' ('seats'), ~ his love: Holy See
288 For nothing else with his proud sight agrees. Note: two 'nothing else' (no more, nom Ore)
 ~ For 'Nom ore' with his proud 'Sey'ing agrees.
- 289 Look when a painter would surpass the life,**
 ~ Just as it is when Painter professes to better that which is in life, ~
 ~ Just as it is when the Smith transcends that which is in life, ~
- 290 In limning out a well-proportioned steed,**
 ~ In shaping a 'pit' proportioned state, ~
 ~ In describing thoroughly a well-proportioned horse of state (display-horse), ~
 ~ In delineating fully a well ordered state, ~
- 291 His art with nature's workmanship at strife,**
 ~ His (Smith's) artifice with nature's craft in contest, ~
 ~ Smith's artifice with Oxford's natural craft in contention,
- 292 As if the dead the living should exceed;**
 ~ As if lifeless art should surpass the living object; ~
 ~ As if [our memory] of the dead the survivors should improve upon; ~
 ~ As if [our memory] of the dead [empires, nations] the living [present] should exceed; ~
- 293 So did this horse excel a common one**
 ~ To the same degree was this state beyond a commonwealth ~
 ~ In the same degree was this state the noblest commonwealth ~
 ~ To such an extent was this state above a 'commoner's one' ~
- 294 In shape, in courage, colour, pace and bone.**
 ~ In form, heart, nature, vigor and frame. ~
- 295 Round-hoof'd, short-jointed, fetlocks shag and long,**
 ~ Encompassed footing, abridged jointure, fettered, confined, and excessively, ~
 ~ Confident/Competent, stalwart, indefatigable, ~
- 296 Broad breast, full eye, small head and nostril wide,**
 ~ Proudful heart, fully eyed, easily managed, enduring, ~
 ~ Muscular, clear-sighted, easily managed, easy breathing, ~
 ~ Fit, perceptive, mild-mannered, of great vitality, ~
- 297 High crest, short ears, straight legs and passing strong,**
 ~ Of exalted name, [yet] lacking heirs, undeviating and unbowed, exceeding the family Strange, ~
 ~ Of noble birth, [yet] lacking heirs, balanced, and exceedingly strong, ~
- 298 Thin mane, thick tail, broad buttock, tender hide:**
 ~ Sparse ancestry, abounding estate, plain ass, hides the material Prince: ~
 ~ Attractive, 'quality', powerful, cultivated - the superlative horse hides the superlative man/state: ~
- 299 Look what a horse should have he did not lack,**
 ~ Reflect upon all a state/man should have, he (this one) lacked nothing, ~
- 300 Save a proud rider on so proud a back.**
 ~ Other than a noble master of so noble a state. ~
- 301 Sometime he scuds far off and there he stares;**
 ~ Alias, he is heir-driven far off, and there he stands rigid;
 ~ Norfolk runs swiftly to distance himself from Time, and there, Eyes watch; ~
 ~ De Vere (fearing a Norfolk-like attainder) runs swiftly to evade Cecil, only to encounter the spies of Leicester; ~ (?)
- 302 Anon he starts at stirring of a feather;**
 ~ Anonymously he begins stirring a pen;
 ~ Attainted, he (= Norfolk/de Vere) abruptly rises to go at this disturbance of 'advantage';
 ~ Sometime De Vere/Norfolk rises at the awakening of dormant faith; ~
 ~ Norfolk suddenly sets out at the urging of his wings; ~
- 303 To bid the wind a base he now prepares,**

- ~ To seek for the current heir a home/base he now makes ready, ~ (?)
- 304 And whe'r he run or fly they know not whether;**
 ~ And whether he pursues his course, or whether he flees, they know not; ~
 ~ And where he pursues his course, or whether he flees, they know not: ~
- 305 For through his mane and tail the high wind sings,**
 ~ For by the deified souls of his ancestors and by legal title the highest current heir forewarns of conflict, ~
 ~ For by his great name intail[ed], the highest current heir, as recusant Byrd, forewarns, ~
- 306 Fanning the hairs, who wave like feath' red wings.**
 ~ Firing the strength of the subjects/adherents, who respond in unison like soldiers in the army of faith. ~
 ~ Impassioning the heirs, who beckon the raising, equally weighted Lancastrian and Catholic armies. ~
- 307 He looks upon his love and neighs unto her;**
 ~ He seeks the mate of his choosing and calls to her; ~
 ~ He looks to the Roman Church and communicates his belonging to her ~
- 308 She answers him as if she knew his mind:**
 ~ She replies to him credulously, not understanding his true intent: ~
 ~ The Church abides by his claim as if she was certain of his will and determination: ~
- 309 Being proud, as females are, to see him woo her,**
 ~ [With] Princely want of modesty, as Regina, [was] to Se-ym-ou-r, ~
 ~ Being reserved/arrogant, as is the Mother Church, to see him seek favor of the See, ~
- 310 She puts on outward strangeness, seems unkind,**
 ~ The Queen feigns 'foreign' extraction, Se[y]ms unfamiliar (without 'mour'), ~
 ~ The Church acts estranged and foreign, appears unfamiliar, ~
 ~ The Catholic Church seems noncommittal, only appearing to have lost [England] a 'child', ~
 The first reading emphasizes the unique wordplay of l.309.
- 311 Spurns at his love and scorns the heat he feels,**
 ~ Treats his devotion with contempt and disdains the ardor he feels, ~
- 312 Beating his kind embracements with her heels.**
 ~ Punishing his filial embrace, even as he attends her. ~
 ~ Indirectly approaching his filial embrace with her commands to follow. ~
 ~ Rejecting his familial/obedient acceptance of the Roman Church, he follows 'at heel'.
- 313 Then, like a melancholy malcontent,**
 ~ Then, like a dissatisfied and troublesome rebel, ~
- 314 He vails his tail that, like a falling plume,**
 ~ He lets fall his hereditary estate and title that, like a defeated ensign/standard, ~
- 315 Cool shadow to his melting buttock lent:**
 ~ Lent tranquil relief/shelter to his dwindling strength: ~
 ~ Added the qualities of abated ardor, and a fainter radiance from Christ, to his Lenten ass (Wm. Cecil): ~
- 316 He stamps and bites the poor flies in his fume.**
 ~ He publishes faithless tracts, injuring recusants in his fury. ~
- 317 His love, perceiving how he is enrag'd,**
 ~ His jennet love, realizing his wrath, ~
 ~ The Roman Church, apprehending his diminished state, ~ (?)
- 318 Grew kinder, and his fury was assuag'd.**
 ~ Grew with child, and so was his vengeance also brought to term in her womb. ~
 ~ Grew familial, and his anger was appeased. ~
- 319 His testy master goeth about to take him;**
 ~ His headstrong lord concerns himself with retaking possession of the state. ~
- 320 When, lo, the unback'd breeder, full of fear,**
 ~ When, look!, the Virgin Mother [Church], full of mistrust, ~

321 **Jealous of catching, swiftly doth forsake him,**

~ *Fearful of contagion, quickly deserts him, ~*

322 **With her the horse, and left Adonis there:**

~ *With the maiden church went the state, and left de Vere in that place: ~*

323 **As they were mad, unto the wood they hie them,**

~ *'The Seym' Man deranged, to the forest they hurry themselves, ~*

324 **Out-stripping crows that strive to over-fly them.**

crows: birds, Byrds, Catholic recusants

~ *Out pacing The Birds that contend to overtake them. ~*

* * * * *

325 **All swoln with chafing, down Adonis sits,**

~ *The Tudor Monarchy, inflamed with [external] fire, to a lower level seats Vere, ~*

326 **Banning his boist'rous and unruly beast:**

~ *Forbidding his Woodstock Nature and unruled State: ~*

327 **And now the happy season once more fits,**

~ *And now, the chancy 'Sey' son — once 'Mour' — suits, ~*

328 **That love-sick Love by pleading may be blest;**

~ *That infected Love, by persuasion may be turned to advantage; ~*

* * * * *

251 *Poor queen of love, in thine own law forlorn,*

[**Poor** (*Latin infelix*: 'unfruitful, barren' *Cassell's* ; possible secondary wordplay Baron, Baron Land, Baron Stamford; 'weak, impotent') **queen of love** (de Vere derogates her authority - she may censure love at court, but that is the extent of her power), **in thine own law** (even within the scope of her own censure) **forlorn** ('ruined, made unhappy'*; alt.: 'lost, not to be found'*; alt.: 'abandoned, forsaken, outcast'*),]

~ *Barren queen of love, even within your own jurisdiction forsaken, ~*

252 *To love a cheek that smiles at thee in scorn!*

[**To love** (*Latin ãmör*) **a cheek** (*Latin gëna*: cheek, wordplay *gëno*: kind, child, family *Cassell's* ; alt.: Protestant reformer, Robert Dudley; alt. wordplay check, delay: *Latin mōra, impēdimentum Cassell's*, wordplay on surname fragment *More*; alt.: 'impertinent, not showing proper respect', 'impudent') **that smiles** (reveals dubious condescension) **at thee in scorn** ('disdain'*)!]

~ *'Tu' Amor the impudent child who smirks at thee with disdain! ~*

~ *To impudent Protestant reformer Robt. Dudley, who condescends with feigned affection, yet disdains! ~*

253 *Now which way shall she turn? what shall she say?*

[**Now** ('things being so, under these circumstances'*; alt.: *anagram Won, One: the Monarch*) **which** (witch = lost soul, 'sometimes the number, out of which one is asked forth, not exactly limited; but the question always intended to have one definitively singled out', denoting loss of authority or the loss of 'Shall!') **way** ('Metaphorically = tendency, character, kind') **shall** (Royal Authority, Royal Privilege) **she turn** (?) **what shall** (Royal Authority, Royal Privilege) **she say?**]

~ *Things being so — with Authority lost — how must she respond? what must she say ~*

254 *Her words are done, her woes the more increasing;*

[**Her words** ('speech'*; 'pronouncements'*; voice) **are** (= 'R', 'to be royal', from Latin *Regina*: 'Queen', *Regius*: 'Royal', *Rex*: 'King') **done** ('completed', ended; alt.: said of negotiations completed - 'indicate that the speaker accepts the terms of an offer'), **her woes** ('great sorrow or distress', 'troubles', 'extreme calamity and grief') **the more** (Edward de Vere, the 'More' that follows from the motto of Henry V, "Une sans plus" = 'One without more', which contains two prominent metonyms; 'One': the Monarch, and more: 'greater', 'something additional', 'to a greater degree' embodied in de Vere and Th. More; alt.: faithful to principle = 'by More's example'; Sir Thomas More, Saint Thomas More, Lord Chancellor to Henry VIII: beheaded for opposing the Act of Supremacy) **increasing** (*Latin increscere*, 'from *in*: into +

crescere: grow'; *crease*: probably a variant of CREST: *heraldry* 'a distinctive device borne above the shield of a coat of arms'; alt.: 'augmenting', 'to make grow, to make more or greater');]

~ *Her royal voice Verily D'one, her grief the More increasing* ~

255 *The time is spent, her object will away,*

[**The time** (= William Cecil) **is** () **spent** (*spend*: 'to bestow, to lend, to employ*', 'to consume, to waste, to exhaust, to destroy*'), **her object** (*metonym* = Ed. de Vere, from Medieval Latin '*objectum*': 'thing presented to the mind', suggesting an abstraction?, Latin '*obicere*: *ob-* in the way of' + *jacere*- 'to throw', 'to express one's disapproval of or disagreement with something', *archaic* 'to adduce as a reason against something'; alt.: 'anything regarded with love or with dislike, inspiring sympathy or antipathy*') **will** ('the faculty by which a person decides on and initiates action'; alt.: *probable metonym* = Vere) **away** (*fled*; alt.: 'begone*'),]

~ *William Cecil is employed, her subject Will fled* ~

~ *Transient Time has passed; her regarded volition, too, has departed,* ~

Object as a metonym for Vere seems obscure; yet in reviewing its use throughout the canon (see *Shakespeare Lexicon*, Schmidt: *object*) it is usually associated with key words/metonyms: *every, never, even, varied, variable, truth, and eye.*

256 *And from her twining arms doth urge releasing.*

[**And from her twining** (*twine*: 'clinging, embracing, winding around*', 'interlacing', encircling; alt.: *pun* 'Tu' = twin/two) **arms** ('a branch or division of an organization', armed factions) **doth urge** ('to press, to impel, to solicit*', 'to incite*', 'to demand, to request*') **releasing** (*release*: 'to set free from confinement*').]

~ *And from the strangling embraces of the twin factions, he begged permission to leave.* ~

There were two factions effectively controlling Elizabeth, the 'Peace Party*', essentially an English 'Politique*' headed by William Cecil, and the 'War Party' led by Robert Dudley, and Francis Walsingham. The 'Peace Party' advocated opportunism and the quiet, patient, subversion of opposing forces; the 'War Party' pursued a more positive, activist role in Continental politics. Hence, Dudley was willing to commit English forces to the conflict in the 'Low Countries'.

Permission was needed of the Queen before certain individuals, usually members of the Nobility, were allowed to leave England. If they were under watch by the Walsingham and Cecil spy networks in England, it was very difficult to obtain that permission; keeping close observation of likely-dissident subjects was more difficult on the Continent.

a: 'Peace & War Parties' See *Elizabeth and Leicester*, Fred. Chamberlin, 1939 - were these terms current in 1593?, who uses them today.

b: 'Politique', the French party of political expedience of Henri III; they were more accommodating of Protestant Huguenots than the Guise arch-Catholics. Teaching Co. ?

257 *'Pity,' she cries, 'some favour, some remorse!'*

[**'Pity,'** ('an exclamation not only of distress, but of regretful surprise*'; alt.: *pity* (*excite pity*) Latin *mīserīcordīam* 'pity, compassion, mercy' + *commovēre*: 'move entirely or violently' Cassell's) **she cries,** **'some** (*wordplay, surname frag.* *Seymour*, based on 'Somers de'; contrasts with Somerset, Edward Seymour; alt.: 'one, some one*') **favour** (*favour*: 'kind regard, friendly disposition*', 'lenity, charitableness*', 'pardon*'; alt.: Latin *fāvēo*: to desire, to be inclined to), **some remorse** (*Latin wordplay re*: against, back, again Cassell's + *Mor* + *se*)

'deep regret or guilt for a wrong committed', 'compunction of conscience*', 'tenderness of heart*')!]

~ *'Pity,' she cries, 'Som' 'Our' desire, 'Som' 'More' affair!*

~ *'Pity,' she cries, 'some One favour, some One of us kind regard!*

~ *'Show compassion,' she cries, 'some charity, some conscience'* ~

Elizabeth begs that her son show 'some' compassion - not 'an indeterminate kind, or quantity*' of compassion, but 'some one' compassion; that 'some one' is the Queen, not Vere. She, as usual, is concerned for herself - not for him, and not for the Nation.

258 *Away he springs and hasteth to his horse.*

[**Away** ('begone'*, take leave) **he springs** (*pun and metonym = Vere, probable pun from Italian primavera: figuratively 'first green', lit.: Spring, possible pun from French vert: green; alt.: 'to leap, to bound'*) and hasteth* ('goes quickly', *alt.: word play on family name Hastings with Wriothesley association*) **to his horse** (= estate).]

~ *Taking leave, he 'Veres' and attends to his estate/State. ~*

~ *Vere takes leave and moves quickly to [secure] his estate/state. ~*

There is much play on Vere and the Seasons. Latin and the Latin-derived languages base the seasons on a foundation of *ver*, or green. Thus, *primavera* in Italian means 'first green' - we say spring. Winter is *inverno*, *in*: 'not' + *verno*: 'green', therefore 'not green'. Summer, in Latin and Italian, is *estate*, which is also played upon where the intended meaning is 'condition', 'state', 'interest', 'rank', 'property', and 'possessions'; and the Seymour family name is *never* far from summer. However, there is a 'green' connection in *verano*, Spanish for 'full green' or summer. I suspect the progression of the seasons is correlated to periods of de Vere's life, with Summer/Seymour being the closest to his true *Estate Italian*.

The relationship of rider to horse probably derives from Philip Sidney's *Defense of Poetry*; likewise the Neapolitan Prince of *The Merchant of Venice* I ii 38-40 may be a skewered Sidney.

* * * * *

The underlying story now pairs this set of individuals who can be transcribed with historical accuracy, to a metaphorical characterization (l.258-324) of England. Note these parallel constructs: one, of de Vere's attraction to and courtship of Southampton's mother, the other, of the courtship of England and The Holy See in Rome. The English State is represented as a proud steed, The Holy See/The Mother Church/the Counter Reformation under Philip II of Spain, as a lusty breeding Jennet. Vere will indicate, without modesty, that *he* represents the state—that it is *his* place/'stead'/steed to be the 'hope' of England.

259 *But, lo, from forth a copse that neighbours by,*

[**But** ('otherwise than') **lo** ('look!', 'behold!'; *alt.: pun low*), **from forth** ('out of') **a copse** ('a small group of trees'; *alt.: 'a low wood'**, perhaps distinguishing her lineage from the 'Woodstock' Plantagenets) **that neighbours** ('being in the vicinity') **by**,]

~ *But look, out of the 'lesser Woodstock' near by, ~*

~ *'Anything but low, from out a 'low' Woodstock that lives familiarly [with him],*

The following section, l.259-324, plays on the metaphoric likeness of the noble horse - tractable if free-spirited - to the English Nation, to de Vere, and the Lady who becomes the mother of Henry Wriothesley. Contrasting with this nobility, is the insubordinate ass, i.e. the pack-horse Cecils. Here, the author does not construe 'ass' as bland-eyed idiocy, but the monstrous defiance of 'pack-horse'(!) Richard III *Richard I, iii, 122*. Compare the ignoble Wm. Cecil, described in lines 133-36, with noble England and her splendid aristocracy, in lines 289-300.

De Vere's virtuosity as a poet is nowhere better evinced than here. The metaphors of a proud State seeking its mate in a proud religion, and the noble man seeking a noble woman, run parallel; the reader is always aware that the lines work equally one way or the other. ???

260 *A breeding jennet, lusty, young and proud,*

[**A breeding** ('estrus, oestrus', 'a recurring period of sexual receptivity and fertility in many female mammals', 'to produce offspring, typically in a controlled and organized way', 'descent, extraction'*; *alt.: 'education, knowledge, instruction'**) **jennet** (*Latin wordplay gēnista: 'the plant broom', i.e. ānīmāl-gēnista development of Plantagenet; Henry Wriothesley, 3rd Earl of Southampton, was the son of Mary Browne of the Browne family of Betchworth, descended from King John (the royal family used no surname until Plantagenet was adopted in 1448) of England; alt.: 'a small Spanish saddle horse, similar to modern Paso Fino', 'with a smooth, naturally ambling gait, and good disposition'; alt.: an English girls name*), **lusty** ('full of animal life and spirits', 'lively and active', 'merry'), **young** ('being in the first part of life'*; 'in the beginning'*)) **and proud** ('gorgeous'*; 'full of beauty'*; 'full of self-esteem, haughty'*),]

~ *A receptive [fine mannered?] Planta-genet, young, lively, and beautiful, ~*

I hope I can be forgiven for balking at the popular notion that Henry Wriothesley, 3rd Earl

of Southampton, is the natural son of Queen Elizabeth by her own son, Edward de Vere. That would disagree with V&A I.204; though a bit oblique, yet it states: “O[xford], had thy mother borne so hard a minde, She had not brought forth thee, but died unkind.” To my ear, this means he is the Queens *only* child. I’m going to invoke a corollary of Occam’s Razor and posit that Edward found the grateful, lovely, and lonely Mary Browne Wriothesley 1552-1607, a more likely paramour than his mother. Mary was the wife of Henry Wriothesley, 2nd Earl of Southampton, who spent Oct.1571- Jul.1573 in the Tower as an accomplice to Thomas Howard, Duke of Norfolk *see* I.223 ; the *3rd Earl*, also Henry, was born Oct. 6 1573 ... While it is recorded that women conceived from conjugal visits with certain prisoners in the Tower, there seems to have been no leniency in the 2nd Earl’s incarceration until at least May 1573; *Southampton’s treasonous activities in organizing a popular uprising against the Queen with the Spanish Duke of Alba, and as principal co-conspirator in the Ridolfi Plot suggest maximum security.* Further, Shake-speare’s/de Vere’s intimate connection with the young Henry Wriothesley, as recorded in the Sonnets, argues strongly for his being the father.

That leaves the question of whether the Countess is his mother; here we have Vere’s word on the matter. Research may reveal how many ‘breeding Plantagenet’s’ (I.260) were available to Oxford, but we can say for certain that Mary Browne Wriothesley was among them, and Elizabeth Tudor was not? ‘Breeding jennet’ may refer to the procreative purpose of Mary’s marriage. Mary’s husband, the 2nd Earl, was convinced that the children were not his but rather of one ‘Donesame’—an unusual name and, not coincidentally, a conflation of the two de Vere metonyms ‘done’ and ‘same’. Henry Wriothesley Sr. took legal action to have them disinherited. The 2nd Earl might know for certain; if his marriage had never been consummated, or if he had not had sexual relations with Mary since... he *did* will his estate to his homosexual lover...

The Tudor line may have legitimate matrilineal descent from the House of Lancaster, but bastardy ran deep there, back to John of Gaunt and William the Bastard. Henry VII’s right to the throne was based on possession; no evidence exists to support a patrilineal Plantagenet claim. (?)

If breeding jennet does not pin down an individual within the Plantagenet family, look to the Sonnets; here is a plausible reading of Sonnet 18, substituting from my glossary:

Shall I compare thee to a ‘**Somersday**’?
 Thou art ‘**mour**’ ‘Lovely’ and ‘**mour**’ ‘in-Tempest-uous’:
 Rough heirs do shake ***the darling scions of Mary***
 And ‘**Somer’s**’ estate hath All ‘**Tu**’, short a da[te]:
 Attainted ‘**Tu**’ hot, the eye of heaven shines,
 And often is his gold complexion ‘**d’or**’;
 And the **Vere** ‘right’, from right, by attainder declines,
 By chance, or Nature’s changing course, [if] not amended:
 But thy ‘**Ever Somer**’ shall not fade
 Nor lose possession of that Right thou own,
 Nor shall death brag thou ‘**Veer**’ in his protection
 When in **E.Ver** lines to **Cecil** thou ‘**Rise**’.

Southampton, as men can speak, ‘**Midas**’ (*Dudley*) can ‘See’.

Southampton, this lives, and this animates thee. *Sonnet XVIII*

As noted in the glossary, **Summer’s Day** indicates ‘Seymour’s de’ / Somer’sday (an inversion of Vere-de, or Ver-de)—denoting Thomas Seymour (and distinguishing him from his brother, Somersset)—and also Edward Tudor Seymour/de Vere as the maturing or aging **tender Spring**. The child, Henry Wriothesley, 3rd Earl of Southampton, is *the darling bud of May (diminutive of Mary)*. So there it is. ‘*May Jennet*’, I think, is Mary Browne Wriothesley, just as history records it; and Edward de Vere believes (though he be an infamous skeptic in all questions of fatherhood) that he is the father of her child.

Countess Mary Browne Wriothesley’s portrait (1566 by Hans Eworth) in Welbeck Abbey shows a face that is the spitting image of her probable son Henry (3rd Earl). This does not, of course, establish provenance. There is a likeness to Elizabeth in portraits of the 3rd Earl of Southampton, and there’s likeness to Elizabeth in Mary’s portrait. Much portraiture of a particular reign strongly mirrors its Monarch. At any rate, Mary is a fine featured, handsome young woman - even of intelligent beauty. *De Vere secured a ship to transport Thomas Howard - and it is supposed, Henry Wriothesley (Sr.) and others who were involved - to*

Spain. I imagine that in the planning of this, and by active association with Lord Sussex, Mary and Edward came together ... ??

Rumors of a love affair between Elizabeth Tudor and Edward de Vere are the basis for the supposition that Henry Wriothesley (3rd Earl) was their natural son; however, *Venus and Adonis* indicates a different ordering of the Queen's life. She discovered early that illicit sexual love weakened her political position; even the sanctioned 'love' of state marriages was a direct avenue to the loss of strength. William Cecil, a powerful man even among powerful men, insinuated himself as her defender at the moment of the Princess' dire distress. Though Edward Seymour as Lord Protector, and John Dudley, Duke of Northumberland undoubtedly realized the political expediency of preserving a Protestant heir, their varying fortunes amid the turmoil of Edward VI's monarchy and Mary Tudor's succession, left only one man standing—one consistent thread of support that Elizabeth could rely on: William Cecil... and he chose to back Lady Jane Grey Dudley at Edward VI's death.

With such tenuous protection from a world strewn with dissevered bodies, I would need substantial evidence of Elizabeth's proclivity to self-endangerment before accepting the idea she would produce (multiple, for there are said to be others) illegitimate children. To bolster this skepticism, remember that she was under the careful scrutiny of men whose considerable fortunes depended exclusively on the security of her Monarchy. Robert Dudley may have been 'the love of her life', but he also guarded her as one would guard his own purse. No one had access to the Queen's private chambers except under careful observation. Remember also, Henry Wriothesley is 'the first heir of *my* (de Vere's) invention' *v&A dedication l.9*, not of *their/our* invention. It seems to short-shrift the Queen to omit mention of Elizabeth's part, if indeed she is the mother.

So what was Edward de Vere doing, sequestered for extended periods with Elizabeth in her rooms? I am inclined to believe—in the years following the Papal Bull (1570) authorizing the Queens execution, *and* with the uncertain allegiance of the nobility, i.e. the intrigues of Norfolk, Southampton, Arundel, et al, *and* with threats from both 'the Northern Earls', and the Duke of Alba, *and*, of course, the hateful oppression of Leicester/Burghley spies in her own household(s)—that her son Edward was the only true friend she had. She may have been, at times, ungrateful for his companionship. He may have threatened to "leave her in the lurch one day" for her ingratitude and a negligible sense of indebtedness. Nevertheless, his life's work can be comfortably viewed as an extended communication to her on the nature of statecraft and apology for his personal failures.

*The Plantagenet family was founded by Geoffrey of Anjou, father of England's Henry II in the 12th century. He wore a sprig of Common Broom (Latin: *Planta genista*) in his hat; and what began as a family nickname became the formal surname of Richard Plantagenet, Duke of York, in 1448. Both the House of Lancaster and the House of York are distinct patrilineal lines within the House of Plantagenet.*

-Would this scenario in any way affect Vere's conception of Henry's right of succession.

261 *Adonis' trampling courser doth espy,*

[**Adonis' trampling** (**trample**: 'tread on and crush'; 'to stamp, to paw') **courser** ('a swift horse' *metonym* = the excellent and conformational State of England *see ll.294-98*; alt.: Adonis' animal state or nature) **doth espy** ('catch sight of', 'to discover*'; alt.: 'to watch, to observe*'),]

~ Veres vanquishing estate/state discovers, ~

The 'estate' weighing on de Vere is overwhelming. The "trampling courser" is best understood as a dualistic representation of the parallel experiences of de Vere and his state of England. They are under pressure from opposition-supporters in Catholic Continental Europe, Ireland, and Scotland (with French Guise support). Therefore I choose to identify as separate but nearly identical, de Vere and State. What he does as the 'Horse of State' he does in the interest of the State, and vice versa.

An important concept (perhaps) - the discrete animal nature acting independently from the rational control of the mind. The Philosophy of dualism really 'takes off' with Thomas Hobbes 1588-1679 and John Locke 1632-1704. The dialectic suggested by their opposing views of man's fundamental nature is foreshadowed in 'Adonis Horse' passages ll.258-324 (review Francis Bacon).

262 *And forth she rushes, snorts and neighs aloud:*

[**And forth** ('out from a starting point and forward', 'out from confinement into view') **she rushes** ('to move with suddenness and eager impetuosity'), **snorts** (physical expression 'of derision, or incredulity') **and neighs** (neigh: horses communicate their presence to the herd by neighing *see* 1.307) **aloud**:]
~ *And from obscure confinement, she eagerly presents herself and greets his advances: ~*

263 *The strong-neck'd steed, being tied unto a tree,*

[**The strong-neck'd** (strong-necked: [not easily destroyed or ruined], *see neck in Shakespeare Lexicon, Schmidt, pg. 762*, often denoting in the canon the crux of one's life; as differentiated from Thomas Seymour's 'sinewy neck', possibly signifying that the head is not easily separated from the body) **steed** (*metonym and pun = stead*: 'the place or role that someone or something should have or fill', this is 'the Vere stead' = the true estate; *from Old English stede*: 'place', 'estate', alt.: 'a horse for state or war'), **being** ('existence', 'the nature or essence of a person') **tied** (tie: 'to bind completely') **unto a tree** (tree: the 'ragged staff' of the Dudley family),]

~ *The true [Vere] state—a Monarch tied to the Dudley 'ragged staff', ~*

~ *The unassailable position, [nevertheless] his person/nature is bound to the will of Dudley, ~*

This line jabs at the Dudley family symbol of a 'ragged staff' - that is, a roughly pruned tree limb - to which is chained a rearing bear. De Vere has shown the truth of the matter by replacing the Dudley bear with the 'strong-neck'd steed' of the English State.

Though his *neck* is a great concern, the strong 'Head of State' is what he wishes to free (and preserve).

264 *Breaketh his rein, and to her straight goes he.*

[**Breaketh** ('to rend apart, to crack') **his rein** ('to govern, to restrain'; alt.: *wordplay* reign), **and to her straight** ('without delay') **goes he**.]

~ *Ends his subjugation, and goes immediately to her. ~*

~ *Rends apart the 'halter lead', and goes to her. ~*

The English State, in the person of Edward de Vere/Seymour, seizes the initiative and begets an heir.

265 *Imperiously he leaps, he neighs, he bounds,*

[**Imperiously** ('with arrogance of command', 'arrogant and domineering', 'as one who has assumed power or authority without justification') **he leaps** ('to spring over'; alt.: overleap: 'omit, ignore'), **he neighs** (horse vocalization used to locate herd mates; young horses may neigh frantically when separated from the mother; alt.: nays/nay: 'answers no', 'negative answer or vote', refusal), **he bounds** (bound: 'barrier, hindrance'),]

~ *Proudly he Springs, he signals his situation, overleaps,*

~ *He arrogantly ignores/omits, he refuses, he hinders, ~*

266 *And now his woven girths he breaks asunder:*

[**And now his woven** (a weave of cloth or leather) **girths** ('a band attached to a saddle, used to secure it on a horse by being fastened around its belly') **he breaks** ('to rend apart, to crack') **asunder** ('parted, not together', 'in two pieces').]

~ *And now, the seat of governance is separated [from the State]: ~*

~ *And now his saddle's woven girth is torn in two: ~*

267 *The bearing earth with his hard hoof he wounds,*

[**The bearing** (bear: 'to support or carry', 'to deliver', 'to be pregnant with') **earth** ('the substance of which the globe and its productions consist'; the substance of which man is made; alt.: = Maia: mother of Mercury, god of language, speech, etc.; alt.: Adonis, the Earth God; alt.: *Latin* Maius: the month of May, may hint at the Christian name Mary, therefore *wordplay* bearing earth: heir bearing May; alt.: *poetic, literary* 'the substance of the human body', otherwise 'serving to denote grossness or dullness'; alt.: earthly: 'resembling earth, cold and lifeless') **with his hard** ('not yielding to pressure') **hoof** ('the

horny substance on the foot of an ungulate animal') **he wounds** ('a breach of the skin*', 'an injury to living tissue', 'any hurt or pain*'),]

~ *The heir bearing May with his horny shield he wounds, ~*

~ *The life-giving Maia/Elizabeth with his horny shield he injures, ~*

~ *The reproductive flesh with his hard horny material he penetrates, ~*

My modest nature demurs at such lines; I'm reminded of the punchline Bob (Wiley) tells the gathering of clinicians and psychiatrists... 'You're the one who's drawing all the dirty pictures' *What About Bob?*, 1991, Frank Oz dir., ... This line likely refers to the myth of Pegasus, a winged horse sired by Zeus, who strikes the ground with his hooves to bring forth the spring of Mt. Helicon, sacred to the Muses. Spring is one of several self-styling metonyms associated with the imagery of 'greenness' as introduced in the poetry of Hildegard von Bingen see p.155, l.397.

Does de Vere injure his mother Elizabeth by fathering a child with Mrs. Wriothesley, or does he father a child incestuously with his mother. Incest is apparently the vilest of Time's/Cecil's offenses; I cannot reconcile the condemnation of incest in *The Rape of Lucrece* ll.921-22 if he is himself guilty of "that abomination".

Incest would be indicated if de Vere identified himself with Hermes, the Greek god of language (and 'this, that, and the other thing'). Hermes mother, Maia, was the daughter of Atlas and Pleione; she was seduced by Zeus, and in secret bore Hermes on Mount Cyllene in Arcadia. An integrated analysis of the Maia myth is needed to resolve the question of Henry Wriothesley's parentage.

268 *Whose hollow womb resounds like heaven's thunder;*

[**Whose hollow** ('having a void space within*') **womb** ('the uterus of a female*') **resounds** ('to send back sound, to reverberate*', *figurative* - of fame, reputation: 'sing praises of') **like heaven's** ('of the supreme power, God*') **thunder** ('expressing anger, annoyance, or incredulity');]

~ *Whose empty womb echos like the sound of Zeus' fury; ~*

~ *Whose vacant womb reverberates as if with God's anger; ~*

This seems to resolve the mystery of l.267. Maia's 'wound' is that she cannot deliver a legitimate heir.

269 *The iron bit he crusheth 'tween his teeth,*

[**The iron** ('strong, hard metal', *figuratively* as a symbol or type of firmness, strength, or resistance', *metaphorically* 'hardhearted, unfeeling, rude*', disrespectful) **bit** ('a mouthpiece, used to control horses', *figuratively* 'restraint') **he crusheth** ('to destroy by pressing or striking*') **'tween his teeth** (tooth: *figuratively* 'in open defiance of*', '= directly to [one's] face*'),]

~ *The 'heartless' restraint he destroys in open defiance, ~*

If the courser represents the State, and de Vere is the displaced rider, the 'iron bit' must be the crime of passion manifest in his life.

270 *Controlling what he was controlled with.*

[**Controlling** (control): 'to exercise authority, to command, to rule*', 'to overpower*', 'to check, to restrain*', 'to hinder*') **what** (i.e. the hindrance/impediment of the Cecil/Dudley coalition) **he was controlled with.**]

~ *In control [now] of the [creative/reproductive] authority that had previously controlled him. ~*

Did Vere, in fact, devise this plan to turn the tables on William Cecil and Leicester, using his own child's right of succession to thwart their ambitions?

271 *His ears up-prick'd; his braided hanging mane*

[**His** (see notes at l.273) **ears** (= heirs, the plural indicating future generations hereby initiated, ears: 'to cultivate, to till, to plough', with sexual connotation) **up-prick'd** (*sexual pun* conception, coitus); **his braided** ('woven', interlaced*', alt.: 'deceived*') **hanging** ('attached, adhering', 'to be suspended by an object above') **mane** (hair = heir; alt.: 'a person's long or thick hair')]

~ *His heir is conceived, this constrained and crestfallen heir ~*

~ *His heir is conceived, his subjected and tethered heir ~*

Braided may refer to de Vere's compromised position. Braiding a horse's mane kept the hair from becoming entangled in the bridle thus risking loss of control. Married to the daughter of William Cecil, he is inextricably linked to this man who uses Edward de Vere as 'tender', but whose motivation and objectives are entirely different. The irony is exquisite. William Cecil, *ever* resourceful, will turn the tables again in 1593-94, and demand the marriage of de Vere's daughter (Cecil's grand-child) Elizabeth to Henry Wriothesley (3rd Earl), from which Henry will gladly pay 5,000 pounds to deliver himself.

272 *Upon his compass'd crest now stand on end;*

[**Upon his compass'd** (compass: 'surround or enclose on all sides', refers to the 'pale' of the 'Deer Park' *l. 231*) **crest** ('a distinctive device borne above the shield of a coat of arms... to represent a family or corporate body') **now stand** ('To be in a state or condition', 'almost equivalent to the auxiliary verb TO BE') **on end** (stand on end: set upright what has fallen, restore);]

~ *Of his besieged family now stands restored; ~*

273 *His nostrils drink the air, and forth again,*

[**His nostrils** (nose: 'used for breathing and smelling', [to] 'smell or sniff', 'investigate or pry into something', 'detect'; *possible quibble* *nostra*: *Latin* ours, indicating, perhaps, that his heir is a public glory) **drink** ('figuratively, to take in by any inlet, to inhale, to hear, to see') **the air** (= heir), **and forth** ('out from confinement into view') **again**,]

~ *The Detective[s]-State 'take in' the heir, and out, 'once more', ~*

The pronoun 'his', which recurs thrice in this stanza *ll. 271, 273, 275* is used substantively and ambiguously. In line 271, "His ears" (heirs) belong to him. "His nostrils" *l. 273* (detectives) may be the external forces of Leicester and Burghley leveraged against him, or may be his own acuity 'smelling' danger and responding by protecting young Wriothesley. "His eye" *l. 275* should be Leicester, the powerful 'mole' within the Privy Chamber; therefore, "eye" in this instance probably does not refer to Adonis' own organ of sight.

"Nostrils" confuse me. De Vere uses the 'nose' figuratively to indicate how one may be led (lead someone by the nose: 'control someone totally, esp. by deceiving them') or controlled.

274 *As from a furnace, vapours doth he send:*

[**As** ('in the same degree, of the same quality', metonym) **from a furnace** ('a structure for smelting metals', structure for extracting/disintegrating metals from ore, a source of extraordinary heat), **vapours** (*pun* = steam, water suspended in the air: water is an 'emblem of falseness', symbolic of Elizabeth's inconstancy; this indicates that what is exhaled is a corruption—probably bearing the name Wriothesley—of that inhaled; alt.: 'a sudden feeling of faintness or nervousness'; alt.: perhaps signifying valor *see Henry V IV ii 24* "The vapour of our valour will o'erturn them") **doth he send**:]

~ *As from a smelting furnace, [heir] corruption laden he sends : ~*

~ *As from [disintegrating] hell, he emanates a sense of dread: ~*

275 *His eye, which scornfully glisters like fire,*

[**His eye** (observer, the supervisory eye of Leicester?; eye: 'sight', 'power of vision'; alt.: 'used to refer to someone's opinion or attitude toward something'), **which** ('sometimes the number, out of which one is asked forth, not exactly limited; but the question always intended to have one definitively singled out', denoting loss of authority or the loss of 'Shall!') **scornfully** ('contemptuously', fearsomely) **glisters** ('sparkles') **like fire** (Consuming Fair *see above* Fair, i.e. the burning or razing of the Rightful Heirs, i.e. the Tudor Monarchy *see l. 35*; alt.: *metonym* Fair ire: just anger, righteous anger; alt.: *figuratively* 'to burn with desire or impatience'),]

~ *Leicester, his false rider, 'a one' who contemptuously flickers as if with righteous anger, ~*

276 *Shows his hot courage and his high desire.*

[**Shows** ('exhibits') **his hot** ('vehement, impetuous, furious', rash; alt.: 'ardent, fiery') **courage** ('heart', the seat of emotion/feeling, 'bravery') **and his high** ('of elevated rank or birth', 'exceeding in any way the common measure') **desire** ('to lust after', ambition, aspiration; alt.: *pun* of the father).]

~ Shows his rash heart and his elevated ambition. ~

277 *Sometime he trots, as if he told the steps,*

[**Sometime** (Seymour-Cecil: apparently a conflation of keyword some = Seymour, Sommer, and time = Cecil, perhaps relating to the idea of the Seymour surname being tied to Cecil; *metonym*? = Thomas Howard, Duke of Norfolk *see glossary* ; alt.: *metonym* a sentence or bill of attainder, 'the forfeiture of land and civil rights suffered as a consequence of a sentence of death for treason or felony') **he trots** ('cause a horse to trot to show its paces'), **as if he told** (tell: 'order, instruct, or advise', 'decide or determine correctly or with certainty') **the steps** ('measure, proceeding, action'*),]

~ Sommer-Time he paces, 'The Seym' if he determined the measure, ~

~ He leads [the Duke of] Norfolk, as if he determined his proceeding, ~

278 *With gentle majesty and modest pride;*

[**With gentle** ('tender', 'not violent'* , as opposed to the rough command of Leicester) **majesty** ('title given to kings and queens') **and modest** ('not full of pretensions*', 'with decency and propriety*', 'keeping just measure and proportion*') **pride** ('the consciousness of one's own dignity', 'exuberance of animal spirits, mettle, fire*',.);]

~ With gracious stateliness, decency, propriety, and dignity ~

In these lines, 277-78, the author appears to excuse himself for his failure to help Thomas Howard.

Here is a quote from *A Tudor Tragedy*, by Neville Williams, 1964, pg. 230 :

"It was with some bitterness that the duke told his children that Oxford was 'too negligent of friends' causes, or he might do you more good than any kinsman you have'. But Norfolk's trial had a great effect on him [Oxford] and in the following March he pressed his father-in-law to obtain a reprieve for Howard, and later still, when the execution had been carried out, blamed Burghley for failing to prevent it, making his attack the occasion for an unseemly family row."

279 *Anon he rears upright, curvets and leaps,*

[**Anon** ('soon, shortly') **he rears** ('go on the attack', 'raise*', 'erect*', 'to place high*'; alt.: 'behind', the protected and perhaps cowardly 'hinder part of an army*', possible sexual wordplay *see Hamlet I iii 34* ; alt.: wordplay he rears = her ears: her heirs, he R ears (?)) **upright** ('righteous, just, honest*'), **curvets** (of a horse 'a graceful, energetic leap' causing the back to arch) **and leaps** ('move quickly and suddenly', 'make a sudden rush to do something'),]

~ Then [uncontrolled] he rises to attack, leaps crook-backed, and makes a sudden rush, ~

~ Straightaway he makes a just and righteous display, in an artful rush, ~

280 *As who should say 'Lo, thus my strength is tried,*

[**As** (*Latin, Law as, asse*: 'a whole, a unit'; 'especially in terms relating to inheritance, *haeres ex asse*: sole heir' *Cassell's* ; alt.: 'in the same degree, of the same quality*') **who should say 'Lo** ('Look!'; alt.: *homonym low*: 'depressed below some given or imagined station*', 'in reduced circumstances*'), **thus my strength** ('the quality of being strong': physically, mentally, emotionally, and in influence, 'power of resisting*') **is tried** ('to prove or examine by a test*', 'subject someone to trial'),]

~ The 'Sole' who should say, 'See how reduced... and then my strength is tested, ~

~ As one would say, 'Look, by this my strength is proved ~

281 *And this I do to captivate the eye*

[**And this I do to captivate** ('to keep in prison*', imprison) **the eye** (= Leicester, or Leicester's spy)]

~ And this I do to restrain/foil Leicester's spying ~

~ And this I do to attract [the attention of] Leicester observer~

282 *Of the fair breeder that is standing by.'*

[**Of the fair** ('legitimate', 'just or appropriate in the circumstances') **breeder** ('one who begets*', sexually receptive female; alt.: *taken together fair breeder*: = Vere breeder, Vere consort; alt.: keeper,

gamekeeper) **that is standing** ('in the upright posture between motion and rest*', 'opposed to verbs of motion*') **by** (stand by: 'be present while something bad is happening but fail to take any action to stop it').¹]

~ *Of the royal-keeper that is standing ready.* ~

~ *Of the Vere mother (Elizabeth) that looks on.* ~

~ *Of the true/legitimate mistress (Elizabeth or Mary Wriothesley) that presently awaits.* ~

~ *Of the Vere consort (Mary Wriothesley), who is posted nearby.* ~

This is murky water indeed; but I'll vote for the first. The Queen is the 'Vere breeder'.

The female/mistress/matriarch has been reduced to 'breeder'! This may be a reference to Henry VIII's or Edward VI's wills that specify that only the male children of the daughters of Henry VIII may inherit the throne. ???

283 *What recketh he his rider's angry stir,*

[**What recketh** ('to care for*', 'to pay heed') **he** () **his rider's** (rider = Monarch; alt. = Cecil/Dudley as usurpers or interlopers) **angry** ('provoked*') **stir** ('to change place; to go or be carried in any manner*'; alt.: 'to be roused, to be excited*'),]

~ *What does he care for his ruler's provoking overthrow, ~ see l.261-63*

The 'steed'/stead, and the rider's 'place/role' should be one and the same; yet there seems to be disagreement between the two. One possibility is that dualistic natures - reason and animal passion - are conceived for the rider and horse. Another is that the horse's true master has been 'thrown', or is being evaded, and an interloper (Cecil/Dudley) takes his 'place'.

De Vere and the State have two objectives: the begetting of a royal heir, and wresting control of England from the grasp of usurpers. Vere's animal nature is taking care of the first objective. The second requires much more subtlety, and will occur only with the passage of (Little) Time and Eyes.

An interesting question: what are the intentions of the nobility if control of Parliament/the Privy Council is retaken by religious conservatives; surely they had no intention of returning former Papal lands to the Catholic Church. Yet, in *Cymbeline*, de Vere states that tribute to 'Rome' will be restored.

We have reliable evidence* that Edward de Vere advocated religious tolerance. Such benign thinking might have hastened the Enlightenment.

* Testimony of Orazio - , an Italian singer who returned with de Vere from Venice (1580-81).

284 *His flattering 'Holla', or his 'Stand, I say'?*

[**His** (see comment l.283) **flattering** ('insincere praise and compliments upon someone', false gentleness when he means to command; alt.: 'to gratify or encourage with hopes or favourable representations*') **'Holla** ('an order to stop or cease'), **or his 'Stand** ('Stop*'; alt.: restore, related to Still. 'To be in a state or condition*', 'almost equivalent to the auxiliary verb TO BE*'), **I say'?**]

~ *His encouraging 'Cease', or his 'Stop that, I say'?~*

285 *What cares he now for curb or pricking spur?*

[**What cares** ('feel concern or interest', 'attach importance to something') **he** (i.e. the steed) **now for curb** ('to bridle*', 'a strap fastened to the bit' in a horse's mouth', 'to restrain') **or pricking** ('feel a sensation as though a sharp point were sticking into one'; alt.: sexual intercourse?) **spur** ('incitement', 'instigation*'; alt.: pricking spur: 'enticement'; alt.: *botanical term* bud, outgrowth, or scion of a plant) ?]

~ *What concern has he now for constraint or enticing scion? ~*

286 *For rich caparisons or trapping gay?*

[**For rich** (*possible ref.* = Richard Rich, 1st Baron Rich of Leez, a creature or henchman of councilor Thomas Cromwell, solicitor general, and principle witness for the prosecution of Sir Thomas More; alt.: 'opulent*', affected elegance, 'of expensive materials') **caparisons** ('horse cloth*', 'an ornamental covering spread over a horse's saddle or harness'; or 'saddlecloth', used under the saddle as an insulating pad) **or trapping** ('a horse's ornamental harness', 'ornaments of horse furniture*', 'the outward signs or objects of a particular role'; alt.: *wordplay* entrapment) **gay** ('fine, showy*') ?]

~ *'Say' [rather], Rich concealment, 'Ore' dissembling trap? ~*

~ *For Rich dissembling/concealment or falsified outward display? ~*

~ For opulent dress or showy ornament? ~

~ For Rich concealment and entrapments fine? ~

Richard Rich is for evil as Thomas More is for good. He sought advancement by any opportunistic means, and was instrumental in the prosecution of More and Edward Seymour, Duke of Somerset. Rich subscribed to the Device that settled the Crown on Protestant Lady Jane (Grey) Dudley (21st June, 1553), then deftly made an about face to participate enthusiastically (with John de Vere, 16th E. of Oxford) in the persecution of Protestant 'heretics' in Essex, in the reign of Mary I. How's that for flexibility?

Rich, Cheke, Cecil, and Dudley are all cut from the same cloth. They are all religious opportunists who have histories of professing reformist ideas, yet bend easily to reverses in Protestant fortune.

287 *He sees his love, and nothing else he sees,*

[**He sees** (pun See = Seat of the Catholic Church in Rome, Sees = seats of English bishops, seat: 'to settle', 'to fix, to set firm'*; alt.: pun seize: 'to rush and lay hold on', 'to get possession of by force*', 'take possession by warrant or legal right') **his love** (? there are diverging metaphors beginning here: de Vere's choice of sexual partners, and his love of Conservatism and the Roman Church), **and nothing** (bastardy? i.e. Protestantism, appears to refer to the 'needy Nothing' of illegitimacy; alt.: = the disenfranchised Catholics: the Roman Church's presence in England had been effectively dissolved by the Acts of Uniformity (1549-58), The Oath of Supremacy and the dismissal of the 14 Sees of Catholic bishops (1559), and the 'Thirty-Nine Articles' of Anglican faith (1563) - they became Nothing: 'not any thing'*; alt.: a possible reference to the mild Anne Cecil, whose 'low birth' made her an unsuitable match for Oxford: he claimed that the marriage was not consummated - perhaps until 1581 - and therefore might state 'nothing else he seized'; alt.: permanent disinheritance from position and prosperity because he would not 'play ball' with Cecil) **else** ('besides*', 'otherwise*') **he sees** (see above),]

~ He 'Seizes' love, and Nemo otherwise he 'Seys',

~ He settles his love (upon the 'breeding Jennet'/Plantagenet); and the old faith/Roman Church, besides he 'Sees'/seats, ~

~ He 'seats' his 'True Faith' and [religious] bastardy elsewhere he 'seats', ~

From l.287 to l.324 there should probably be parallel transcriptions that explain his seduction of Wriothesley's mother and courtship/entreaty of the Church.

I suspect unusual intent for the word sees because it is proximately repeated. Repetition is a device Vere uses to call attention to subjects that are seditious - particularly if they might go unnoticed without emphasis. De Vere's choice of a mate from among the conservative nobility/royalty, and his preference for religious conservatism, are probably a deliberate snub to the Cecils.

De Vere takes control of his procreative right, wresting the choice of mate from William Cecil who, as Master of the Court of Wards, may have dictated marriage to his daughter Anne. Consider that Cecil desired, above all else, to be elevated to the nobility (and beyond), and that the means to do this was to have Edward de Vere succeed to the crown. Can it be that Oxford scrupled so far as to deprive Cecil *and* deprive himself of the Monarchy?

288 *For nothing else with his proud sight agrees.*

[**For nothing** (as in l.287 = disenfranchised Catholics - de Vere gambles his claim to the crown for this "Something, Nothing", rather than yield his conscience) **else** ('other than this*') **with his proud** ('lofty; full of vigour, mettle, or beauty'*; alt.: 'full of self-esteem, haughty*', 'having a consciousness of one's own dignity') **sight** ('consideration', assessment, judgement) **agrees** ('be in concord*', 'be consistent with').]

~ For disenfranchisement otherwise, is his proud choice. ~

~ For Nothing/Old Faith, and nothing else [and certainly not conciliation with the Cecil/Dudley - the proffered alternative] accords with his noble judgement. ~

289 *Look when a painter would surpass the life,*

[**Look** (i.e. 'So it is', 'Just as it is'; alt.: consider) **when () a painter** (possible reference William Painter, 'Clerk of the Ordnance and Armory', and author of *The Palace of Pleasure 1566*, an English language collection of instructive 'histories'; alt.: 'artificer, architect', perhaps smith: 'denoting a person skilled in

creating something with a specified material', *i.e.* a paint smith; possible oblique reference to Sir Thomas Smith, whose *De Republica Anglorum*, the Manner of Governement or Policie of the Realm of England, 1562-65, published 1583, is a likely foundation of de Vere's knowledge of statecraft) **would** (*conditional tense will*: desires, aims, intends) **surpass** ('transcend') **the life** ('living'.),]

~ *Just as it is when Painter professes to better that which is in life, ~*

~ *Just as it is when the Smith transcends that which is in life, ~*

Perhaps de Vere acknowledges a source. William Painter's *The Palace of Pleasure* includes short 'novels' on Lucrece, Coriolanus, Timon of Athens, Countess of Salisbury (*Edward III*), and Giletta of Narbonne (*All's Well That Ends Well*). Painter intended the collection to be instructive of exemplary behavior and statecraft. De Vere points to a different meaning. His concern is with Painter's admission of guilt in skimming public monies purposed for military weaponry, ammunition, etc. Our author is disquieted by that class of Machiavels who regard the management of state economy as the management of personal economy. Wm. Cecil noted, in a private document, the small coterie of client families who adhered to Leicester, including " Sir H. Sydney, Erl Warwyk [Ambrose Dudley], Sir James Croft, Henry Dudley, Sir Fran. Jobson... John Dudley..." *Of the English Queen's Marriage with a foreign Prince, April, 1566*. Drawn up while the seventeen year old de Vere lived in the home of Cecil, Edward was privy to such "honey secrets" *V&A 16* and the patronage that underpinned the 'Puritan' faction. Cecil acted somewhat differently by guilefully herding and culling the Royals and Nobility, yet the lucrative result was the same.

The conformation of the 'Horse of State' that follows this stanza, from ll.294-98, is complimentary. That 'horse' is the English people; but one curious feature is the "small head" *l.296*. The 'Painter' depicts a powerfully built, perfectly proportioned beast with the advantage of 'easy manage'—of not being tiresome to control—which a proportionally small head denotes. This docility may suit the ruling clans; however, the unruly de Vere will not have thought it a strong attribute of man.

Though Wm. Painter may be 'fingered' as the 'type' of parasitic administrators, one wonders whether de Vere has not 'dropped' the real target—his foster father, Sir Thomas Smith. The following excerpt from Smith's *De Republica Anglorum*, chap. 1: 'Of the diversities of Common Wealthes or Governement', is another likely source for l.289-90:

To rule is understoode to have the supreme and highest authoritie of commaundement. That part or member of the common wealth is saide to rule which doth controwle, correct all other members of the common wealth. That part which doth rule, define and commaund according to the forme of governement is taken in every common wealth to be just and lawe: As a rule is always to be understoode to be straight, and to which all workes be to be conformed, and by it to be judged... the right rule whereby the Artificer and Architect doe judge the straightnesse of everie worke mans worke, he to be reckoned to make his worke straightest who goeth nearest to the straightnesse of yt.

I take it that de Vere had a genuine affection for Sir Thomas; otherwise, why not be more direct in his criticism. Line 293, awkwardly comparing the enlightened state with the "common one" or commonwealth, 'stands proud'.

290 *In limning out a well-proportioned steed,*

[*In limning* ('depict or describe in painting or words', 'to draw, to paint') **out** ('thoroughly, completely, fully') **a well-proportioned** ('well shaped, well formed'; alt.: 'a spring, a fountain'; alt.: 'a deep narrow pit of water') **steed** ('a horse for state or war'; but may also recall l.263, Vere's 'stead'/state, *i.e.* place, role; see note l.289 Thomas Smith, with whom young Ed. de Vere lived 1554-62, appears to have influenced every aspect of his education see *Shakespeare's Tutor: Sir Thomas Smith 1513-1577*, Stephanie Hopkins Hughes, *The Oxfordian*, vol.III, 2000),]

~ *In shaping a 'pit' proportioned state, ~*

~ *In describing thoroughly a well-proportioned horse of state (display-horse), ~*

~ *In delineating fully a well ordered state, ~*

Perhaps the "well proportioned" state envisioned is suited to forced conformity and likened to the "round, enchanting pits" of the Tower of London see *V&A ll.242-48*; consider the "small head": 'not tiring to control' *V&A l.296*.

291 *His art with nature's workmanship at strife,*

[**His art** ('the power of doing something not taught by nature*', 'magic*', 'cunning, artifice, craft*'; alt.: metonym? = R't, a variant of R: Regius, or Regina *see glossary are: being*) **with nature's** (nature = natural = *archaic* 'illegitimate'; alt.: 'the world around us as created and creating by fixed and eternal laws*') **workmanship** ('skill, mastership*', nature's workmanship = de Vere, the object of 'illegitimate' nature's craft) **at strife** ('contention, contest'),]

~ *His (Smith's) artifice with nature's craft in contest, ~*

~ *Smith's artifice with Oxford's natural craft in contention,*

Smith's artifice in describing government relies heavily on classical works by Plato and Aristotle. The author finds fault with Smith's idealized abstractions as contrasted with the true state of England, circa 1590. Post Armada England was flourishing in a golden age that might well have borne positive comparison with the classic periods of Greece and Rome—at least to de Vere's trained, though biased ear.

292 *As if the dead the living should exceed;*

[**As if the dead** (*see* 1.2 likely ref. to Edward VI, alt.: lifeless, Platonic Form) **the living** () **should exceed** ('to go beyond*', 'surpass*');]

~ *As if lifeless art should surpass the living object; ~*

~ *As if [our memory] of the dead the survivors should improve upon; ~*

~ *As if [our memory] of the dead [empires, nations] the living [present] should exceed; ~*

Thomas Smith believed that monarchies are, in time, replaced by aristocracies, i.e. republics with leaders elected from a body of the educated elite. If de Vere's *Venus and Adonis* narrative is straightforward, England was undergoing such a transition in the reign of Elizabeth. Cecil and his technocrats - including Smith himself - governed through the Privy Council, with little regard for the inclinations of the monarch except in matters of the heart. This aristocracy would, in theory and by the example of Rome, be replaced by a broader based republic with representation of all subgroups among those governed; this is the form of government the USA and UK suppose themselves to have today. In truth, today as then, we have over-representation by a lawyer class who purport to represent subgroups other than themselves.

Thomas Smith's low opinion of monarchy made him unpopular with his Queen; nonetheless in 1572 she granted him 360,000 acres/562.5 sq. miles in East Ulster, Ireland—in thanks for his service to her, or because he was of the same privileged cadre as Leicester, Burghley, Walsingham, et al.

293 *So did this horse excel a common one*

[**So** ('As', 'In the same degree*') **did this horse** (= the English state) **excel** (*Latin* excellere: 'beyond noble and exalted') **a common** ('to be equally participated by all*', 'pertaining to the people or multitude - in contradistinction to what belongs to the nobility or gentry*') **one** ('a particular person*', 'applied to things as well as to persons*', a likely thrust against Cecil's or Dudley's recent climb to the nobility)]

~ *To the same degree was this state beyond a commonwealth ~*

~ *In the same degree was this state the noblest commonwealth ~*

~ *To such an extent was this state above a 'commoner's one' ~*

Lines 289-93 suggest that Smith's idealized view of republican government is artificial. As we see in the following lines 294-300, excellent government is governance by the most excellent, not by a host of 'lesser than' most excellent.

294 *In shape, in courage, colour, pace and bone.*

[**In shape** ('the external form or appearance'), **courage** ('heart, mind, disposition in general*'), **colour** ('character or general nature'), **pace** (rate of advance, distinctive gait) **and bone** ('the essential framework of something').]

~ *In form, heart, nature, vigor and frame. ~*

Here begins de Vere's paeon to the English people, and perhaps to himself, with the notable exception of a "small head" *see notes 1.289* .

Pay careful attention to the alternate meanings suggested in the following stanza 1.295-300. From these parallels de Vere implies a correspondence between the English Commonwealth and the Tudor Monarchy. Ultimately, both the State and Church desert Adonis at I. 322.

295 *Round-hoof'd, short-jointed, fetlocks shag and long,*

[**Round** ('on every side, or in every direction'*; alt.: *vb* 'to surround, to encompass', *therefore* surrounded, encompassed)-**hoof'd** ('sure-footed', the strength of the foot itself derives from the smooth, nearly round form of the hoof; an elongated hoof is thought to be brittle; alt.: 'used in contempt of the human foot', *therefore* Round-hoof'd = encompassed base, surrounded footing(?)), **short** ('deficient, inadequate'*; alt.: shortened, abridged)-**jointed** (sturdy, good endurance, 'your short-jointed horses do not manage/manege - i.e. the movements of a trained horse - so well as long, but out of manage, the short-jointed are the best for travel or fatigue' The Sportsman's Dictionary, Henry J. Pye 1785?; alt.: joint ownership = *law* jointure: 'an estate settled on a wife for the period during which she survives her husband, in lieu of a dower', perhaps referring to the queen lacking a consort, or perhaps an allusion to the short 'marriage' of Elizabeth to Thomas Seymour), **fetlocks** (the joint of a horse's leg above the hoof, and 'the tuft of hair that grows at this joint'; alt.: *wordplay* fet'locks(?) = fetter-locks = fetter: 'to shackle, to enchain' + lock: 'to shut up, to confine by turning the key; properly and figuratively') **shag** ('a thick, tangled mass of hair', characteristic hair of a large, powerful horse; alt.: shag = *pun* hairy, *therefore* 'heir-y') **and long** (shag and long: denoting a working horse rather than one bred specifically for beauty, alt.: ill-kept; 'if the coachman does not keep them clean and tight, they will be subject to the watery sores called 'the waters' Sptsmsns. Dict.; alt.: 'not for a short time'*; alt.: 'by the fault of, owing to'*; alt.: 'extended'*, excessive, opposed to short in this line, i.e. long, broad breast = excessive pride),]
 ~ *Encompassed footing, abridged jointure, fettered, confined, and excessively, ~*
 ~ *Confident/Competent, stalwart, indefatigable, ~*

296 *Broad breast, full eye, small head and nostril wide,*

[**Broad** ('puffed with pride') **breast** (well muscled and fit, 'The chest should be wide and deep. A narrow chest indicates lack of muscling and area for heart and lungs' Horse Conformation Analysis, L.A. Lawrence, WSU Ext. Equine Specialist; alt.: 'the heart'*; therefore 'supposed to be the prompter of will and inclination'*), **full** ('complete, entire'*; 'fully, completely'*; alt.: 'having in abundance') **eye** (clear-sighted, perceptive; 'it may be clearly perceived that you may know if there be any dragon, i.e. a white spot in the bottom [of the eye] thereof which makes a horse blind in that eye, or will do it in a short time' Sptsmsns. Dict.; alt.: *metonym* = fully eyed, fully watched), **small head** (not tiring to control, the 'Head of a horse should be narrow, lean, ... neither should it be too long. Every horse that has a large head is apt to rest and loll upon the bridle ... and tire the hand of the rider' Sptsmsns. Dict.) **and nostril wide** (unceasing energy, 'nostrils should be long and extended, the wideness of the nostrils does not a little contribute to the easiness of breathing' Sptsmsns. Dict.),]
 ~ *Prideful heart, fully eyed, easily managed, enduring, ~*
 ~ *Muscular, clear-sighted, easily managed, easy breathing, ~*
 ~ *Fit, perceptive, mild-mannered, of great vitality, ~*

297 *High crest, short ears, straight legs and passing strong,*

[**High crest** (exalted birth, crest: 'distinctive device borne above the shield of a coat of arms'; *not crestfallen*: 'an imperfection or infirmity in a horse, when the upper part of his neck in which his mane grows, called the crest, hangs either on the one side or the other, not standing upright' Sptsmsns. Dict.), **short** ('deficient, inadequate'*; 'lacking, or deficient in') **ears** ('small alert ears' are generally an attribute of refined breeds, Cnfrmtn. Anlsis.; alt.: *pun* heirs; short ears = lacking heirs), **straight** ('straight forward, not by a deviating course') **legs** (balance conferring agility and strength, 'a line dropped from shoulder should *bisect* foreleg, knee, cannon bone, fetlock and drop 2 inches behind heel', i.e. *laterally* straight legs; alt.: leg: 'a bow, an obeisance made by drawing one leg backward'; *therefore* straight legs = unbowed: 'not having submitted to pressure or demands') **and passing** ('exceedingly'*; alt.: 'egregious, excessive') **strong** ('vigorous, of great physical power'*; alt.: *wordplay* Strange (*pronounced Strong*) see *glossary* lordship of the Earls of Derby, probably referring to Ferdinando Stanley, Lord Strange, 5th Earl of Derby),

~ Of exalted name, [yet] lacking heirs, undeviating and unbowed, exceeding the family Strange, ~
 ~ Of noble birth, [yet] lacking heirs, balanced, and exceedingly strong, ~

298 *Thin mane, thick tail, broad buttock, tender hide:*

[**Thin mane** (conforming to notions of physical attractiveness, i.e. 'Quality'; 'the hair hanging down on a horse's neck, which should be long, thin, and fine' *Sprtsmsns. Dict.*; alt.: 'the deified soul of a dead ancestor from Roman mythology'), **thick tail** ('Quality', 'The mane and tail should be full and the hair should not be course or rough' *Cnfrmtn. Anlsis.*; alt.: 'limitation of ownership, esp. of an estate or title limited to a person and their heirs'), **broad** ('puffed with pride'*; alt.: 'plain, evident'*; alt.: 'free, unrestrained') **buttock** ('strength and power', 'width from stifle to stifle; width is associated with strength and power' *Cnfrmtn. Anlsis.*; alt.: fat ass), **tender** (material value; negotiable currency in a political as well as material sense; i.e. de Vere) **hide** (well kept, probably indicating a horse that is not 'hide-bound', a result of poor maintenance - 'Refinement of the skin results in a thin, pliable skin under which tendons and blood vessels can easily be observed' *Cnfrmtn. Anlsis.*; alt. tender: 'an offer of exchange in discharge of a debt'; alt. hide: 'conceal from view', such that the terms of horse conformation, I.295-98, conceal a description of Edward de Vere as payment in discharge of Elizabeth's debt):]

~ Sparse ancestry, abounding estate, plain ass, hides the material Prince: ~

~ Attractive, 'quality', powerful, cultivated - the superlative horse hides the superlative man/state: ~

299 *Look what a horse should have he did not lack,*

[**Look** (= reflect upon, consider) **what a horse** (= state, estate) **should have** () **he** () **did not lack** ('to want, not to have*', 'to need*'),]

~ Reflect upon all a state/man should have, he (this one) lacked nothing, ~

See comment I.294.

300 *Save a proud rider on so proud a back.*

[**Save** ('except, other than') **a proud** ('noble') **rider** (master, alt.: 'mounted warrior, knight') **on so proud** ('noble') **a back** (seat of government).]

~ Other than a noble master of so noble a state. ~

Edward would not be the only one to suggest that Elizabeth's qualities of leadership and character fell short of the mythic levels officially recorded, but that is not his focus here. This is an indictment of her ignoble Secretary/Lord Treasurer Burghley, the de facto master of the English State.

301 *Sometime he scuds far off and there he stares;*

[**Sometime** ('from time to time*', alt.: as in I.223, 225 Sometime = Norfolk, highest ranking representative of the conservative, Catholic nobility) **he scuds** (scud: 'to run swiftly*', 'the action of moving fast in a straight line when driven by the wind', *wordplay* wind-driven movement, air/heir-driven) **far off** (far off: 'a distance of time*', a distance from Time=Cecil?) **and there he** (he: Robert Dudley (?), pronoun ambiguity, perhaps referring to the staring eyes) **stares** (stares: 'to look with fixed eyes wide open'*; alt.: 'to be stiff, to stand on end'*; stand: 'to be for, to side with, to support, to fight for'; alt.: 'to be valid*');]

~ Attainted, he is heir-driven far off, and there he stands for [support];

~ Norfolk runs swiftly to distance himself from Time, and there, Eyes watch; ~

~ De Vere (fearing a Norfolk-like attainder) runs swiftly to evade Cecil, only to encounter the spies of Leicester; ~ (?)

302 *Anon he starts at stirring of a feather;*

Anon he starts, at sturring of a feather: 1593

[**Anon** ('used instead of a repeated sometime/s*') **he starts** (start: 'a sudden setting out, a breaking forth*', 'to move suddenly, to rise or go away abruptly*') **at stirring** (stir: 'disturb', 'rise or wake from sleep', 'to awaken*', 'to excite, to raise*') **of a feather** (that preference or advantage, which allows

advancement, that is derived from association with powerful men *from The Holy State and the Profane State, Thomas Fuller, 1640* ; alt.: 'extremely light and unsubstantial', i.e. [of] an ineffectual thing - the disturbance of a feather suggests a very light movement of the air, i.e. 'light air' = 1-3 knots Beaufort scale; *similarly* 'the plume of birds', an object of little mass or significance', may be synonymous with Nothing *see I.287-88* ; alt.: feather may relate to feath'ed/faith-red/red-faith: *metonym* Catholic faith *see I.306*; alt.: *pars pro toto* feather = wings = de Vere?);

~ *Attainted, he (= Norfolk/de Vere) abruptly rises to go at this disturbance of 'advantage'*;

~ *Sometime De Vere/Norfolk rises at the awakening of dormant faith*; ~

~ *Norfolk suddenly sets out at the urging of his wings*; ~

As we have seen, there are multiple reasons for de Vere to identify himself with Thomas Howard, Duke of Norfolk ... It has been stated that he, like Howard, was promoted as a husband for Mary Queen of Scots by the Duke of Alba.

The stirring of a feather may indicate that Norfolk did not solicit de Vere's help in escaping from Howard House or the Tower of London, but that Vere instigated the plan. It is known that Vere upbraided Howard for submitting to the Queens demand that he present himself in London for questioning after the discovery of the Ridolfi Plot (?source).

303 *To bid the wind a base he now prepares,*

[**To bid** ('ask', 'invite*', seek, 'order, command', 'offer') **the wind** (*pun* 'air currant' = heir currant; alt.: used in reference to an influence or tendency that cannot be resisted'; alt.: a symbol or 'emblem of swiftness*', 'used to suggest something very fast, unrestrained, or changeable'; alt.: a Protean symbol of de Vere) **a base** ('something used as a foundation or starting point for further work'; alt.: *heraldry* 'the lower third of the field'; alt. *pun* abase: 'to lower, to degrade*' 'behave in a way so as to belittle or degrade someone?') **he now prepares** ('to make fit, to make ready*'),]

~ *To seek for the current heir a home/base he now makes ready*, ~ (?)

In seeking support directly from the Catholic Church in Rome rather than undertaking negotiations with Spain or France avoided the indiscretions/misdeeds of ambassadors whose communications were at times intercepted. It must be noted that, as Mary Tudors nephew *or* as John de Vere's son, de Vere probably had immediate access to Philip II of Spain; and we know he was warmly received by Henri III of France.

304 *And whe'r he run or fly they know not whether;*

And where he runne, or flie, they know not whether: 1593

[**And whe'r** (*ambiguous* both whether and where) **he run** ('to perform, to pursue a course', 'a passage from one place to another*') **or fly** ('to flee') **they** (must refer to Cecil and Leicester, *see I.301*) **know not whether**;]

~ *And whether he pursues his course, or whether he flees, they know not*; ~

~ *And where he pursues his course, or whether he flees, they know not*: ~

305 *For through his mane and tail the high wind sings,*

For through his mane, & taile, the high wind sings, 1593

[**For** ('having as a reason') **through** ('denoting a source, a cause*', 'by means of') **his mane** (*from Roman Mythology* mane: 'the deified souls of dead ancestors') **and** (originally &: possibly hinting at an abbreviated 'en' or 'in' = 'n, rather than 'and', and applied as a prefix 'forming a verb (added to nouns) expressing entry into the specified state or location'; therefore entail) **tail** (*Law* tail: 'limitation of ownership, esp. of an estate or title to a person and their heirs'; from *Mid. Eng.* tallage) **the high** ('elevated rank or birth*') **wind** (*as I.303* 'current heir') **sings** ('such a sound supposed to announce a tempest*', i.e. a forewarning of conflict/storm with Cecil; alt.: 'compose poetry'; alt.: 'to utter melodious sounds... used of birds of any kind*'),]

~ *For by the deified souls of his ancestors and by legal title the highest current heir forewarns of conflict*, ~

~ *For by his great name intail[ed], the highest current heir, as recusant Byrd, forewarns*, ~

306 *Fanning the hairs, who wave like feath' red wings.*

Fanning the haire, who wave like feathred wings.

[**Fanning** (fan: 'increase the strength of a fire by blowing on it or stirring up the air near it') **the hairs** (*metonym* = heirs-hairs, the aggregate of individual strands of hair growing on the head of the heir; hairs follow the direction of heirs), **who wave** ('to beckon'* 'instruct someone to move in a particular direction by waving one's hand') **like** ('with reference to a person or thing of the same kind as another', of equal weight or strength) **feath** (*pun, see l.302* 'faith') **'red** (*possibly denotes* Catholic or Lancastrian/nobility support; alt. feathered: that preference or advantage, which allows advancement, that is derived from association with powerful men *from The Holy State and the Profane State, Thomas Fuller, 1640*, raising, elevating, lifting; alt.: resting but at the ready, 'turn an oar so that it passes through the air edgewise', an oar turned edgewise to reduce its driving force, or drag if not pulled) **wings** ('one of two side-bodies of an army'*; alt. the means of flight/fleeing, 'sails'*; alt.: .)]

Approx.:

~ *Firing the strength of the subjects/adherents, who respond in unison like soldiers in the army of faith. ~*

~ *Impassioned the heirs, who beckon the raising, equally weighted Lancastrian and Catholic armies. ~*

Hairs? Golden hairs, hairs like feath' red wings? See l.51: the close association of wind and hairs needs to be clarified; possible undiscovered metonym.

Hairs appear to be the host that follow the heir.

(44)

307 **He looks upon his love and neighs unto her;**

~ *He looks to the Roman Church and communicates his belonging to her ~*

308 **She answers him as if she knew his mind:**

~ *She declares her will to him, 'Sole' Heir if she could be certain of his intent, ~*

309 **Being proud as females are, to see him woo her,**

~

~ *[With] Princely want of modesty, as Regina, [was] to Se-ym-ou-r, ~*

~ *Being reserved/arrogant, as is the Mother Church, to see him seek favor of the See, ~*

310 **She puts on outward strangeness, seems unkind,**

~ *The Queen feigns 'foreign' extraction, Se[y]ms unfamiliar (without 'mour'), ~*

~ *The Church acts estranged and foreign, appears unfamiliar, ~*

~ *The Catholic Church seems noncommittal, only appearing to have lost [England] a 'child', ~*

The first reading emphasizes the unique wordplay of l.309.

311 **Spurns at his love and scorns the heat he feels,**

~ *Treats his devotion with contempt and disdains the ardor he feels, ~*

312 **Beating his kind embracements with her heels.**

~ *Punishing his filial embrace, even as he attends her. ~*

~ *Indirectly approaching his filial embrace with her commands to follow. ~*

~ *Rejecting his familial/obedient acceptance of the Roman Church, he follows 'at heel'.*

307 *He looks upon his love and neighs unto her;*

[**He looks** ('to see'*) **upon** (look upon: 'seek, inquire'*) **his love** (his love = 'The Holy See'='The Sacred Seat' of the Catholic Church; alt.: Countess Southampton, Mary Browne Wriothesley) **and neighs** ('communicates' his presence; horses are herd animals that announce their location to other horses or people by this loudest of equine utterances *The Ultimate Horse Site*) **unto her** (Church);]

~ *He looks to the Roman Church and communicates his belonging to her ~*

308 *She answers him as if she knew his mind:*

[**She** (i.e. the Roman Church) **answers** ('that which is said in return, reply'*; [and] 'may imply a declaration of will and purpose'*; alt.: 'discharge or fulfill a responsibility or claim') **him** (de Vere) **as** (*Latin, Law* as, asse: 'a whole, a unit'; 'especially in terms relating to inheritance, *haeres ex asse*: sole heir' *Cassell's*; 'in the same degree, of the same quality'*; 'though of the same degree'; specifically, like de Vere

and Southampton *see glossary*) **if she knew** ('be absolutely certain or sure about something') **his mind** (**mind**: 'the will or determination to achieve something'):]

Approx.:

~ *She declares her will to him, 'Sole' [Heir] if she could be certain of his intent, ~*

~ *The Church abides by his claim as if she was certain of his will and determination: ~*

309 *Being proud, as females are, to see him woo her,*

[**Being** (manifesting one's true nature (probably divinely ordained; for de Vere = **as** = the sole heir, the 'unique' agnate of Henry VIII, though descended Elizabeth Tudor); for de Vere = the Royal/True self) **proud** ('full of self-esteem, haughty*', lack of humility or modesty, implying want of perspicacity, alt.: 'cold, unkind*'), **as** ('in the same degree, of the same quality*', 'though of the same degree'; specifically, like de Vere and Southampton *see glossary*) **females** (Mother Church of Western Christianity = Roman Catholic Church, 'pertaining to the sex which produces young') **are** (R = Regina), **to see** ('the place in which a cathedral church stands, identified as the seat of authority of a bishop or archbishop' = 'Rome') **him woo** ('try to gain the love of someone', 'seek favor, support') **her** (*see him woo her: wordplay = Se-ym-ou-r*),]

~ *[With] Princely want of modesty, as Regina, [was] to Se-ym-ou-r, ~*

~ *Being reserved/arrogant, as is the Mother Church, to see him seek favor of the See, ~*

Run-on phrases and confusing/ambiguous syntax are techniques used by the author to disguise meaning. One can hardly miss the wordplay in this line: "**Being proud, as females are, to see him woo her,**" that may transpose to "[With] Princely reserve, as Regina, to Se-ym-ou-r, ...". This eagerness to play on the surname Seymour is difficult to explain if Edward de Vere is the son of John; what Seymour wooed Elizabeth after she became 'Are/Regina'?

310 *She puts on outward strangeness, seems unkind,*

[**She puts on** (**put on**: 'deceive', assumes the appearance of, feigns, contrives) **outward** ('apparent, ostensible, superficial') **strangeness** (**strange**: 'unfamiliar, alien'; alt.: Sir Nicholas L'Estrange, Thomas Howard's chamberlain - how was he involved in the Norfolk tragedy, how connected with Rome with respect to Norfolk?; we should predict a betrayal or denial of association, i.e. estrangement; alt.: fickle, noncommittal *possible reference to*: Lords Strange, Henry Stanley, 1531-9/1593, 4th Earl of Derby or Ferdinando Stanley, 1559-4/1594, 5th Earl - frequently alluded to in *The Tempest See A Tudor Tragedy, Neville Williams, pg. 145-47 - L'Estrange; also Lord Strange*), **seems** ('to be only in appearance and not really*') **unkind** (*see kind l.312*: i.e. in error on the issue of transubstantiation of the Eucharist; **alt.**: 'destitute of benevolence*', alt.: unfilial, [not granting what is] 'due from a son or daughter', without child; perhaps an allusion to England being formally separated from the old faith),]

~ *The Queen feigns 'foreign' extraction, Se[y]ms unfamiliar (without 'mour'), ~*

~ *The Church acts estranged and foreign, appears unfamiliar, ~*

~ *The Catholic Church seems noncommittal, only appearing to have lost [England] a 'child', ~*

The first reading emphasizes the unique wordplay of l.309.

311 *Spurns at his love and scorns the heat he feels,*

[**Spurns** ('to treat with contempt*') **at his love** (**his love**: *metonym see l.307*: i.e. traditional Catholic faith; alt.: **love**: 'an intense feeling of deep affection', devotion) **and scorns** ('disdain*') **the heat** ('fire of passion, ardour') **he feels** ('to be affected by*'; suggesting *pun* fealty/loyalty),]

~ *Treats his devotion with contempt and disdains the ardor he feels, ~*

Another reminder: we will not be sidetracked by sexual innuendo; he may fool the censors, but he won't fool us.

312 *Beating his kind embracements with her heels.*

[**Beating** (**Beat**: 'defeat, overcome', shaping by blows; alt.: 'sail into the wind, following a zig-zag course with repeated tacking', approach indirectly) **his kind** ('affectionate, loving', *Old English* 'natural, native', *Mid. English* 'well born, well bred', whence 'well disposed by nature, courteous, gentle, benevolent'; alt.: each of the elements, *bread and wine*, of the Eucharist/Communion; alt.: a child -someone's child, Elizabeth's child, a child of the Court of Wards; but here, a child to whose parent he is well-disposed)

embracements (embrace: 'accept or support a belief, or theory') **with her heels** (heel: 'applied to persons attended or pursued by others'; alt.: those who follow behind he follows behind).]

~ *Punishing his filial embrace, even as he attends her*. ~

~ *Indirectly approaching his filial embrace with her commands to follow*. ~

~ *Rejecting his familial/obedient acceptance of the Roman Church, he follows 'at heel'*.

This line most directly suggests an incestuous conception of Henry Wriothesley; kind embracements transcribes comfortably to 'child's embrace'. However, the intended meaning probably relates to bigger fish that de Vere has to fry. He in England's name, offers a child's obedience to the Mother Church but is at first rejected.

Edward de Vere is a an adventurous fellow. Feeling a kinship with antique Gods, he *may* have possessed his mother in a fit of anti-Burghley/Leicester oneupmanship. *Perhaps* Edward and Elizabeth conceived this to be the only way to supersede the claims of the Scottish Stuarts... *perhaps* there was no other way to unbridle the Cecil reins from the English monarchy. A stronger suggestion, however, and one that extends the logic of the History Plays, is that Vere would have believed a military action the only effective means to wrest the Crown.

As I have mentioned before, it is likely that the rumor of a sexual relationship between de Vere and the Queen is founded on their closeness in times of acute distress. On the other hand, Vere's choice of Ovid's Adonis - a child of an incestuous relationship - does not, prima-facie, preclude the idea as unthinkable.

Despite his reputation as a fickle and impetuous young man* I consider the great canons of Lyly/Shakespeare to indicate patience and unsurpassed capacity for sustained intellectual achievement. Does this jibe with a man who makes rash decisions?

* based on only a shy handful of contradictory reports.

(45)

313 **Then, like a melancholy malcontent,**

~ *Then, like a dissatisfied and troublesome rebel*, ~

314 **He vails his tail that, like a falling plume,**

~ *He lets fall his hereditary estate and title that, like a defeated ensign/standard*, ~

315 **Cool shadow to his melting buttock lent:**

buttock, (L) būthysia ? : sacrifice of oxen

~ *Lent tranquil shelter to his dwindling strength*: ~

316 **He stamps and bites the poor flies in his fume.**

~ *He strikes and mocks the destitute recusants in his fury*. ~

317 **His love, perceiving how he is enrag'd,**

~ *His Maiden Love, realizing his wrath*, ~

~ *The Roman Church, apprehending his diminished state*, ~ (?)

318 **Grew kinder, and his fury was assuag'd.**

~ *Grew familial, and his anger was sweetened*. ~

~ *Grew with child, and so was his vengeance also brought to term*. ~

313 *Then, like a melancholy malcontent,*

[**Then, like a melancholy** (melancholy: 'dissatisfied and complaining or making trouble', 'depressed in spirits, sad*', deep, pensive, and long-lasting sadness') **malcontent** ('one who feels unhappy because he has not what he wishes*'),]

~ *Then, like a dissatisfied and troublesome rebel*, ~

314 *He vails his tail that, like a falling plume,*

[**He vails** ('to lower, let fall') **his tail** (*see* 1.305 tail: 'an estate or title limited to a person and their heirs') **that, like a falling** (fall: 'captured or defeated', 'downfall, degradation, loss of greatness*') **plume** ('feathers which serve to adorn, particularly a tuft of feathers worn as an ornament*', *fig.* 'ensign', *heraldic* 'shield', alt.: 'a great sense of self-satisfaction about something', pride; alt.: *see* 1.302 adorned faith/feathers - Protestants rejected ornament in places of worship and in dress),]

~ *He lets fall his hereditary estate and title that, like a defeated ensign/standard*, ~

315 *Cool shadow to his melting buttock lent:*

[**Cool** (*figurative* 'abated heat*', or ardor; alt.: 'moderately and agreeably cold*') **shadow** ('darkness*', *metaphorically* 'shelter*', relief; alt.: 'anything unsubstantial or unreal*', 'applied to persons by way of expressing that they have a life scarcely worth the name*'; alt.: 'fainter light caused by the interception of the sun/[son]-beams*'; diminished light from Christ - this is the origin of the fair/Catholic, dark/Protestant symbolism) **to his melting** (*melt*: 'to be softened to any gentle and tender passion*', 'to waste away, to reduce to nothing*') **buttock** ('the hindmost part of the body*', *see* I.298 from which is judged strength and power, i.e. opposite the head; alt.: buttock, *Latin būthysīa* ? : 'sacrifice of oxen' *Cassell's* ; alt.: ASS, *see* I.14: *ass*, referring to anatomical 'seat' may derive from *Shake-speare's Nick Bottom in Midsummer Night's Dream*, *see Online Etymology*, and also *Venus and Adonis*, *see* I.14; Vere satirizes Burghley's self-estimation as Elizabeth's pack-horse/ass) **lent** ('contribute or add a quality'; alt.: = Lent, 'Christian period of fasting, abstinence, and penitence' - perhaps a weak allusion to Burghley's aversion to fun and frivolity, and inclination to abstinence):]

~ *Lent tranquil relief/shelter to his dwindling strength:* ~

~ *Added the qualities of abated ardor, and a fainter radiance from Christ, to his Lenten ass (Wm. Cecil):* ~
I'm sorry that the very specific meaning of this line completely escapes me.

316 *He stamps and bites the poor flies in his fume.*

[**He stamps** ('to impress, to imprint', a possible allusion to the Protestant/Anglican pamphlets published under the name Pasquille Cavilliero?; alt.: 'crush or flatten with a heavy blow from one's feet') **and bites** (*bite*: 'to hurt, to injure*'; alt.: 'mock*'; 'defy*') **the poor** ('indigent, needy*') **flies** (*poor flies* = Catholic recusants living abroad in continental Europe?, i.e. those who have fled; alt.: = birds, Byrds) **in his fume** (anger, 'a passion which deprives the mind of self-control*').]

~ *He strikes and mocks the indigent recusants in his fury.* ~

317 *His love, perceiving how he is enrag'd,*

[**His love** (= the Roman Church), **perceiving** (*perceive*: 'come to realize or understand') **how he is enrag'd** (*enrage*: in extreme anger; alt.: en: + rag: + 'd: = impoverished),]

~ *The Roman Church, apprehending his diminished state, ~ (?)*

~ *His jennet love, realizing his wrath, ~*

318 *Grew kinder, and his fury was assuag'd.*

[**Grew** (*grow*: 'become*', 'to become greater or larger*') **kinder** (*see* I.312 i.e. with child, inverse of *unkind*='childless*'), **and his fury** (Fury: 'a goddess of vengeance*', 'a spirit of punishment, often represented as one of three goddesses who executed the curses pronounced upon criminals, and tortured the guilty with stings of conscience) **was assuag'd** ('to allay, appease'; alt.: *Latin ad*: 'to' expressing change + *suavis*: 'sweet' ; alt.: *pun?* a-sway-g'd, as in I.109, denoting the carrying of a child to term — here Henry Wriothesley, who he hopes will be his Fury, i.e. vengeance).]

~ *Grew with child, and so was his vengeance also brought to term in her womb.* ~

~ *Grew familial, and his anger was appeased.* ~

(46)

319 **His testy master goeth about to take him;**

~ *His headstrong lord concerns himself with retaking possession of the state.* ~

320 **When, lo, the unback'd breeder, full of fear,**

~ *When, look!, the Virgin Mother [Church], full of mistrust,* ~

321 **Jealous of catching, swiftly doth forsake him,**

~ *Fearful of contagion, quickly deserts him,* ~

322 **With her the horse, and left Adonis there:**

~ *With the maiden church went the state, and left de Vere in that place:* ~

323 **As they were mad, unto the wood they hie them,**

~ *'The Seym' Man deranged, to the forest they hurry themselves,* ~

324 **Out-stripping crows that strive to over-fly them.**

crows: birds, Byrds, Catholic recusants

~ *Out pacing The Birds that contend to overtake them.* ~

319 *His testy master goeth about to take him;*

[**His testy** ('easily angry, fretful, peevish*'; alt.: 'headstrong, impetuous') **master** ('ruler*', 'owner*') **goeth about** ('begin or carry on work at an activity, to busy oneself with') **to take** (take: 'to seize, to lay hold of', 'to catch', 'to bring out of the power or possession of another') **him**.]

~ *His headstrong lord concerns himself with seizing possession of the state.* ~

~ *De Vere, his fretful owner begins the work of seizing possession of the state.*

320 *When, lo, the unback'd breeder, full of fear,*

[**When, lo** (look!), **the unback'd** (i.e. the virgin, with Christian connotation; alt.: 'never mounted, not taught to bear a rider*') **breeder** (= Mother Church; alt.: = Spanish Jennet, 'one who begets*', 'female*', 'author*'), **full of fear** ('apprehension, dread*', 'doubt, mistrust*'),]

~ *When, look!, the Virgin Mother [Church], full of mistrust,* ~

~ *When, look!, the maiden/Jennet, full of dread,* ~

The parallel metaphors of maiden Mary Wriothesley, the unback'd breeder/Jennet, and the Virgin/Mother Church continue.

Further work needed here to assure the 'breeding jennet' is the same as 'the unback'd breeder'.

321 *Jealous of catching, swiftly doth forsake him,*

[**Jealous** ('suspiciously fearful*') **of catching** ('to seize, to take, to capture, by pursuit or by stratagem*', 'to lay hold*', 'to attract, to charm*'), **swiftly doth forsake** ('to leave, to quit'; 'to desert') **him**.]

~ *Fearful of contagion, quickly deserts him,* ~

~ *Fearful of being taken, quickly deserts him,* ~

We must resolve whether the Jennet is fearful of the state being caught, or of herself being caught.

322 *With her the horse, and left Adonis there:*

[**With her** (i.e. the maiden/Mother Church) **the horse** (state), **and left Adonis there** ('in that place').]

~ *With the maiden church went the state, and left de Vere in that place:* ~

At any rate, Lord Adonis is left without his horse/State or the horse's mate/Mother Church.

323 *As they were mad, unto the wood they hie them,*

[**As they were mad** ('beside one's self, having lost all self-command'), **unto the wood** (symbolic of retreat from Court and politics see discussion of lands governed by Forest Law this essay pg. 34,4 ; also As You Like It; the retreat of *Nēmo*: Latin 'no man, no one, nobody', who is Latin wordplay *nēmōrīwāgus*: 'wandering in the woods', or *nēmōrīcultrix*: 'dwelling in the woods', alt.: indicating descent from Plantagenets; Plantagenet badge: 'Woodstock' or 'stump of wood'.) **they hie** (hurry, 'to make haste*') **them** (themselves),]

~ *Having lost all self-command, to the forest/wilderness the maiden and England hurry themselves,* ~

324 *Out-stripping crows that strive to over-fly them.*

[**Out-stripping** ('to leave behind*') **crows** (possible reference to *The Birds* by Aristophanes; corvi: 'anonymous tipsters' within the Vatican or other closed organizations etymology? see article by Sarah Delaney, *Los Angeles Times* 5/30/2012 ; alt.: *Corvus* sp. referring to the crow or raven; perhaps an epithet for Protestants, referring to their funereal garb that contrasts with the luminous style of the Italian Renaissance for which de Vere is noted; therefore crows = darkness) **that strive** ('to quarrel, to be in contention or dispute*', 'to emulate, to vie*') **to over-fly** ('to overtake in flying*') **them**.]

~ *Leaving behind the 'anonymous tipsters' that contend to overtake them.* ~

~ *Leaving behind the funereal Protestants that contend to overtake them.* ~

This may refer to the Puritan and Anglican factions that are left to vie for dominance in the absence of de Vere, the one true heir apparent. Hamlet's dying breath finalizes this idea: "O, I die, Horatio;

The potent poison quite o'er-crows my spirit." *Hamlet* V ii 363-64.

~ *That Dudley's conscienceless affectations of love, by persuasion may be turned to advantage;* ~

There is a possible allusion to *The Birds* of Aristophanes. The Cecil/Dudley usurpation of England under Elizabeth may be figured as an 'Athens', engulfed in legalist mismanagement. The 'Birds', as Catholic Recusants propose a 'CloudCuckooland'! Bois in order to reestablish an idealized state ...

* * * *

325 *All swoln with chafing, down Adonis sits,*

[**All** (*metonym* all family members directly descended from Henry VII, i.e. the Tudors; alt.: 'entirely') **swoln** (*swell*: 'become larger or rounder in size', 'to make tumid*', *tumid*: 'of language or literary style pompous or bombastic'; alt.: 'to make greater in intensity', 'be intensely affected or filled with a particular emotion'; alt.: 'a person of wealth or high social position', *archaic* 'smart, fashionable') **with chafing** (*chafe*: 'to heat, to warm*', 'to inflame, to make furious*', 'to fret, to fume, to rage*'), **down** ('to or at a lower level of intensity') **Adonis sits** (*sit*: 'to be in a situation or condition', 'accepts his current condition'; alt.: 'to be or remain in a place', 'to hold a session, 'to be engaged in public business'; alt. *sit down*: *archaic* 'encamp outside a city in order to besiege it),]

~ *The Tudor Monarchy, inflamed with [external] heat, to a lower level seats Vere, ~*

~ *Inflamed with rage/resentment, de Vere withdraws himself from the public (Court) ~*

This 'increase' and 'warming' may refer to his exemplary education. Credit: Sir Thomas Smith, Lawrence Nowell, Arthur Golding, for academic instruction, Thomas Radcliffe (Surrey) for military experience and as a paradigm of honor, and I suppose (give the devil's their due) William Cecil and Robert Dudley as cautionary tales. ???

326 *Banning his boist'rous and unruly beast:*

[**Banning** (*ban*: 'to curse*'; alt.: 'officially or legally prohibit'; alt.: 'summon by a public proclamation') **his boist'rous** ('wild, intractable, rudely violent, noisy, and tumultuous*'; alt. *bois*: *wordplay, French* 'a wood or forest', 'wood, timber' *Cassell's*; 'rustic, coarse' + *t'rous* = *ous*: 'in the nature of'; likely referring to the Plantagenet 'Woodstocks', specifically Edward of Woodstock, the heroic 'Black Prince') **and unruly** ('not submitting to rules, ungovernable*') **beast** ('in contradistinction to man*', perhaps as in *Othello* l.i.117, beastly or 'animal' sex, carnal entertainment, alt.: Robert Dudley?)]

Banning his boist'rous and unruly beast:

~ *Forbidding his Woodstock Nature and unruly State: ~*

~ *Damning his tumultuous and unruly State: ~*

~ *Repudiating his/the rudely violent and ungovernable Leicester: ~*

The surname Bois, or Boyes, is prominent in Shakespeare, and may refer to the Woodstock Plantagenets. Edward of Woodstock, the first Prince of Wales who did *not* become king may be the preferred allusion. He was also the first Knight of the Garter.

327 *And now the happy season once more fits,*

[**And now the happy** (*ME Hap*: 'a chance occurrence' + *y*: 'forming adjectives, with depreciatory reference'; fortunate?, chancy) **season** (*pun* sea/Sey + son... combines well with "once more"; alt.: *happy season*: period of relative happiness) **once** ('one time*', at one time = *Sometime*: ref. to attainder) **more** (*pun* 'mour': second syllable of Seymour; alt.: = Sir Thomas More: referring back to the 'rock' of English faith and humanist moderation; alt.: 'once again', as before) **fits** (*fit*: 'to be adapted, to serve fit'; alt.: 'any irregular and violent affection of the mind*', 'an attack of mental disorder', convulses, erupts),]

~ *And now, the chancy son 'Sey'—at one time 'mour'—suits, ~*

~ *And now, the chancy son 'Sey'—attainted 'mour'—suffers a violent affection of mind,*

~ *And now the golden age of More again erupts (in disorder), ~*

This line may have no deep significance beyond the wordplay on the Seymour surname. However, if "happy season" refers to a distinct time in de Vere's life, we must turn to alternate meanings of 'happy', *not* 'in a state of felicity, contented and satisfied*', but rather, in a state of chancy happenstance.

Stephen Alford has outlined *The Early Elizabethan Polity, William Cecil and the British Succession Crisis, 1558-1569*, Cambridge University Press, 1998, p. 109-15 the efforts of Wm. Cecil, in 1563, to secure a 'devyse' for an orderly succession (read 'Protestant succession') of the monarchy—perhaps even a prolonged 'interregnum'

under a 'Great' or 'Grand Council'. Of particular interest to Oxfordian revisionists is the make-up of Cecil's 1585 'Grand Council' *proposed* whose members include "the Lord Great Chamberlain", Edward de Vere. This special Council would supersede the actions of the Privy Council and Parliament. I believe this proposal evinces the most promising position in which de Vere was to find himself; note that it occurs in the period 1582-88, when he was fathering several 'Cecil' grandchildren by wife Anne.

The urgency of political claims to the crown in the wake of Elizabeth's illness with small-pox (~ Oct. 10th, 1562) introduced Robert Dudley and Thomas Howard, Duke of Norfolk, to the Privy Council. Dudley was included at the insistence of the Queen; in her first lucid words following delirium brought on by the Pox, she requested the Council to designate Lord Robert 'Protector of the Kingdom' in the event of future emergency. By this action, it seems, Dudley had insinuated himself as an emotional support for Elizabeth; any deepening of the alliance between the two threatened William Cecil's dominance of policy and finance. Cecil, sensing the balance of power tipping strongly in Dudley's favor, sought to counter-manuever with the addition of Norfolk, who carried with him the political weight of the conservative nobility.

Further on the question of succession, Dudley backed Henry Hastings, 3rd Earl of Huntingdon (descended from Edward III). Norfolk followed Howard of Effingham (The Lord Chamberlain) in Henry VIII's designation of the Suffolk (Charles Brandon-Margaret Tudor family) claim, and supported Lady Catherine Grey and then her infant son. There were other claimants as well, and more would arise, but dispute of the title among the council moderated religious policy; the aspirations of reformists and Catholics alike were sustained. Therein lies the 'happy season'—a period of relative stability when no individual Will could dictate political and religious enfranchisement. That season died with Norfolk, June 2nd, 1572. If that event wasn't conclusive, St. Bartholomew's Day was 1573. *see F. Chamberlin*.

328 *That love-sick Love by pleading may be blest;
That lovesicke love, by pleading may be blest:*

[**That love-sick** ('missing the person one loves, so much that one is unable to act normally', 'languishing with amorous desire'*; alt. *sick*: 'diseased, not in health') **Love** (*metonym?* = Dudley; the original printing did not capitalize "love") **by pleading** ('to speak by way of persuasion*', alt.: to reveal, 'to expose, to declare as in a law-suit*') **may be blest** ('to turn to advantage*');]

~ *That Dudley's conscienceless affectations of love, by persuasion may be turned to advantage; ~*

In most instances it can be said that acts of love speak far more meaningfully than words. Dudley *acts* as the Queens jailer but *speaks* of his ardent love for her. This importuning—according to historians, wildly successful with Elizabeth—induced her 'royal pleading' on his behalf, and thereby, Dudley's inclusion in the Privy Council *see notes I. 327*.

I suspect sarcasm in the phrase "lovesicke love". I believe de Vere and Elizabeth knew well enough that Robert Dudley never regarded an emotion on which he wouldn't submit a 'low-ball' bid; 'tickling Commodity' *King John, II i 573* and favorable exchange are the objects of his Love. The sort of 'sickness in love' de Vere refers to is not quaint or charming, but 'diseased'*.

Leicester was banished from the Queens Court for his 'love-sick'... marriage... !

329 *For lovers say, the heart hath treble wrong*

[**For lovers say, the heart** (the True Heart = the very essence* = the constant essence of Vere 'the seat of love', 'the soul*', the supposed source of emotional or intellectual energy) **hath** (suffers) **treble** ('threefold*') **wrong** ('harm, hurt, pain*', 'offence*', injustice, 'anything unjust*')]

~ *For lovers say, the heart suffers threefold pain ~*

Any line of distinction between the heart, as 'the center of a person's thoughts and emotions, especially love or compassion' *Oxford-American Dict.*, and the soul as the source of 'emotional or intellectual energy or intensity, especially as revealed in a work of art or an artistic performance' *ibid.*, is blurred by the secular spirit of the author, and by the divergent purposes of allegory and narrative.

330 *When it is barr'd the aidance of the tongue.*

[**When it is barr'd** (bar: 'to deprive') **the aidance** ('assistance') **of the tongue** (language, means of expression; alt.: *of hounds* bark, esp. on finding a sent).]

~ *When it is deprived the solace of expression.* ~

Lines 327-30 weigh the voice of Leicester, calculating, grasping and manipulative, against the silence of de Vere, concealing desperation and righteous anger as indicated in l.331-36. Oxford, barred a 'voice' and no longer able to 'act' freely, warns that he intends to exact harsh retribution (full disclosure, perhaps) for that enforced silence.

331 *An oven that is stopp'd, or river stay'd,*

[**An oven** ('a small furnace'; alt.: o: *metonym* Oxford + ven: 'Latin vein'?; see l. 329: "the heart hath treble wrong") **that is stopp'd** (stop: 'to obstruct', to choke), **or river** (*pun* rive: 'to be split'* + ver: Vere; therefore, divided or wounded Vere) **stay'd** (stay: 'curb, check', dammed),]

~ *An Oxford vein that is obstructed, or riven Vere checked,* ~

~ *An oven that is obstructed, or a river dammed,* ~

332 *Burneth more hotly, swelleth with more rage:*

[**Burneth** (burn: *figuratively* 'consume with fire*') **more** (*metonym* mour: derived from second syllable of Seymour) **hotly** (hot: 'ardent', 'violent, passionate', 'vehement, furious'), **swelleth** ('to rise and increase*') **with more** (*metonym* mour: derived from second syllable of Seymour; alt.: 'greater'; alt.: *figuratively* just, righteous, referring to the principled conduct of Sir Thomas More? and E. Vere) **rage** ('violent anger, fury*').]

~ *Burns 'Mour' violently, rises with 'Mour' fury:* ~

This line reiterates the themes of the first line in this section *see l.325*, i.e. the idea that consuming fire does not diminish, but increases.

333 *So of concealed sorrow may be said;*

[**So** ('it follows, it proceeds'; refers to royal progeny, therefore So = *metonym* Southampton?; alt.: 'such, this, that*') **of concealed** (hidden, unexpressed) **sorrow** ('sadness*', grievance) **may be** (the Royal/True self, BE is coupled with are, am; nearly synonymous with essential or veracious existence) **said;**]

~ *Likewise Southampton, of hidden grief, may be said;* ~

~ *Of Southampton, hidden grief, may be said;* ~

~ *Such as this of unexpressed grievance may be said;* ~

334 *Free vent of words love's fire doth assuage;*

[**Free** ('not confined, not restrained*') **vent** ('Latin ventus: wind'; alt.: 'utterance*') **of words** ('communication') **love's** (love = Robert Dudley; alt.: love of faith?) **fire** (Fair Ire: fair anger, righteous anger, or Consuming Fair: the burning or razing of the Rightful Heirs *see above* Fair, i.e. the Tudor Monarchy *see l.35* - refers to the 'badge' of Henry's VII and VIII: 'Flames of fire'; alt.: 'to burn with desire*') **doth assuage** ('allay*', 'make less intense', soften);]

~ *Ungoverned words of current heir, Leicester's burning ire doth weaken;* ~

~ *Unrestrained utterance of [Vere's] words softens Leicester's burning desire;* ~

335 *But when the heart's attorney once is mute,*

[**But when the heart's** (the True Heart = the very essence* = the constant essence of Vere; alt.: heart: 'the soul, the mind in general*', 'the prompter of will and inclination*') **attorney** (appointed or assigned 'substitute, proxy*') **once** (= 'Sometime', 'at one time') **is mute** ('silent, not speaking*'),]

~ *But when words, 'Sometime advocate' of the Vere essence, is silenced,* ~

~ *But when the soul's proxy once is silent,* ~

336 *The client breaks, as desperate in his suit.*

[**The client** ('a person using the services of a lawyer', *figuratively* the heart) **breaks** ('to make a disclosure*', 'to force one's way*'; alt.: overcome, overpowered), **as** (being; alt.: 'in the same degree, of the same quality*') **desperate** ('hopeless*') **in his suit** ('petition, address of entreaty*').]

~ Vere is overpowered, being hopeless in his petition. ~

~ That soul makes full disclosure, feeling further entreaty to be hopeless. ~

337 *He sees her coming, and begins to glow,*

[**He sees** ('to perceive mentally, to discover, to understand*') **her** (Elizabeth) **coming** (line of descent, to come: 'to be descended from*'), **and begins** (be: the Royal/True self: nearly synonymous with essential or veracious existence, + gin: *pun* 'a snare for trapping game', 'a snare, a springe*') **to glow** ('to become red with animation*', heated, 'inflamed with conviction'),]

~ He sees her coming, and becomes inflamed with conviction, ~

338 *Even as a dying coal revives with wind,*

[**Even** (the very same) **as** (being like) **a dying** ('gradually ceasing to exist or function: in decline and about to disappear') **coal** ('glowing ember' or charred remnant' of Woodstock; possible reference to Edward Plantagenet of Woodstock 1330-76, aka 'The Black Prince', the first Prince of Wales not to become King) **revives** ('to return to life*', reinvigorate, rekindle) **with wind** ('a current of air*' = a current heir),]

~ Being the very same as a remnant of Woodstock, rekindles with an 'heir current'. ~

339 *And with his bonnet hides his angry brow;*

[**And with his bonnet** (*vb.* bonnet: tipping of the hat to indicate deference, 'to take off the bonnet, to show courtesy*') **hides** ('make invisible, to suppress, to keep secret*') **his angry** ('provoked*') **brow** ('forehead*', aspect, appearance*),]

~ And with his shows of courtesy and deference, keeps secret his provoked appearance; ~

340 *Looks on the dull earth with disturbed mind,*

[**Looks** ('think of or regard in a specified way') **on the dull** ('spiritless, lifeless*') **earth** (*pun* the heir's estate: heireth = heir's; alt.: 'the country, the land*', 'the world in which we live*') **with disturbed** (disturb: 'excite from a state of rest, to trouble*') **mind** ('the soul*', 'thoughts*'),]

~ Regards his spiritless England with troubled soul, ~

341 *Taking no notice that she is so nigh,*

[**Taking no notice** (take notice: 'to mind, to care for') **that she is so** ('it follows, it proceeds'; refers to royal progeny, therefore So = *metonym* Southampton) **nigh** (nigh: 'in a manner touching near, coming home to the heart*'),]

~ Taking no notice that Elizabeth R holds Southampton close to the heart, ~

~ Caring not that Elizabeth is, likewise, troubled with affairs of the heart, ~

342 *For all askance he holds her in his eye.*

[**For all** (all family members directly descended from Henry VII, i.e. the Tudors; alt.: 'entirely*') **askance** ('with a look of indifference or disdain') **he holds** (hold: 'to judge, to consider*') **her in his** (*note his eye*: the spies of Wm. Cecil; *her eye*: the spies of Dudley) **eye** (espial, reconnaissance, surveillance).]

~ For the sake of all the (Tudor) family, indifferently he holds her in the Cecil camp. ~

~ For entirely with a (contrived) look of indifference, he judges Elizabeth to be under Dudley's surveillance. ~

This theme will surface again at the close of The Rape of Lucrece. In l.1807-14, Brutus (analogous to de Vere), latent but watchful, will awaken to save the day.

343 *O, what a sight it was, wistly to view,*

O what a sight it was wistly to view, 1593

[**O** ('interjection expressive of pain, of surprise'), **what a sight** ('show, spectacle') **it was, wistly** ('attentively, observingly, with scrutiny') **to view** ('to survey')]

~ *Oxford, what a scene it was, attentively considered* ~

~ *Oh, what a spectacle it was, on close inspection* ~

344 *How she came stealing to the wayward boy!*

[**How she came stealing** ('to go, or come furtively', 'move somewhere quietly or surreptitiously') **to the wayward** (*late Middle English* 'turned away from what is right and good'; alt.: 'capricious and obstinate', difficult to control or predict because of unusual or perverse behavior) **boy!**]

~ *How she came secretly to the 'awayward' child!* ~

~ *How she came secretly to child 'turned away'!* ~

345 *To note the fighting conflict of her hue,*

To note the fighting conflict of her hew, 1593

[**To note** ('to observe', alt.: 'to set a mark on; in an ill sense, = to dishonor, to stigmatize') **the fighting** ('violent struggle') **conflict** ('incompatibility between two opinions, principles, or interests') **of her hue** ('color', 'character, aspect', *old English* 'form, appearance'; alt.: hew: 'cut, to chop, to hack', tear),]

~ *To observe the violent struggle of incompatible interests in her colors,* ~

~ *To observe the war of her 'tear',* ~

346 *How white and red each other did destroy!*

[**How white** (referring to the white rose of the House of York, alt.: *figuratively* 'morally or spiritually pure; innocent and untainted') **and red** (referring to the red rose of the House of Lancaster, alt.: 'stained or covered with blood', 'involving blood or violence', alt.: white and red: = *see* 1.10 the colors of St. George, patron saint of England, and the colors of the English national flag since 1/1188, a red cross on a white field; alt.: the amalgam of York and Lancaster = Tudor; alt.: innocence and complicity) **each other did destroy** ('ruin', 'unbuild')!]

~ *How England was ruined in civil conflict!*

~ *How the Tudor Rose, white and red, was undone!* ~

Following the War of the Roses, the claimants to the English Crown resolved themselves in the House of Tudor. De Vere here notes: *that resolution* is undone with the loss of political unity; *that alliance* of York and Lancaster is destroyed with the corrupted integrity of Elizabeth. The Queen no longer represents a single head on the body of state. There now reigns a confused triumvirate of Cecil, Leicester, and Elizabeth (no doubt with a healthy admixture of Oxford), each with conflicting ideas.

It is easy to sympathize with the author; but I remind myself that he is often an apologist for the divine right of Monarchy. From his 16th century perspective, de Vere witnessed opportunistic political technocrats shamefully wielding the Queen's maiden virtue to raise their own fortunes. These 'but-lately-titled' upstarts are an obvious target for him. We, with an added four centuries, have seen glimpses of democratic enlightenment ... well, at the very least, a rise in the tide of *general* opportunity. We tend to see an evolutionary ladder climbing from primitive clan chieftains to Senate Majority Leaders and beyond. Because of this, modern historians are apt to credit Cecil with taking cautious steps towards democratic/parliamentary/representative government and wresting power from family dynasties, *but his intention* was to vest that dynastic power with his own. Cecil's preoccupation with the nobility and heraldry is often noted. To a remarkable degree, he succeeded. Ultimately, William's son Robert was forced to concede the throne to the Scottish Stuarts; but unbroken lines of Cecil continue to this day through the earls and Marquesses of Salisbury and Exeter.

**Check associations of white with Whitehall (formerly York-place) in London.

347 *But now her cheek was pale, and by and by*

[**But now** (by turns, denoting quick alterations of mood or behavior, 'one after the other') **her cheek** (= avowed commitment, apt to bend for advantage, commodity, life, etc.) **was pale** ('synonymous to white', Yorkist; alt.: 'wanting luster or brightness', weak, lacking), **and by and by**]

~ *Only now Elizabeth's allegiance was with Yorkist (Leicester) usurpers, then* ~

~ *One moment her commitment was weak and wanting, but a moment later ~*

A dichotomy characterizes the Tudor Rose; attributes entailed in the white and the red are not equally beneficial to the family. The white/pale indicates weakness and fickleness. We know that Oxford rued his own rash and destructive treatment of Anne (Cecil) de Vere. This is the debility of York inconstancy. The red/fire (l.348) of Lancaster characterizes the reason and integrity of Henry V and Hamlet.

348 *It flashed forth fire, as lightning from the sky.*

[**It flashed** (flash: 'to burst into sight with a sudden blaze') **forth** ('out; from confinement or indistinction into open view') **fire** (= red, Lancastrian), **as lightning** () **from the sky** ('lightning flash, as an attribute of a god such as Jupiter or Thor', the thunderbolt being its 'destructive agent').]

~ *It flashed Lancastrian and Catholic, as enlightenment from God. ~*

~ *It burst out with a sudden blaze, like Zeus's thunderbolt. ~*

349 *Now was she just before him as he sat,*

[**Now** ('At this time*', alt.: 'things being so', under these circumstances*) **was she just** (just: 'conforming to the laws and principles of justice, equitable*', 'right, true*', 'legitimate*') **before** ('in presence of*') **him as** ('in the same degree, of the same quality*') **he sat** (sit: 'take no action, choose not to become involved'; alt.: seat, seated: 'estate, landed property*', 'place possessed as a property*').]

~ *Under these circumstances was she equitable, as he chose to take no action, ~*

~ *At this time she was ranked proximate, and precedent to him, equal he was positioned, ~*

350 *And like a lowly lover down she kneels;*

[**And like** ('resembling*', 'equal to*') **a lowly** ('humble*', 'enfeebled*') **lover** ('one loving', one kindly disposed*', alt.: one who has scored zero in tennis or squash, i.e. nothing, nil?) **down** ('from a higher to a lower place*', 'at the bottom, on the ground*') **she kneels** ('assume a position in which the body is supported by a knee or the knees, typically as a sign of reverence or submission').]

~ *And just as one obedient in love, she shows reverence by kneeling; ~*

~ *And much the same as a low born nothing, she submits on her knees; ~*

~ *And as a low-born Grey-Dudley follower, she submits to obedience; ~*

There are several terms used in l.350-5? that may be derived from tennis?

351 *With one fair hand she heaveth up his hat,*

[**With one fair** (Ver, Truth = The Just Heirs - a lexical 'trick' frequently used by de Vere: Fair = Fair Air = The Rightful Heir, alt.: 'unspotted, pure*', 'honorable, equitable*', 'auspicious*'); **hand** ('office, or incumbent duty*', commission) **she heaveth** ('to raise, to lift*') **up** (heaveth up: 'exalt') **his hat** ('used as a stake in betting*', as a symbol of having taken up a challenge, esp. a political race).]

~ *With her rightful, Princely office, she raises up his challenge, ~*

~ *With one honorable/uncorrupted office she raises his challenge, ~*

In l.351-52, de Vere points to the divided office of Elizabeth. On one hand, she has the 'pure' and 'honorable' commission of unfettered monarchy; on the other hand, she is only the mouthpiece for a compromised or negotiated monarchy under Burghley's de facto control.

352 *Her other tender hand his fair cheek feels:*

[**Her other** ('the second of two*') **tender** (*legal term* 'formally offer a plea or evidence, or money to discharge a debt', beholden, obligated) **hand** (as l.351 'office') **his fair** ('clear, pure*', uncompromising;) **cheek** (allegiance, fidelity to religious or political principles) **feels** ('to try, to sound*', to ascertain in a discreet manner, another's opinions or feelings).]

~ *Her other 'exchange office' his Princely allegiance sounds:*

~ *Her encumbered second office attempts to sound (for weakness) his uncompromising fidelity: ~*

353 *His tend'rer cheek receives her soft hand's print,*

[**His tend'rer** (as in l.352 **tender**, but more so; alt.: 'rer = rare: 'extraordinary, mostly in the sense of excellent', therefore, extraordinary value) **cheek** (unfaithful to principle, unprincipled adherents; Cheek is an antonym to **More**: 'faithful to principle'; alt.: = **check**: arrest, restrain, control, limit; alt.: allegiance, integrity) **receives** ('to obtain or suffer a thing offered or sent', from *Latin* takes back) **her soft** ('easily yielding to pressure') **hand's** (commission, capacity) **print** ('mark made by impression'),]

~ *His more valued constraint receives her weak office's stamp, ~*

~ *His devotion, more obligated than hers, suffers the impression of her subservient commission, ~*

354 *As apt as new-fall'n snow takes any dint.*

[**As apt** ('inclined, ready') **as new-fall'n snow** ('water congealed into soft white flakes', in this case: fickle see *glossary: water* Yorkist sentiment concealing other motivation; alt.: 'something that resembles snow in color or texture', here: apparent Yorkist sentiment concealing other motivation) **takes** ('to choose and make to be one's own', 'to receive') **any** ('whatever it may be, every, all) **dint** ('impression', *archaic* 'a blow or stroke, typically one made with a weapon in fighting').]

~ *As readily as a newly recast Yorkist receives any stroke. ~*

A contrast between political opportunists and ideological fidelity is expressed here. De Vere has a manifest high regard for men like Sir Thomas More who advance by genuinely held beliefs. Without naming them specifically, the Sutton/Dudley family is an archetype of the opposite.

The subject, beginning l.345, is persisting political instability as fallout of The War of the Roses. That instability continued to haunt the Tudor dynasty of Reformation England. John Sutton (1400-87), 1st Baron Dudley, a prominent supporter of the House of Lancaster, returned Henry V's body from France in 1422. He fought on the Lancastrian side in the Battles of St. Albans (1453) and Blore Heath (1459), but abruptly changed his allegiance to the House of York in the Battle of Towton (1461) fighting for Edward, Earl of March. March was crowned Edward IV of England, June 28th, 1461. Sutton's loyalty transferred again in 1485, to the Lancastrian Earl of Richmond, in time to benefit from the monarchy of Henry VII, Elizabeth's grand-father. This 1st Baron Dudley is the 'newly minted' Yorkist likely alluded to here as "new-fall'n snow"; that he received blows from both warring parties is noted in that he 'takes any dint'.

Subsequent Dudley's (likewise infamous) were the avaricious Edmund Dudley *b.1462-beheaded 1510*, John Dudley, Duke of Northumberland *b.1504-beheaded 1553*, and, if we are to understand de Vere and *Leicester's Commonwealth* correctly, Robert Dudley *b.1533-d.1588*. The effect of l.354 is to link Robert with his family's unscrupulous past.

355 *O, what a war of looks was then between them!*

Oh, what a war of lookes was then betweene them, 1593

[**O, what a war** ('contest') **of looks** (spying, scrutiny, inquisition; alt.: 'appearance, aspect', 'to seek, to search for') **was then between** ('in the space separating two objects') **them!**]

~ *Oh, what a contest of spying/scrutiny then separated them! ~*

The 'War of Eyes' suggests a different set of 'watchers' or spies for Elizabeth and Edward. I have suspected that Robert Dudley and his cadre observed the Queen, while Cecil and his had de Vere. These distinct magisteria kept exclusive control of the Monarchy from either the Puritan 'War Party', or the Anglican 'Peace Party'.

Lines 355-60, can be rearranged in a number of ways; here is one plausible interpretation.

356 *Her eyes petitioners to his eyes suing;*

[**Her eyes** (= Robert Dudley, the Puritan cabal) **petitioners** ('solicitors') **to his** (i.e. de Vere's) **eyes** (= William Cecil, the 'Anglican' cabal,) **suing** (*sue*: 'to beg, to entreat', 'institute legal proceedings against a person', 'to appeal to a person for something');]

~ *Her (Dudley) shadows, solicitors to his (Cecil) shadows appealing; ~*

~ *Her warder's (Dudley's) agents appeal to him for acquiescence; ~*

357 *His eyes saw her eyes as they had not seen them;*

[**His eyes** ('opinion', comprehension, interpretation) **saw** ('to experience, to know, to suffer', to grasp, apprehend, understand) **her eyes** (pun *eyes*: agreements, accords, compacts, promises) **as** ('in

the same degree, of the same quality"*, 'though of the same degree') **they had not seen** (understood **them**);]

~ His (Cecil) shadows saw her (Dudley) shadows, though the same, as they had not seen them;

~ His comprehension grasped her agreements as he had not understood them [before]; ~

358 *Her eyes woo'd still, his eyes disdain'd the wooing:*

[**Her eyes** (Elizabeth's loving looks) **woo'd** (woo: 'to solicit, to seek to gain or to obtain"*, 'to solicit in love'*) **still** (*metonym still* = ever/E. Vere), his eyes (estimation, 'opinion'*) **disdain'd** (disdain: 'to think unworthy'*) **the wooing** (beseeching).:]

~ Her (Dudley) shadows solicit Vere, his (Cecil) shadows scorn this solicitation: ~

~ Elizabeth's loving looks entreat E. Vere, he esteems this beseeching unworthy: ~

Elizabeth's warders (Dudley et al) coerce his compliance with pressure and threats, while his mother appeals with love.

359 *And all this dumb play had his acts made plain,*

[**And all** (all family members directly descended from Henry VII, i.e. the Tudors) **this dumb play** (= dumb show?: 'gestures used to convey a meaning or message without speech', 'a part of a play acted in mime to summarize, supplement, or comment on the main action'; alt.:

from Dutch and German, in English since 14th cent. ** dumb: 'stupid'/play: 'manner of acting'; *the use of play to mean dramatic performance/stage play dates from the 14th century*) **had his acts** (act: 'deed, action'*; alt.: 'a pretense'; alt.: 'a written ordinance of a legislative body, a statute'; alt.: 'a main division of a play') **made plain** ('clear, easily understood"*, 'artless, without disguise'*)]

~ And 'All' [these] Tudor's silent gestures, had his plays made clear,

~ And all these clandestine stratagems had made [the meaning of] his plays easily understood, ~

~ And all these hidden contentions had his plays laid bare, ~

~ And all this concealed struggle for power justified his actions, ~

This and the following line are, no doubt, keys to understanding de Vere's intents and purposes in turning to drama in order to express himself. *Explain relationship of the following stanza on Lyly.*

** *Collins English Dict.*

360 *With tears, which, chorus-like, her eyes did rain.*

With tears which Chorus-like her eyes did rain. 1593

[**With tears** (tear: 'have great difficulty in choosing between'; alt.: 'pull something apart by force'), **which, chorus** (*in Greek tragedy* 'a group of performers who comment on the main action', 'an interpreter'*) in tragedy) **-like** ('similar, resembling'*; chorus-like: explication undertaken by other than the principle players), **her eyes** (*ambiguous eyes*: all of the meanings indicated in this stanza come together in this line - Robert Dudley, his spies, Elizabeth's ties of motherhood, her prior agreements with Leicester and Burghley, etc.) **did rain** (rain = tears of grief; *pun reign*: 'hold royal office, rule as king or queen'; *pun rein*: figurative 'the power to direct and control').]

~ With confusion/disintegration/grief, which, by attendant council, her (Dudley) 'shadows' did rein. ~

~ With grief, which, subordinate council under Leicester commanded. ~

Eyes and more eyes; if it seems confusing, it should be confusing—it was meant to be.

361 *Full gently now she takes him by the hand,*

[**Full** ('completely, quite'*, 'Placed emphatically before adjectives and adverbs'*; alt.: 'the point, or state of the greatest fullness or strength'; alt.: *possible homonym* = fool) **gently** ('kindly'*: related to kin, natural family, 'nobly', 'without reluctance'*) **now she takes** ('to seize, to make a prisoner'*, 'to get possession of'*) **him** (de Vere) **by the hand** ('emblem of power, agency, action'*),]

~ Kindly [as with a child] now she makes de Vere her captive by her powerful office, ~

362 *A lily prison'd in a gaol of snow,*

[**A lily** (referring to John Lyly, the second principle pseudonym of Edward de Vere) **prison'd** (imprisoned) **in a gaol** ('jail', *from Latin cauea*: 'cage') **of snow** ('water congealed'*, water: 'emblem of

falseness*'; alt.: snow: 'emblem of chastity*', perhaps water and snow combined is an emblem of false chastity; alt.: symbolic of opposed elements that normally extinguish each other; alt.: *symbolic snow* = Puritanism: Leicester and Francis Walsingham were the principle political proponents of the Puritans, who sought to purge the Anglican Church of elaborate rituals, ceremonies, artistic iconography, and hierarchy that had been retained from the Roman Catholic Church—red, symbolic of Catholicism is figuratively erased by the white of Puritanism; alt.: Yorkist sentiment/methodology = usurper; alt. snow: *figurative* 'mislead or charm with elaborate an insincere words', 'deception or concealment of real motive'),]

~ A [John] Lyly imprisoned in a cage of false chastity, ~

~ A [John] Lyly imprisoned in a cage of Puritan deception, ~

This should disabuse us of the idea that de Vere assumed pseudonyms because of class consciousness; clearly it is because he is constrained by political usurpers who wish to hide his identity and have the power to suppress his faction.

363 *Or ivory in an alabaster band;*

[**Or** (segment of Tudor; 'gold or yellow, as a heraldic tincture', *wordplay ore*: 'a vein of gold') **ivory** (*Latin wordplay, homonym w. consonant shift b-v* *ěbur* = ever: 'a hard, creamy-white substance composing the main part of the tusks of an elephant; used extensively for symbols of religious significance in the Catholic Church; possibly derived from Biblical reference: Solomon "made a great throne of ivory, and overlaid it with the best gold" 1 Kings 10:18 ; alt.: *possible pun* I + Vere + y, *ŷ*: *suffix from Latin -ia, French -ie* denoting a state, condition, or quality) **in an alabaster** ('a fine-grained, translucent form of gypsum, typically white', *poetic* 'like alabaster in whiteness and smoothness'; alt. *possible pun from French a la*: in the, according to the + *Dutch basture, French bastard, Latin bastardus*, taken as signifying the child/offspring of an illegitimate marriage, or such offspring with a prostitute) **band** ('a company of persons*'; 'bond, any moral obligation*');]

~ [Enduring] Gold clad Ivory (Vere's-state), in obligation to a stone soft and pale; ~

~ [Precious and enduring] ore-ivory subordinate to (common and transitory) english alabaster; ~

Vere may wish to liken his learning and wisdom to that of Solomon(?): "And all the earth sought to Solomon, to hear his wisdom, which God had put in his heart." 1 Kings 10:24 , or, at least compare himself favorably to Cecil/Leicester.

Ivory and alabaster may also have connotations of hardness. Both are used for ornamental carving, but Ivory is relatively harder (mohs scale 2.5) and *much* rarer than the gypsum alabaster referred to here (mohs scale 1.5-2). De Vere, of course, *is* the ivory surrounded (I.364) by the soft, easily worked, less enduring alabaster. Gypsum alabaster was extensively mined in the English Midlands from the fifteenth century and a major export to the Continent.

364 *So white a friend engirts so white a foe:*

[**So** ('In such a degree*'; alt.: 'it follows, it proceeds'; refers to royal progeny, therefore So = *metonym* Vere and Southampton) **white** ('emblem of purity and innocence*') **a friend** (white a friend = John Lyly, personal secretary to de Vere and stage manager for his acting companies; alt.: *unlikely* the Religious Society of Friends was founded in 1647 as an outgrowth of Puritanism, but appears to have been used as a metonym for the Puritans in the late 16th century?) **engirts** ('to surround, encompass, enclose'; alt.: encircle with a belt or band; alt.: *girts*: 'make cutting or critical remarks') **so white** ('emblem of cowardice*', see I.362: the cowardly, usurping faction of Cecil/Leicester) **a foe** ('enemy*');]

~ To such a degree an innocent friend encompasses just such a fearful enemy: ~

~ To that extent, Lyly the friend encompasses Lyly the enemy: ~

As previously noted, John Lyly was a spy in the pay of William Cecil; it would be with a profound sense of betrayal that de Vere calls him "a friend". Lyly had violated the private confidence of Oxford/Euphues. His relationship to the author marked a critical passage from the irrepressible enthusiasm of early Shake-speare to the misanthropy of his later years.

With respect to de Vere's development as an artist/philosopher, Lyly is to Oxford as Judas is to Jesus; without Lyly, the 'idea' of Shake-speare might not have happened. In discovering Lyly's perfidy, de Vere was left destitute, and became suspicious of those close to him. A good argument might be made that the

purest examples of Shake-speare's genius for tragedy are an artifact of his general mistrust. We may posit from the rage of Timon, Hamlet, and Lear, that the author never fully trusted again.

365 *This beauteous combat, wilful and unwilling,*

[**This beauteous** ('very fair, handsome') **combat** ('a single fight, a duel'), **wilful** ('willing', 'acting with set purpose; or done by design', 'voluntarily assumed'; alt.: *likely ref.* acting on the will of William Cecil; alt.: *unlikely (because of probable date of composition 1592-93) pun on 3rd pseudonym Will* under the title/ authorship of Will) **and unwilling** ('not willing, disinclined, reluctant'; alt.: pun i.e. unwilling to submit to the will of William Cecil),]

~ *This artistic war, between the forced Will of the Monarchy, and the un-Will-ing, ~*

~ *This surrogate war, between Lyly and Vere,*

~ *This fair/Vere duel, both voluntary and reluctant, ~*

~ *This beautiful clash, between the Will of Cecil (by proxy, Lyly) and the un-Will of Vere, ~*

'Will' and words derived from it, are here used deprecatingly. Behind each appearance is a scarcely ambiguous, vituperative anger. See Stephen Alford's summary of Wm. Cecil's manipulation of the Royal Will *The Early Elizabethan Polity*, Cambridge, 1998 .

366 *Show'd like two silver doves that sit a-billing.*

[**Show'd** ('appearance, whether false of true', 'a spectacle, a play') **like two** (first syllable of Tudor; instead of 'two-d'or' *golden* we have 'two-sil-vere') **silver** (silver: 'denoting bright and pure whiteness', 'applied to the pale lustre of the moon') **doves** (dove: 'an emblem of whiteness', 'Symbol of harmlessness and innocence', 'Opposed to the crow and raven'; alt.: 'the bird Columba', 'sometimes said to represent the dove that Noah sent out from the Ark'; alt.: 'used as a term of endearment') **that sit** ('to be placed, to dwell') **a-billing** (bill: 'to join bills', 'a public advertisement, placard', 'specification'.)]

~ *[Only] appeared as tud'or / 'tu-sil-vere' 'dears' that are placed under the same billing. ~*

~ *Produced plays like two bright emissaries of hope that share the same billing. ~*

~ *Appear as a pair of the usurpers agents that together abide [forcibly] in one name. ~*

Just in case there were any lingering doubts that Edward de Vere used the name of John Lyly as a cover, here it is, in red and white.

* * * * *

367 *Once more the engine of her thoughts began:*

[**Once** ('at any time, ever'; alt.: 'formerly') **more** (= Sir Thomas More: as before, signifying constancy and fidelity) **the engine** ('any device or contrivance', 'the original sense was *ingenuity, cunning*', 'the product of ingenuity, a plot or snare'; alt.: as a seize engine, a machine of war) **of her thoughts** ('the action or process of thinking', 'an idea, a conception') **began:**]

~ *Ever 'Mour', the ingenuity of Elizabeth's thoughts proceed: ~*

~ *At one time 'More', her thoughts again turned cunning and disingenuous: ~*

De Vere indicates that Elizabeth manipulates him by dishonest means.

368 *'O fairest mover on this mortal round,*

O fairest mover on this mortall round, 1593

[**'O fairest** (fair: 'clear, unspotted, pure'; alt.: fairest = Vere-est) **mover** ('to cause to change place'; alt.: 'he who gives motion', 'causer, that which causes') **on this mortal** ('pertaining to mankind', i.e. not devine; alt. mour: syllable + I + all: see glossary = Tudor) **round** (earth, endless circuit; alt.: 'circularly, turning on the axis', turning about),]

~ *Oxford, most fair heir [and] 'Mour-Vere' exchange on this 'Mour-Tudor (all turn'd round)', ~*

~ *'Oh purist inspiration on this temporal earth, ~*

De Vere moves letters about to hint at his identity. What do you think? Some kind of anagram?

369 *Would thou wert as I am, and I a man,*

[**Would** ('expressing a wish or regret'; alt.: *conditional mood* 'indicating the consequence of an imagined event or situation'; alt.: indicating descent from Plantagenets; Plantagenet badge: 'Woodstock' or 'stump of wood?') **thou wert** ('archaic second person singular past of **BE**') **as** ('in the same degree, of the same quality') **I am** (i.e. the Monarch of England, see glossary **be, to be**, and therefore, Queen), **and I a man** (i.e. [but] a man; alt.: 'OE wer: man'),]

~ *I wish you had been 'the same' ['Never'] Monarch, and I a were/Vere,*

~ *Imagine you were the same as I, Regina, and I a man, ~*

~ *Imagine the state of affairs if you were Monarch and I [but] a man, ~*

This is no commentary on the sexes but only of the difference between himself and Elizabeth, surrogating her words for his, of course.

370 *My heart all whole as thine, thy heart my wound;*

[**My heart** ('supposed to be the prompter of will and inclination'*; 'the heart regarded as the center of a person's thoughts and emotions'; the 'good heart' is referred to see *Henry V, V ii 163-68*) **all** (all family members directly descended from Henry VII, i.e. the Tudors see glossary: **as, one, ever, even, the same, still, so**) **whole** ('uninjured, unhurt, unbroken, sound'*; contrasted with the usurpers 'divided heart'/corambis) **as thine** (i.e. as is yours), **thy heart** (the True Heart see **earth** = the very essence* = the constant essence of Vere; 'the inmost and most vital part, the core', the courageous soul, spirit i.e. our hearts thus exchanged, your heart would then be) **my wound** (figuratively 'any hurt or pain'*);]

~ *My Tudor 'Will', uninjured the same as yours, [and] your 'Will', my suffering; ~*

~ *My will unbroken, whole as yours is now, your will compromised as is mine ~*

In the first quarto of Hamlet, the character who will in later editions become Polonius, is called Corambis. That name is derived from *Latin cor*: heart + *Latin ambis*: on both sides, divided, i.e. divided heart. Here in l.370, we find the same idea. The undivided heart is the source of integrity and legitimacy, not one's status by parent's 'legal' marriage. Elizabeth wishes her love, loyalty, and the Monarchy, were not set against one another in subjugation to the will of Cecil/Leicester. That is, she wishes the nefarious will of legalists could not hold sway over 'Something' greater.

The sincerity of her wish is questioned in l.367; but even 'Great Oxford' cannot shame her choice of self interest over the interests of others. In the plays, many vassals find themselves heroes by subordinating their lives to that of the king; yet the king abdicates his god-given right only in defeat or extreme folly.

This is the argument they both face: she maintains that she is not free to choose—that her fate is determined. He, on the other hand, presents the *History Plays* as evidence that the agency of 'free will' acts for the monarch as it does for everyone. (?)

371 *For one sweet look thy help I would assure thee,*

[**For one** (the first in rank, the highest ranking; synonymous with Royal family) **sweet** ('kind'*; child; alt. = *French soit*: evoking the second half of the Old French phrase *Honi soit* or *Hony soyt* = *Shamed is*, perhaps corrupted to *Shamed am [I]*; alt.: kind, gentle*, 'pleasing, delightful') **look** (*pun* 'casting or settling of the eye in a certain direction'*; acknowledgement; alt.: 'expression of the eye and countenance') **thy help** ('remedy*', 'cure*') **I would assure** ('to make certain and doubtless, to answer for, to warrant*') **thee**,]

~ *By 'Our' shamed acknowledgement of 'kind', I would assure you your remedy, ~*

~ *For the kind (child) casting out the eye (=Leicester), I would warrant your remedy, ~*

372 *Though nothing but my body's bane would cure thee.'*

[**Though** ('notwithstanding that, however*') **nothing** ('not any thing'*; compare with coded language of Sonnet 136, 7-12, with V&A l.371-72) **but** (i.e. and yet) **my body's** (the physical 'mass'* of a 'person'*; alt.: the mass 'or body of a land'*; alt.: 'armed force*') **bane** ('poison*', 'destruction, ruin*') would (*conditional mood* 'indicating the consequence of an imagined event or situation') **cure** ('heal*', 'remedy') **thee**.]

~ *Notwithstanding that I am unsubstantial, yet the destruction of my person would raise you.'* ~

Recalling the acute irony of Iago's contrast of theft and slander, [my purse], 'tis something, **nothing** *Othello, III,iii,158*, de Vere gives his critical assessment of the Queen's place in government - she is 'nothing'.

Though the monarch of England, she is without authority and power; yet, that he might access the throne, she must die.

Likewise, Sonnet 136, 7-12, reiterates the significance of Nothing, none, one, something, and sweet:

In things of great receipt with ease we prove	
Among a <u>number one</u> is reckon'd <u>none</u> :	8
Then in the <u>number</u> let me pass untold,	
Though in thy stores' account I <u>one</u> must be;	10
For <u>nothing</u> hold me, so it please thee hold	
That <u>nothing</u> me, a <u>something</u> , <u>sweet</u> , to thee:	12

Taken in the context of the entire Vere canon, such lines have clear explanatory intent. This is a 'key passage' that allows us to apprehend the man himself and why he writes. Let's try and decode: number - the accounting of (significant) persons, *eg. see Henry V, IV,vii, l.78, 86, 107, 110*; foot-soldiers and mercenaries don't rate. *Note l.110*: "None else of name"(!) (OK, so Vere *can be* an elitist snob). one - first in rank.

none - 'no one, nobody*', 'not one, not any*'; as previously noted, of 'illegitimate' birth and Catholic (in Elizabethan England, a 'bastard faith'). Examine the relationship of none/one, to never/ever.

nothing - 'not any thing*', *Latin Nihil*, from de Vere's motto *see glossary*.

something - 'a certain thing, or a certain quantity*', 'existing, but of uncertain nature*'; he may be illegitimate, but he is *still* and *ever* a son and father.

sweet - 'kind*', one's child.

One may consider these ideas in isolation to no avail; there is no avoiding describing such lines, and many others like it, as enigmatic. It is in relation to all his words and all his ideas that meaning will be found. This is an important concept revealed throughout *Venus and Adonis*, *The Rape of Lucrece*, and the Sonnets - Vere/Lyly/Shake-speare is a package. Make no mistake! Each play and poem stands well indeed on its own, *yet* there is *even* more, nay, much more, in the aggregate.

373 'Give me my hand,' saith he, 'why dost thou feel it?'

[**'Give** ('freely transfer the possession of', 'pledge or assign as a guarantee') **me my hand** (hand: 'office or incumbent duty', 'in reference to the power to direct something', 'an active role in influencing something'), **'saith he, 'why dost thou feel** (feel: 'to be touched and affected by, to suffer, to enjoy, to experience', 'consider oneself to be in a particular state or exhibiting particular qualities') **it?'**]

~ 'Give me my office,' he says, 'why do you avail yourself of it?' ~

374 'Give me my heart,' saith she, 'and thou shalt have it;

[**'Give** ('to impart, to deliver*'; alt.: 'to surrender*'; alt.: 'to grant, to allow*') **me my heart** ('courage', 'the vital part or essence'; alt.: *pun hart*: 'an adult male deer', *see the the 'deer park' stanzas, l.229-240*; alt.: 'Spirit', Elizabeth's pet name for William Cecil, Lord Burghley), **'saith she, 'and thou shalt** (shall: 'expressing a strong assertion or intention', 'expressing the future tense') **have it** (i.e. his hand/'office' *see l.373*);]

~ 'Impart to me the [Tudor] essence,' she says, 'and you shall have your office; ~

~ 'Give me the [Tudor] heart (I lack)' says she, 'and you shall have your office; ~

Elizabeth is compromised. The 'heart' of the Tudor family now rests with Edward de Vere.

Perhaps she requires de Vere's essence or courage to restore her integrity. She has the 'hand', and he the 'heart'; but where has the real political power gone? It has been pocketed, peculated, and misappropriated by her 'Spirit', Lord Treasurer Burghley.

375 O, give it me, lest thy hard heart do steel it,

[**O, give** ('to grant, to allow*') **it me, lest** ('for fear that*', 'to avoid the risk of'; alt.: 'in case'; alt. Lest: abbr. of Leicester?) **thy hard** ('firm, solid', 'unassailable') **heart** ('spirit*', 'the soul, the mind in general*'; alt. hard heart: constant soul) **do** ('to act', 'to effect') **steel** ('to harden, to make insensible*', 'mentally prepare oneself to do or face something difficult'; alt.: *wordplay steal*: 'take another's personal property without permission'; alt.: oblique reference to Sir Christopher Hatton, his motto was 'neither fire, nor steel') **it** (i.e. her 'office'),]

~ Oxford, allow me my soft heart, that your firm resolve will not harden it, ~

~ Oxford, grant me that heart, or we risk that your hard heart may steal it, ~

Elizabeth again pleads for the return of her heart/essence, fearing her son's principled resistance (to dishonor and injustice). Though he feigned disinterest, she must have secretly feared he would attempt to seize the throne in a Catholic uprising. She appears to have been content to remain a figurehead Monarch.

There may be an reference to Sir Christopher Hatton in the repeated heart and steel from l.370-78. Sir Christopher Hatton rose to prominence in Court in 1570, and in the very private letter from Mary Stuart to Elizabeth (1584) is named, with Edward de Vere, as among the Queen's lovers. Elizabeth made him Lord Chancellor in 1576 (?), despite his having little legal education. Heart may be a pun on 'hart' to signify stag/adult male deer/ Edward de Vere, in contrast to the 'golden hind'/Hatton (from Hatton's family emblem, for which the ship of Francis Drake's circumnavigation is named). His motto was 'Neither fire, nor steel'.

Apparently Vere did not like him; yet Hatton advocated conciliation between Protestants and Catholics as did Vere.

- Review courtiers named Steel/Steele.

- See Mary Balmanno, Pen and Pencil, 1854.

376 *And being steel'd, soft sighs can never grave it:*

[**And being** (manifesting one's true nature (probably divinely ordained); for de Vere = the Royal/True self, the Monarch, denotes freedom to self-determine; nearly synonymous with essential or veracious existence) **steel'd** (steeled: strengthened), **soft** (weak, 'foolish, silly', 'mild, gentle, delicate, tender'*; 'sympathetic, lenient, or compassionate'; alt.: *indirect pun?* tender: material value; negotiable currency in a political as well as material sense; i.e. de Vere, and Elizabeth) **sighs** (sigh: 'a deep respiration indicative of grief'*; feel a deep yearning for someone or something lost, unattainable, or distant; alt. *wordplay* soft sighs: weak assize/size, weak settlement, weak 'ordinance fixing a rate of payment') **can never** (not ever = not E. Vere; alt.: Elizabeth) **grave** ('to entomb, to bury'*; alt.: affect, 'to engrave, to carve'*; 'to cut a little, to wound slightly, to graze'*) **it:**]

~ And the Monarchy strengthened, a weak settlement can 'Not E. Vere' entomb it: ~

~ And the Monarchy thus stolen, foolish 'Eyes' can [with] Elizabeth wound it: ~

~ And 'being' strengthened, weak sentiments can not E.Vere kill it: ~

~ And the Royal Self [once] stolen, so oft' his 'Eyes' can not E. Vere kill it: ~

I'm sure a more elegant solution lurks. Review.

The dedication to *Venus and Adonis* notes the authors intention to "take advantage of all idle hours, till I have honoured you with some graver labour", which many feel is a hint that a companion piece, *Lucrece*, is already planned (or perhaps even begun). It is likely that the author realized, while composing V&A, that a prefatory poem was necessary to fully discover the events leading to Elizabeth's accession; a case can easily be made that where *Lucrece* ends, *Venus* begins. Many 'recollections'—associated or related ideas—apparently link the two poems. I believe that Venus and Lucrece and Elizabeth Tudor are 'one and the same'; look to l.755-56 of *The Rape of Lucrece*:

'And grave, like water that doth eat in steel,

Upon my cheeks* what *helpless shame* I feel,'

Then consider the similarity of language and ideas in V&A, l.375-76 and 379.

The reader is left in some doubt why Venus' wants courage; this 'shame' of Lucrece may be the answer. The liaison between Thomas Seymour and Princess Elizabeth is characterized as rape because of her youth. Yet, we are apprised of a private sense of guilt. This is because, despite her youth, she fully understood the implications of Seymour's sexual advances, and how she might thereby gain the throne. Therefore she is complicit; to some degree she shares responsibility for the Lord Admiral's execution. This sense of guilt and 'helpless shame', make her an easy target for her blackmailers.

--contrast Jane Grey's desire to refuse the crown to Elizabeth's conspiracy to gain it.

The Cecils intended we should misconceive 'the man' de Vere; I doubt they were at all concerned about his artistic achievement. What did concern them was that the Cecils and their cohorts were the obvious object of much of his criticism. Oxford's true identity would reveal the blackmailing of the Queen and incriminate them for mismanagement of the Exchequer—therefore the attempt to erase him.

Oh, and I've forgotten Ann ...

Is it true that two wrongs don't make a right? 'Notorious Machiavel' William Cecil—he is much more than a councilor—abused a distressed young Elizabeth in the Seymour affair. This does not excuse de Vere for cruel behavior towards his wife Ann [Cecil] in the wake of the Norfolk trial—unless, of course, she had been deeply involved in the conspiracy to have herself wed into the royal family. However, she was only fourteen, the same age as Elizabeth when *she* was put upon by Sir Thomas! A page turning, sad, and true essay might be written of the parallel tales of Ann and Elizabeth—tales of abuse, bondage, retribution, and penance.

- Following Malone's chronology of the canon has acquired for de Vere an undeserved reputation for discursiveness and derivation.

- I suspect the phrase 'soft sighs' is a pun. A possible reading is 'soft's eyes', where Leicester is 'soft' (foolish) and 'eyes' as well.

* Cheeks is another key word that links the two poems.

377 *Then love's deep groans I never shall regard,*

[**Then love's** (lust, almost synonymous with Robert Dudley, the uncertain object of Elizabeth's romantic affection, and 'tender affection'/material affection) **deep** ('coming from the inmost heart, heartfelt'*; alt.: 'extending far down from the surface'; alt.: 'dark, intense') **groans** (groan: 'used of a woman in labor'*; alt.: 'be oppressed by', alt.: 'a mournful sound uttered in pain or sorrow, a loud sigh') **I never** (= nor E. Vere) **shall** ('denoting futurity in general, [with] the notion of certainty and inevitability', 'expressing a strong assertion or intention') **regard** ('respect, account', 'estimation', esteem),]

~ *Then lust's heartfelt labor, I, Elizabeth, shall account, ~*

~ *Then Leicester's deep oppression, I, Elizabeth, shall account, ~*

378 *Because Adonis' heart hath made mine hard.'*

[**Because** (the cause being, the causal being) **Adonis'** (= my son's) **heart** (the 'True Heart' *see earth* = the very essence* = the constant essence of Vere; 'the inmost and most vital part, the core', the courageous soul, spirit; alt.: *pun hart*: 'an adult male dear', *see the the 'deer park' stanzas, l.229-240*) **hath made mine** (i.e. Elizabeth's 'heart'; alt.: the material value of the Monarchy, i.e. the 'attainted' person of the Crown redistributed to Cecil, Leicester, Pembroke, Mountjoy, and others; associated with gold, too-d'or, ore) **hard** ('unassailable', firm, stout; ruthless, pitiless).]

~ *Because my son's courage has made gold hard. ~*

~ *Because my son's courage has made my heart unassailable. ~*

379 *'For shame,' he cries, 'let go, and let me go;*

[**'For** ('due to*', 'as the price of') **shame,**' ('that of which one ought to be ashamed') **he cries** (cry: 'lament'), **'let** (*imperatively* 'as a form of exhortation', alt.: 'allow') **go** ('to be', alt.: 'to be in a good or ill state', alt. let go: relinquish, abdicate, resign), **and let me go** (go: 'depart', 'vanish', alt. let me go: let me continue, let me go forth);]

~ *'As warranted by your shame' he laments, abdicate, and let me continue forth; ~*

~ *'As is warranted by your shame' he laments, 'let it be, and let me depart; ~*

380 *My day's delight is past, my horse is gone,*

[**My day's** (*French de*: 'Of; out of, made of, composed of, from' *Cassell's French Dict.*, i.e. referring to the family, origin, heritage: this is the 'de' in de Vere; de *see all components and variants of de + Vere, Vere + de, Seym + (h)our, and See + more, two + golden (d'or), two + silver, etc.* 'the time between the rising and setting of the sun'; alt.: 'In the plural, = life', 'one's time or turn'; alt.: *from ecclesiastical Latin deite, Latin Dei genitive of Deus*: 'of God') **delight** (*wordplay de*: prefix 'down, away' + light: 'to descend, opposed to mount', alight, dismount, to withdraw from service; alt.: 'great pleasure' *from Middle English 'delit' - the 'gh' was added in the 16th century by association with 'light'*; alt.: de: 'denoting removal or reversal' + light: 'spiritual illumination by divine truth') **is past** ('gone, existing no more, lost'; alt. *pun passed*: accomplished), **my horse** (= 'state, estate', *see l. 258-324 to establish intended meaning of 'horse'*) **is gone** ('departed, vanished'),]

~ My family's removal is accomplished, my estate is gone, ~
 ~ My birthright is removed, my estate is gone, ~
 ~ My God's overthrow is accomplished, my estate is vanished, ~
 ~ My God's divine truth is lost, my state has vanished, ~
 ~ My God's divine truth is subverted - this has been accomplished; my state has vanished, ~

381 *And 'tis your fault I am bereft him so:*

[**And 'tis your fault** ('offense, transgression, crime') **I am bereft** (bereave: 'to deprive, to strip one of') **him** (i.e. de Vere's God and his state) **so** ('in such a degree').:]
 ~ And it is your offense that deprives me of God and estate in the manner I now find myself: ~

382 *I pray you hence, and leave me here alone;*

[**I pray** ('to ask earnestly, to entreat') **you hence** ('away', 'from this place'), **and leave** ('liberty, license', 'permission, allowance, liberty granted'; alt.: 'abandon, to cede, to commit in departing, to surrender') **me here** (wordplay 'heir') **alone** (forsaken, forlorn; alt.: without equal, 'without a parallel'; alt.: wordplay metonyms All, One);]
 ~ I entreat you to be gone, and grant me heir All, One; ~
 ~ I entreat you to be gone from this place, and abandon me here forlorn; ~

383 *For all my mind, my thought, my busy care,*

[**For all** (metonym all family members directly descended from Henry VII, i.e. the Tudors) **my mind** ('sentiments, disposition, feeling'), **my thought** ('sorrow, melancholy'), **my busy** ('employed with earnestness, active') **care** ('watchful regard and attention', 'anxious concern').:]
 ~ For all the Tudors, my sentiments, my sorrow, my earnest, anxious concern, ~

384 *Is how to get my palfrey from the mare.'*

[**Is how to get my palfrey** ('a noble horse'; alt.: Noble England) **from** ('away from, far from') **the mare** (pun from Old English **maere**: 'incubus, a male demon believed to have sexual intercourse with sleeping women'; alt.: Leicester et al; alt.: 'the female of the horse', likely ref. to Elizabeth Tudor; alt.: French mer, Italian mare: sea, ocean; metonym Holy See).']
 ~ Is how to get my noble 'stead/steed' [by way of] the See.' ~
 ~ Is how to get my Noble England from the demons. ~

How literally does the author use the word 'mare'/maere. As with so many lines in V&A, this one works on several levels equally; determining de Vere's intentions will give us historical values or substitutions.

385 *Thus she replies: 'Thy palfrey, as he should,*

[**Thus she replies: 'Thy palfrey** ('noble state', Noble England'), **as** ('in the same degree, of the same quality') **he should** (shall: 'suggesting the idea of a previous determination', 'denoting a futurity thought inevitable').:]
 ~ This is her reply: 'Your noble estate, as it should, ~
 ~ This is her reply: 'Your noble estate

386 *Welcomes the warm approach of sweet desire:*

[**Welcomes** ('receive with pleasure') **the warm** ('oftenest used of the temperature of animal life'; alt.: 'in a moral sense, = ardent, passionate') **approach** ('to draw near in time or place', alt.: 'arrival, coming'; **warm approach**: sensible heat of nearness, proximity) **of sweet** ('kind', appears to be a metonym for child; alt.: 'pleasing, lovely', 'dear', 'Applied even to heaven and celestial things') **desire** (wordplay **de**: 'denoting formation from' + **sire**: 'the male parent', 'a father or other male forebear', signifies ancestry, pedigree; alt.: 'strongly wish for or want something').:]
 ~ Gives kind reception to the near scion of the dear 'Lion': ~
 ~ Receives with ardent pleasure the arrival of the child by the father: ~

'Sweet desire' - successor or descendent - probably refers to Oxfords descent from his grandfather Henry VIII, and not his father Thomas Seymour. It is very important to note that the heiress presumptive

to Elizabeth I, Margaret Clifford Stanley 1540-96, is granddaughter to Henry VIII's younger sister Mary Tudor. Anne Stanley 1580-1647, the great granddaughter of Mary Tudor succeeded Lady Margaret. You see how disenfranchised poor Edward de Vere must have felt - being the only grandson of 'The Lion' - yet overlooked for lesser and more distant relations.

- Recall the character of Posthumous Leonatus in *Cymbeline*; he closely parallels Oxford and is posthumously 'of the Lion' (i.e. Henry VIII).
- Perhaps not inadvertently, there is a hint of the anticipation of Christ ('of the father') in l.386-88.

387 *Affection is a coal that must be cool'd;*

[**Affection** ('bent of mind, disposition*', desire, yearning, coveting, 'inclination, tendency'*; alt.: 'love*', devotion, , 'the act or process , of affecting or being affected') **is a coal** ('the residue of burned wood, ignited or charred*', the white-hot fuel of continuing combustion) **that must be cool'd** (cool: 'to abate the heat of*');]

~ *Coveting, [however], is a still-hot ember that must be abated;* ~

This is a possible admonition by the queen to have patience—to assume a less willful disposition than Henry VIII, or Thomas Seymour.

388 *Else, suffer'd, it will set the heart on fire:*

[**Else, suffer'd** (suffer: 'to be affected by, to experience*'), **it** (perhaps 'divine impulse') **will set** ('to place in a standing, or any proper and natural posture*'; 'incite, instigate*') **the heart** (the True Heart *see earth* = the very essence* = the constant essence of Vere; 'the inmost and most vital part, the core', the courageous soul, spirit; alt.: *metonym* = de Vere, *see Hamlet III,ii,277-89*) **on fire** (*figuratively* 'to burn with desire or impatience*'; alt.: 'heat and light joined*');]

~ *Otherwise, if felt, it will stand de Vere [only] to have him consumed:* ~

389 *The sea hath bounds, but deep desire hath none;*

[**The sea** (*wordplay* = See: The Holy See of the Catholic Church in Rome) **hath bounds** (bound: 'limit, boundary*'), **but deep** ('descending far*'; alt.: *figuratively* 'coming from, or dwelling in the inmost heart, heartfelt, and therefore intense*') **desire** (*figuratively* denoting pedigree, lineage, descent; *wordplay de*: *prefix* 'denoting removal or reversal' + sire: 'father*'; alt.: 'denoting formation from' + sire: 'father*', 'to be father to*', 'a father or other male forebear', probably closely related to delight) **hath none** ('no one, nobody*', *see l.372* reference to Vere's illegitimacy);]

~ *Even the Bishop of Rome is elected, but Vere's pedigree is boundless;* ~

~ *The Holy See has constraint by his elected office, but an ancient royal lineage has none;* ~

De Vere disagrees with prevailing ideas and laws of legitimacy. He is aware that illegitimacy can be settled by action in Parliament or the Privy Council, as it was for Mary and Elizabeth Tudor; therefore legitimacy is an artificial designation. He is confident that he is his mother's child, and that Henry VIII is granddad. The point is, that his unquestioned descent through Elizabeth is sufficient to constitute primogeniture, especially in light of the legal uncertainty of the Privy Council's authority to deny the petitioned marriage of Thomas Seymour to Princess Elizabeth.

To warrant his argument, he invokes the symbolic descent of the Pope from Peter. If that office, bestowed merely by election is legitimate, then surely his direct line through the royal family should be doubly so—by merit and by birth.

The sea is a classic metonym for the mate of state—the Bishop of Rome. Note support from Ariel's song from *The Tempest* I,ii, 396-402 :

Full fathom five thy father lies; 396

Of his bones are coral made;

Those are pearls that were his eyes: 398

Nothing of him that doth fade

But doth suffer a sea-change 400

Into something rich and strange.

Sea-nymphs hourly ring his knell: 402

The underlined words are important terms from the glossary pg.6. Of special literary note is the metaphoric consistency—and needless to say, beauty—of the language supporting the metonyms. Nothing is the ambiguous ‘nihil’ from de Vere’s motto, in l.399 clearly linked to that which is apart from his soul. That ‘material being’ may suffer an enforced change of religious obligation, a sea-change (religious Seat-change, or identity change), “Into something” empty or unsubstantial characterized by the infamous Sir Richard Rich and the wavering Henry Stanley, Lord Strange. Sea-nymphs are, perhaps, angels who ‘hourly’ (‘in Time’) mark such inconstancy; note, however the wordplay of “Sea-nymphs hourly ring (‘announce’) his knell (‘a sound that is regarded as a solemn warning of the end of something’). If any great poet is cleverer with words, he must surely have escaped our notice!

Edward de Vere’s eldest daughter married Henry Stanley’s younger son, William Stanley 1561-1642, the 6th Earl of Derby, Jan. 26 1595, which probably accounts for the numerous references to ‘strange’ in The Tempest.

390 *Therefore no marvel though thy horse be gone.*

[**Therefore no marvel** (‘to find something strange’*) **though thy horse** (*metaphor* state, estate) **be gone** (‘departed’, absent, ‘lost, hopeless’).]

~ *Therefore there is nothing strange [in the position of being an unacknowledged heir] though your state is departed.* ~

391 *‘How like a jade he stood, tied to the tree,*

[**How like a jade** (‘an inferior or worn-out horse’, ‘a term of contempt or pity for a maltreated horse’*, ‘a term of extreme contempt, when applied to persons, male as well as female’*) **he stood** (stand: ‘to be on the feet... neither to walk or run, nor to sit or kneel or lie’*; motionless), **tied** (‘to bind completely, so as to hinder from any motion’*) **to the tree** (‘the ragged bough’ of Dudley *see* l.37, i.e. to be fettered to the Dudley ‘tree’).]

~ *How like an abused work horse he stood [motionless], bound by Dudley ‘fettters’,* ~

392 *Servilely master’d with a leathern rein!*

[**Servilely** (‘slavishly, meanly’*) **master’d** (‘one who has possession and power of controlling and using; owner, ruler, governor’*) **with a leathern** (‘made of leather’*; alt.: leather: *vb* ‘to beat or thrash someone’; alt.: leathery: ‘having a tough, hard texture’, perhaps hinting at the advancing age of Wm. Cecil or the swarthy complexion of Robert Dudley; alt.: declining, degenerate; at any rate, a comparison of “Spring things” and aging, ‘Winter things’) **rein** (‘bridle’*, the means to govern or restrain a horse)!]

~ *Slavishly governed with an unyielding bridle!* ~

393 *But when he saw his love, his youth’s fair fee,*

[**But when he saw** (? past of See: as before, referring to the Seat of Catholic Bishops; *transitive verb* seat: ‘fit in position’, in this case, confirming one’s faith, see l.?) **his love** (? his love: Roman Catholic faith, opposed to [‘her] love’ = Rt. Dudley, lust; alt.: his love: his son?), **his youth’s** (‘early age, young’*, attaining his majority, coming of age, adulthood) **fair** (‘honest, equitable’*, ‘in order, in a good state’*) **fee** (‘payment’*; alt.: ‘property’*, ‘reward, recompense, payment’*),]

~ *But when he regards his [conservative] faith, the just payment of his early age,* ~

~ *But when he seats his [conservative] faith, his child’s just payment,* ~

394 *He held such petty bondage in disdain;*

[**He held** (‘to think, to judge, to consider’*) **such petty** (‘inconsiderable, trifling’*) **bondage** (‘want of freedom’*, ‘captivity’*, ‘servitude’*) **in disdain** (‘contempt’*);]

~ *He judged such inconsiderable servitude contemptible;* ~

395 *Throwing the base thong from his bending crest,*

[**Throwing** (‘to fling, to cast’*) **the base** (‘mean, vile’*) **thong** (‘a leather strap: part of a bridle’*,

see I.392 specifically of leather - probably used depreciatively of Cecil or Dudley) **from his bending** (bend: 'to bow, to bow down') **crest** ('helmet', 'the helmet topping an armorial ensign', 'a distinctive device borne above the shield of a coat of arms'),]

~ *Casting away the vile leather bridle from his bowed family shield, ~*

396 *Enfranchising his mouth, his back, his breast.*

[**Enfranchising** (enfranchise: 'to set at liberty'; enfranchisement: 'release from prison or slavery') **his mouth** ('voice'), **his back** (figuratively 'the part of the body which bears burdens'), **his breast** ('the heart').]

~ *Setting at liberty his voice, his back, his heart. ~*

* * * *

What follows is the 'Ode to Green', a lengthy passage that extends from I.397 to I.538. The idea of *viriditas* as a spiritual state of 'soundness' or 'freshness', has foundations in Latin writers Cicero, Pliny, and Apuleius. De Vere's inspiration appears to be Abbess Hildegard von Bingen 1098?-1179, a German mystic, theologian, and composer. She was a visionary poet of the 'greenness' of the Holy Spirit, and in our time has become the prophetess of 'green'. 'Greenness', or 'Vert', is central to the author's self identification with the seasons: of winter (inverno), spring (primavera), and summer (verano) as used in Vere's glossary. This important section supports the author's sense of his own fitness—of the special role, perhaps divinely enjoined, he is meant to play.

Hildegard elevates the 'five senses'; to her, the 'light of God' becomes known and understood by man's perceptive faculties. Here is one of her poems:

We are dressed in the scaffold of creation:
 In seeing—to recognize all the world.
 In hearing—to understand.
 In smelling—to discern.
 In tasting—to nurture.
 In touching—to govern.
 In this way, humankind comes to know God,
 For God is the author of all creation.

This, I believe, is the key to the 'riddle of the senses' that extends from II.427 to 450.

397 *'Who sees his true-love in her naked bed,*

[**Who sees** (see I.287-88 seats from Latin 'sedes' 'fit in position', 'to fix, to set firm', referring here to The Holy See of the Bishop of Rome) **his true-love** (see I.287-88 The Roman Catholic Church) **in her naked** ('unprovided, unfurnished, destitute', mateless; alt.: Schmidt notes the historical use of naked bed for this line, which applies to the love poem but not the narrative) **bed** ('as a symbol of matrimony', in this instance, the marriage of the English State with the Roman Church),]

~ *Who recognizes the Roman Church in her mateless state, ~*

398 *Teaching the sheets a whiter hue than white,*

[**Teaching** (teach: 'to make to learn, to instruct, to inform', 'to make to know, to tell, to show') **the sheets** ('a broad piece of paper, as it comes from the manufacturer') **a whiter** (pure white, devoid of color, perhaps without printed words or with the pure Word?) **hue** (from French hū: 'outcry', see dict. hue and cry) **than white** ('emblem of purity and innocence'),]

~ *Instructing the pages a purest outpouring of truth and innocence, ~*

399 *But, when his glutton eye so full hath fed,*

[**But, when his glutton** ('an excessively greedy eater'/feeder) **eye** (= Leicester, Robert Dudley) **so** (see glossary of royal progeny, Princely—most; alt.: from French soi: oneself, himself Cassell's, or soit: either, or Cassell's—referring to either de Vere or Southampton) **full** ('filled, containing all that can be contained') **hath fed** ('to eat away, to consume, to destroy'),]

~ *But, when the voracious Leicester [of the royal lineage] completely has consumed, ~*

400 *His other agents aim at like delight?*

[**His other agents** ('the substitute, deputy'*; 'the instrument by whose help something is effected'*; likely reference to: Leicester's protege, Sir Francis Walsingham) **aim** ('inten[d]*, purpose) **at like** ('similar'*) **delight** (wordplay **de**: prefix 'down, away', 'denoting removal or reversal' + **light**: 'to descend, opposed to mount'*; dismount, to withdraw from service; alt.: **de**: 'denoting removal or reversal' + **light**: 'spiritual illumination by divine truth', 'understanding of a problem or mystery', 'a person notable or eminent'; alt.: possible reference John Dee + light: contrived truth) ?]

~ *His other deputies purpose a similar reversal of Truth? ~*

~ *His other deputies purpose a similar removal of the eminent Vere? ~*

The use of the prefix 'de' may allude(?), in addition to 'removal or reversal', or descent from, to the far-fetched scholarship of John Dee (1527-1609), advisor to Elizabeth, mathematician, and flakey occultist. He claimed that much of his work was dictated to him by angels! Surely de Vere viewed him as a kook. He was of the same usurping Protestant cadre as Cecil, Leicester, Walsingham, Sidney, et al.

401 *Who is so faint, that dares not be so bold,*

[**Who is so** (see glossary of royal progeny = Princely; alt.: *metonym* = the same, himself—i.e. de Vere, see Sonnet 76, 'in the same degree'*; alt.: *metonym* So = Southampton, i.e. the Tudor Prince for the next generation; this follows the pattern of R = Elizabeth, O = Oxford) **faint** ('spiritless, weak-hearted'*; 'cold, without zeal, not forward to do one's duty'*), **that dares** ('to challenge or defy'*; 'to have courage'*; alt.: 'may') **not** ('participle by which a word or sentence is [made] negative'*; **dares not**: defies not, may not) **be** (manifesting one's true nature—probably divinely ordained); for de Vere = the Royal/True self, the Monarch, denotes freedom to self-determine; nearly synonymous with essential or veracious existence) **so** (as above) **bold** ('impudent'*)]

~ *Who is faintly Prince, that dares not 'Be' Princely daring, ~*

~ *Who is himself weak-hearted, that dares not 'Be' himself bold,*

~ *Who is so weak-hearted that may not be also impudent, ~*

~ *Who, to Vere, shrinks from his duty, that will not challenge Vere impudently, ~*

~ *Who shrinks from his duty to Vere, that will not defy Vere impudently, ~*

402 *To touch the fire, the weather being cold?*

[**To touch** ('test, proof'*; alt.: govern see note on Hildegard von Bingen at beginning of section, p.153) **the fire** (**Consuming Fair**: the burning or razing of the Rightful Heirs; 'to burn with desire or impatience'* see glossary **desire**; alt.: 'any thing burning, a conflagration'*; 'heat in general'*; 'in a moral sense: ardor of temper'*), **the weather** ('storm, tempest'*; see LLL, IV,ii,34: "many can brook the weather that love not the wind") **being** ('the nature or essence of a person'; alt.: 'a human being') **cold** ('insensible, wanting zeal or passion'*; 'unwelcome, disagreeable'*; 'hopeless, comfortless'*) ?]

~ *To govern the engulfed heirs, the Tempest [being] insensible?*

~ *To test [Vere's] temper, the human Tempest/ the 'Cecilian Storm' being insensible? ~*

403 *'Let me excuse thy courser, gentle boy;*

[**'Let me excuse** (from Latin *excusare*: 'to free from blame', 'attempt to lessen the blame attaching to a fault or offense', 'to justify, vindicate'*; 'apologize for not doing') **thy courser** ('horse'*; *metonym*, see l.13 & 31 'state, estate'), **gentle** ('well born, well descended, noble'*; alt.: 'full of endearing qualities'*; alt.: 'kind'*; extended *metonym* = child, my child) **boy** ('a male child', alt.: 'familiar term in addressing, or speaking of, grown persons'*);]

~ *Let me justify [the behavior of] your state, noble child; ~*

404 *And learn of him, I heartily beseech thee,*

[**And learn** ('to gain knowledge or skill, to receive instruction') **of him, I heartily** ('with all the heart, fully sincerely'*; **heart**: 'the seat of love'*; 'supposed to be the prompter of will and inclination') **beseech** ('to entreat') **thee,**]

~ And receive instruction of him, with my sincere love I entreat you, ~

405 *To take advantage on presented joy;*

[**To take** ('to seize, to lay hold of*', 'to bring out of the power or possession of another*', 'to be contented with*', 'to receive as a thing in any way given or communicated*', 'to accept, not to refuse*') **advantage** ('profit, gain*', the motive of the 'will' and 'spirit', all used depreciatively to signify the self interest of Wm. Cecil and R. Dudley, *see* I.129) **on presented** (**present**: 'offer', in the sense being at the command or behest of others, *Medieval Latin praesent*: 'being at hand') **joy** ('the state of feeling delight, happiness*');]

~ To accept opportunity on 'the existence at hand'; ~

~ To accept profit on offered happiness; ~

406 *Though I were dumb, yet his proceedings teach thee:*

[**Though** (*possible metonym* = Tudor family, 'never mind*', 'it is all the same to me*', *see Merry Wives, I.i, 286, or I.202-325 for context*) **I** (reflexive, referring to **Though** as subject) **were** (past subjunctive of BE, expressing 'what is imagined or wished or possible'; alt.: word play on Vere (Latin 'W' pronounced as 'V') **dumb** ('destitute of the power of speech*'), **yet** (*pun* nevertheless = 'by infidelity reduced', generally referring to Elizabeth's failure to be constant, or, 'Not Ever the Same) **his proceedings** ('doing, action, course taken*'; alt.: *law* 'action taken in a court to settle a dispute') **teach** ('to make to know, to tell, to show*'; 'to induce, to prevail on*') **thee**.:]

~ *Though I might be without effectual voice, still will his legal settlement prevail:*

~ *Though I am without the power of speech, verily will his action towards a settlement prevail: ~*

407 *O, learn to love; the lesson is but plain,*

[**O, learn** ('to gain knowledge or skill, to receive instruction*') **to love** (*as a verb infinitive* = 'Tu' Love, the active, infinitive love of 'Tu'dor, perhaps as seen by Dudley/Cecil); **the lesson** ('something learned*'; alt.: an example, or punishment that serves to warn or encourage'; alt.: readings of Scripture as part of a sermon, 'readings [from the Bible] at morning and evening prayer in the Anglican Church') **is but** ('no more than'; alt.: 'otherwise than*', 'except, other than') **plain** ('artless, without disguise, honest*'; alt.: *metonym* = Puritans: "If I thought that [he is a kind of puritan], I'd beat him like a dog!", *Twelfth Night II,iii, 152*; "Puritan theology was simply Calvinism, ultimately worn thin" *Encycl. of Religion and Ethics*, Hastings, Selbie, Gray, 1908-1927; alt.:),]

~ *Oxford, learn 'Tu love'; the reading is general,*

~ *Oxford, receive instruction from Dudley, the Scriptural Lesson is simply Puritan/Calvinist, ~*

~ *Oxford, learn to deceive, the Scriptural Lesson is purely Puritan, ~*

408 *And once made perfect, never lost again.'*

[**And once** (*metonym* 'ones', modified in 16th century to 'once'; therefore: the Monarchy; alt.: *metonym* = Vere, 'at any time, ever*', one, wonder, etc.; alt.: 'to signify that the matter spoken of is a point of fact, for which there is no remedy or which must be profited by as it is*') **made** (**make**: 'to put into the suitable form for use'; alt.: 'to represent; to consider as, to pretend to be*'; 'to prove to be, to turn out*') **perfect** (*Latin per*: 'through, completely' + *facere*: 'do'; alt.: 'faultless, not to be surpassed*', 'complete, unqualified*', 'fully answering the purpose*'; alt. **made perfect**: 'to fully instruct*', brought to perfection in the eyes of God—an idea central to Puritans), **never** (*metonym* = Elizabeth: corruption of motto, [N]ever the Same; alt.: = not E. Ver (Seymour), nor E. Ver, an E. Ver) **lost** ('to cease to have*', 'to be deprived of, to be separated from*') **again** ('to the previous state; implying not so much repetition of an action as restitution to what was before*').']

~ *And 'Ones' done completely, 'Not E. Vere' lost again.'* ~

~ *And the Monarchy made Puritan/Perfect, the Queen [is] lost again.'*

~ *And the Prince, completely 'done', 'Not E. Ver [is] lost again.'*

~ *And once/Vere in a form suitably instructed, never E. Vere to be separated from that state. ~*

~ *And Vere corrected, Elizabeth deprived again.'*

409 *'I know not love,' quoth he, 'nor will not know it,
I know not love (quoth he), nor will not know it,* 1593

[**'I know** ('to recognize*', 'to distinguish*') **not love** (= Robert Dudley), **' quoth he, 'nor will** (= Wm. Cecil - the will of Wm. Cecil as distinguished from 'Will', the imposed/assumed name of William Shakespeare) **not know** (as before 'to recognize*') **it** (Latin *ĩtǎ*: 'so, thus' Cassell's ; alt: the noble name of de Vere; hence, the 'being', Venus' son named de Vere; alt.: *objectified* = Opportunity, specifically "a boar" as indicated in l.410; follow 'it' from l.409 to 414),]

~ 'I know 'Not[hing] Love', quoth he, 'neither will I own 'Vere',

~ 'I am not recognized by Dudley' (quoth he), nor by Cecil 'So' honored, ~

410 *Unless it be a boar, and then I chase it;*

[**Unless** ('except, but for*') **it** (clarifying l.409 "It" = a scion of de Vere; alt.: perhaps 'divine impulse') **be** (manifesting one's true nature (probably divinely ordained); for de Vere = the Royal/True self, the Monarch) **a boar** (*metonym* = Ed. de Vere, signifying the 'Blue Boar' of the de Vere family crest; alt.: Latin *ab*: 'denotes motion away from a fixed point' Cassell's + *oar*: *wordplay* ore), **and then I** (= Edward Tudor) **chase** ('pursuit', 'follow after'; alt.: extending the idea of pursuit to it's Latin origin *Prosequi*: 'prosecute') **it** (Latin *ĩtǎ*: 'so, thus' Cassell's ; alt: the noble name of de Vere; hence, the 'being', Venus' son named de Vere);]

~ Unless 'it' be 'ab-Ore', and then I hunt 'Vere'; ~

~ Unless 'I' be named de Vere, and then I follow after [the name]; ~

~ Unless 'I' be distanced from 'Ore', and then I hunt it; ~

~ Unless [my] 'opportunity' is de Vere, and then I hunt it; ~

411 *'Tis much to borrow, and I will not owe it;*

[**'Tis** (= "It" is, i.e. the de Vere name) **much to borrow** ('to assume, to adopt*', 'to receive*'; alt.: *wordplay* Boar + O), **and I** (= Ed. Tudor/de Vere) **will** ('intention, desire*', to be disposed to do something; alt.: = Wm. Cecil as in l.409) **not owe** ('to be the right owner of*', 'to possess*'; alt.: *title significance* O: Oxford) **it** (Latin *ĩtǎ*: 'so, thus' Cassell's ; alt: the noble name of de Vere; hence, the 'being', Venus' son named de Vere);]

~ 'Tis much to Boar-O, and I 'will not' 'O' 'Vere';

~ The de Vere name is much to assume, and I am not disposed to possess "It"; ~

~ The de Vere name is much to assume, and I will [that Will shall] not 'do' 'O'; ~

412 *My love to love is love but to disgrace it;*

My love to love, is love, but to disgrace it, 1593

[**My love** (self love; alt.: see l.287 & 307 = The Roman Church, the conservative faith) **to love** (*surname fragment* 'Tu' love - Latin *amore*: active, 'infinitive' love, 'a-more'; alt.: = Dudley, i.e. to the Puritans/ Calvinists) **is love** ('inclination, propensity*', desire) **but** ('no more than, only'; alt.: 'but that*') **to disgrace** ('a state of being out of favour*', 'dishonour, shame*', 'of being exposed to contempt; discredit*'; alt.: *dis*: 'denoting reversal or absence of an action or state', Latin *dis*: 'separately, apart, in different directions' + *grace*: 'in Christian belief the free and unmerited favor of God, as manifested in the salvation of sinners and the bestowal of blessings') **it** (Latin *ĩtǎ*: 'so, thus' Cassell's ; alt: the noble name of de Vere; hence, the 'being', Venus' son named de Vere; alt.: see l. 410 = as before [the] unyielding heart l.423, the essence of de Vere; likewise: "the precedent of pith and livelihood," l.26);]

~ My love: 'Tu' love, is desire only to un-soul [a] 'Nothing'; ~

~ Self-love 'Tu' Love, is love otherwise than to be absent 'favor' ???

~ My self love, to Leicester, is desire only to dishonor the de Vere name; ~

~ My Catholic faith, to Leicester, is desire no more than to dishonor the de Vere name; ~

This reading is consistent with the degree of word play in *Venus and Adonis*, and of the Lyly/Shakespeare canon in general. As I have noted in the introduction, it is essential to discern this poem's consistent and distinctly modified word use; the meaning of 'love' in l.412 is a good example. There is

ample internal evidence that de Vere perfected these meanings as disguise, but that does not mean the disguise is easy to strip away.

The thrust of l.412 is that Leicester is largely responsible for the assault on John de Vere, 16th Earl of Oxford, the appropriation of his properties, and the oppression of Edward Tudor Seymour under the de Vere name.

413 *For I have heard it is a life in death,*

[**For I have heard** ('to learn, to be told, to receive information about'*; understand) **it** (*Latin* *it̃ă*: 'so, thus' Cassell's; alt: the noble name of de Vere; hence, the 'being', Venus' son named de Vere) **is a life in death,**]

~ *For I have learned—to assume the Vere identity/life entails the death of my own, ~*

414 *That laughs and weeps, and all but with a breath.*

[**That laughs** (i.e. at good fortune, 'the spontaneous sounds and movements of the face and body that are the instinctive expressions of lively amusement'; alt.: '= to deride'*; 'to appear gay'* see l.4 "but love he laugh'd to scorn") **and weeps** (i.e. at misfortune, 'to shed tears; hearkens back to the first stanza l. 2 "the weeping morn" alt.: laughs and weeps: expressions of contrary emotions juxtaposed - denoting indecision or vacillation, advance and retrogress, elevate or decline), **and all** (*metonym—one of the 'Big Five' of Sonnet 76* "I still all one, ever the same" = The Tudor Family - Elizabeth I, Edward de Vere, Henry Wriothesley) **but** ('no more than, only'; alt.: 'but that'*) **with a breath** ('words, language'*; alt.: 'a thing without substance, a trifle'*; the author's use of breath for 'language' generally combines these two ideas and is depreciative).]

~ *That fortune and misfortune, befalls each Tudor with no more than a trifling word/direction. ~*

415 *'Who wears a garment shapeless and unfinish'd?*

[**'Who** ('what or which person or people') **wears** ('to carry appendant to the body'*) **a garment** ('an article of dress'*) **shapeless** ('lacking a distinctive or attractive shape', 'formless'*; alt.: 'deformed, ugly'*) **and unfinish'd** ('incomplete, half done'*)?]

~ *Who [is it that] wears his dress formless and incomplete? ~*

416 *Who plucks the bud before one leaf put forth?*

[**Who** ('what or which person or people') **plucks** ('to pull off, to gather, to pick'*) **the bud** ('unexpanded flower'*; scion initiate) **before** (be: that is + fore: antecedent) **one** (*key metonym as revealed in Sonnet 76, see also l.414, l.228* = first, first or highest social rank *clarified in l.417 as spring + ing*) **leaf** (= petal: 'each of the segments of the corolla of a flower, which are modified leaves', see l.8; alt.: 'a part of a book containing two pages'*; alt.:) **put forth** ('out, from confinement or indistinction into open view'*)?]

~ *Who pulls off the scion before on page [is] put forth? ~*

~ *[Is he not the same as he] who picks the unexpanded flower before the first petal is revealed? ~*

~ *[Is he] who pulls off the scion (Seymour) who 'is' antecedent the preeminent Green revealed? ~*

417 *If springing things be any jot diminish'd,*

[**If springing** (spring + ing: = *from Italian* *primavera*, from which are derived common metonyms for Vere: first, one, prime, green, very, verily, true, truth, etc.; expressing the 'revelations' of Abbess Hildegard see intro. to this section, p.153; alt.: spring: 'the first and freshest part of any state or time'*; 'to issue, to proceed, to originate'*) **things** ('being'*; springing things: the early flush of Primavera, before it matures to full Verano) **be** (*see glossary* 'of an ox') **any jot** ('a point, the least quantity imaginable'*) **diminish'd** (diminish: 'make someone or something seem less impressive or valuable', discredit, debase; alt.: 'to take from in a hurtful manner'*),]

~ *If things Prima-Vere/Oxford, be on the least point debased, ~*

~ *If the potential/unrealized scions be in the least quantity reduced, ~*

Things be or beings appear to be important metonyms. Elizabeth affirmed her signature with the capital letter R, signifying Regina, Latin for queen. The third person plural, i.e. the royal 'We', of the verb

'to be', is are. This would seem to be the origin of a weak pun that may nevertheless be dear to Vere. "To be or not to be", and "I am that I am" are, not by accident, among the great ringing phrases of the canon (and of course, in the case of the latter, the Bible).

Somewhere in Vere's work there lies a key—perhaps in the 'Later Autobiographical' (*The Complete Works of John Lyly, edited by R. Warwick Bond, 1902*) poem by Lyly/Vere, *The Bee*. Paul Streitz, in his remarkable book *Oxford, Son of Queen Elizabeth I (2001)*, has theorized that the bee is "a metaphor for industriousness" (p.180), and it may well be; but its original significance is to be found in the metonymy of the verb 'to be'. If I may stick my neck out, let me suggest that, as are denotes Regina, be denotes either Bastardus or *greek* Boeios, 'of an ox', *see glossary*; and that all forms of this verb make humorous allusion to the attained royal family.

418 *They wither in their prime, prove nothing worth:*

[**They** (perhaps an abstraction, yet likely referring to the multiplicity of Verish iterations) **wither** ('cease to flourish, fall into decay or decline', 'to pine away, to languish') **in their prime** ('of first importance', primacy, 'height of perfection, flower of life', 'from which another thing may derive or proceed', 'most suitable or likely'; alt.: 'the spring of the year' referring to l.417 i.e. *springing/primavera*), **prove** ('to be found, to be ascertained, to fall out', 'demonstrate the truth or existence of something') **nothing** (*Latin* Nihil = de Vere, the author again makes the point that amidst a multitude of disguises he has no identity, *see comments l.372*) **worth** ('desert, merit', 'that which one is worth, substance'.)]

~ *They decline [even] in their primacy—are found to be without merit: ~*

~ *They cease to flourish [even] in their perfection, ultimately without identity or substance: ~*

419 *The colt that's back'd and burden'd being young,*

[**The colt** ('a young horse', 'a young male horse', *note: horse is the principle metaphor for State*; alt.: 'a young foolish fellow') **that's back'd** (back: 'to get upon the back of, to mount', to be ridden; *double entendre* sexual intercourse; alt.: 'to support, to second') **and burden'd** (burden: 'to charge', 'to load', 'encumber, handicap; figurative carry a child in the womb'; see Ariel's Song from *The Tempest I ii 382, 384, 404*) **being** (= the author himself—not the abstraction it sounds *see l.417*; alt.: 'life, existence', with an added sense of purpose or destiny, i.e. Princely) **young** ('offspring')]

~ *The fool that has sexual relations and is impregnated when young, ~*

~ *The youth that is [a] seconded and labored young Prince,*

~ *The offspring of 'State' that is dominated and oppressed when young, ~*

De Vere offers an artfully ambiguous metaphor of the Tudor plight; he refers to the similarity of his and his mother's situations stemming from the same event.

420 *Loseth his pride and never waxeth strong.*

[**Loseth his pride** (*see Sonnet 76 l.1* = the family of 'The Lion', Henry VIII, i.e. the Tudors; alt.: 'exuberance of animal spirits, mettle, fire', alt.: 'state of being at the highest pitch') **and never** (= not E. Vere, nor ever, other than ever) **waxeth** (wax: 'to grow', 'to become') **strong** ('powerful, mighty').]

~ *Loses his Tudor family and Elizabeth grows in power. ~*

~ *Loses his Tudor monarchy, nor E. Ver grows mighty. ~*

~ *Loses Tudor fire and 'other than' E. Vere grows strong. ~*

421 *'You hurt my hand with wringing; let us part,*

[**You** (i.e. Elizabeth) **hurt** ('to harm, to injure') **my hand** ('office, or incumbent duty', commission, 'the emblem of power, agency, action') **with wringing** ('to take with violence, to extort, to force from'); **let us part** ('to divide into pieces or into shares').]

~ *You injure my office with this extortion; let us separate, ~*

422 *And leave this idle theme, this bootless chat:*

[**And leave** ('forsake', 'to desist, to discontinue, to cease') **this idle** ('not occupied, inactive, doing nothing' useless, *pun* idol: 'an image worshipped as God') **theme** ('subject, question, cause, matter',

Latin **thema**: 'proposition', 'related to **tithenai**: to set or place'), **this bootless** ('unavailing, useless') **chat** ('talk in a friendly and informal way'):]

~ And forsake this useless proposition, this unavailing chatter: ~

423 *Remove your siege from my unyielding heart;*

[**Remove** ('to depart', 'to change place') **your siege** ('assaults, attacks'; alt.: 'place, rank') **from my unyielding** ('not surrendering', disobedient) **heart** ('the inmost and most vital part, the core, the very essence', 'as the motive of activity, i.e. courage, spirit'; alt.: *pun* hart metonym = de Vere);]

~ Quit your assault from my 'Never' surrendering courage; ~

424 *To love's alarms it will not ope the gate:*

[**To love's** (**love** = 'Tender' affection: the bond of Love between the Tudors: all being used as negotiable tender. see glossary and I.4) **alarms** ('State of war, hostile attack') **it** ([the] unyielding heart I.423, the essence of de Vere; likewise: "the precedent of pith and livelihood," I.26) **will** (? = the Will of Wm. Cecil) **not** (? negation of previous) **ope** (open) **the gate** (*figurative* open the gate: that 'which gives entrance' to his estate; to capitulate, surrender, abdicate):]

~ To 'Tender Affection's assault, my unyielding heart will not capitulate: ~

425 *Dismiss your vows, your feigned tears, your flatt'ry;*

[**Dismiss** ('to discard from an office or service', 'to send away') **your vows** ('a solemn promise', 'a solemn or emphatic declaration or statement of something'), **your feigned** (**feign**: 'to pretend, to dissemble', alt.: 'to invent, to image') **tears** (**tear**: 'a split in something caused by it having been pulled apart forcefully'; alt.: a drop of liquid secreted from a persons eye), **your flatt'ry** (**flatter**: to gratify or encourage with hopes or favourable representations', 'to blandish, to soothe');]

~ Repudiate your solemn promises, your invented estrangements, your soothing encouragement of hope;

426 *For where a heart is hard they make no batt'ry.'*

[**For where a heart** (a True Heart = the **very essence**' = the essence of Vere; 'the inmost and most vital part, the core', 'supposed to be the prompter of will and inclination'; alt.: *pun* hart: 'a male deer, a stag' see I.231) **is hard** ('not yielding to pressure', 'obdurate', from *adv. use* 'to resent', resentful,) **they** (the aforementioned strategems) **make no batt'ry** ('the crime or tort of unconsented physical contact with another person, even where the contact is not violent but merely menacing or offensive').']

~ For where the hart yields not to pressure, these strategies cause no injury.' ~

427 *'What! canst thou talk?' quoth she, 'hast thou a tongue?'*

[**'What** ('a word of exclamation, expressing surprise, exultation, or impatience') **! canst thou talk ?' quoth she, 'hast thou a tongue** ('voice'; alt. for the phrase 'hast thou a tongue': i.e. 'how much do you value your tongue?')?]

~ *What! can you speak? said she, 'have you a voice?'* ~

According to Sir Walter Scott, cutting out the tongue might be a judicial sentence as late as 1600; Francis Tenant was ordered to be so punished prior to his execution for libeling the King of Scotland*. This line is probably not a thinly veiled threat against de Vere. He was unlikely to suffer such a punishment for a like crime; I believe this is a facetious allusion to de Vere's protected status.

* *Miscellaneous Prose Works by Sir Walter Scott*, p.247.

428 *O, would thou hadst not, or I had no hearing!*

[**O, would** ('expressing a wish or regret') **thou hadst not, or I had no hearing** (*pun* = heiring)!]

~ *Oxford, I wish you had not, or I had not borne you!* ~

429 *Thy mermaid's voice hath done me double wrong;*

[**Thy mermaid's** (**mermaid**: said to enchant by singing to people or Gods; alt.: *Old English mere*: sea, wordplay Sey, Seymour + maid: *pun* made; alt.: possible quibble on See, i.e. Holy See + **maid** =

'unmarried', possible reference to the siren enchantment of the 'Old Faith') **voice** ('opinion expressed, judgement'*; 'he who, or that which, speaks in the name of another') **hath done me double** ('twofold'*; 'equivocal, deceitful, false'*; alt.: relating to Corambis = William Cecil) **wrong** ('any injury'*; 'offense, trespass'*);]

~ Your 'Sey-made' voice has done me twofold offense; ~

~ Your enchanting voice has done me twofold offense; ~

430 *I had my load before, now press'd with bearing:*

[*I* (i.e. Elizabeth) **had my load** ('burden, grievous weight') **before** (*pun* be: 'of an Ox' + fore: 'in front', 'beforehand', 'in advance', 'preceding'), **now press'd** ('to act on by weight'; alt.: 'allusion to an ancient kind of torture') **with bearing** ('the act of producing... offspring'):]

~ I had the burden of Oxford in front, now I am tortured with that birth: ~ **Key Line.**

431 *Melodious discord, heavenly tune harsh-sounding,*

[**Melodious** (*pun* from Latin mel: 'sweet' + odiosus: 'hateful', or odious: 'extremely unpleasant, repulsive') **discord** ('disagreement' from Latin dis: 'expressing negation, reversal' + cord: 'heart'), **heavenly** ('of heaven, divine', 'sanctified, holy'; alt.: 'very pleasing', 'supremely excellent') **tune** ('unexplained alteration of tone', Latin tonus from Greek tonos: 'tension, tone', from teinein: 'to stretch'; probable reiteration of the 'torture' in the previous line: see 'press'd' 1.431; here it refers to 'the rack') **harsh** ('rough or jarring to the senses', 'rude, repulsive') **-sounding** (harsh-sounding: 'grating to the ear'*);]

~ Sweet-hateful disagreement, divine punishment jarring to the heir, ~

432 *Ear's deep-sweet music, and heart's deep-sore wounding.*

[**Ear's** (= Heir's) **deep** (*metonym* 'extending far'*; profound, substantial, i.e. not superficial) **-sweet** (= dear: an endearment, hence 'heart', *also punning* 'deer', 'hart'; sweet is the affectionate family term...?) **music** (*metonym* concordant sound; concord: 'of one mind' Latin con = 'together' + cord = 'heart'), **and heart's** (heart = 'the very essence'*; i.e. the essence of Vere; 'the inmost and most vital part, the core') **deep-sore** (sore = 'feeling or causing pain', 'grievous, heavy, evil') **wounding** ('any hurt or pain').

~ Heir's substantial family obligation, and affection's profound, grievous pain. ~

~ Heir's beloved family accord, yet devotion's utter ruin. ~

See Fidessa Sonnet XXXI for body parts imagery.

433 *'Had I no eyes but ears, my ears would love*

[**'Had I** (Venus = Elizabeth) **no eyes** (*metonym* = Dudley, Protestant overlords, spies) **but** ('only') **ears** (*metonym* = Heirs, sympathetic family), **my ears** (heirs) **would** ('faculty of the mind by which we desire and purpose'* see glossary) **love** ('tender' affection = cherish 'Tender')]

~ Had I no Eyes/Puritan Overlords, but only heirs, my heirs would affect/love 'The Tender' ~

Note the dichotomy of seeing: associated with superficiality and covetousness, and hearing: associated with the concord of music, wisdom, understanding, and learning.

434 *That inward beauty and invisible;*

[**That inward** ('seated in the mind'*; 'not known to many, confidential, private'*; 'privy to one's thoughts, familiar'*; alt.: *wordplay* in-ward; in: 'enclosed or surrounded' + ward: a person, usually a minor, under the care and control of a guardian appointed by their parents or a court) **beauty** ('assemblage of graces to please the eye and mind'*; *wordplay* be: 'of an ox' see above + beauty?) **and invisible** ('not perceptible by the eyes'*);]

~ That secret intellectual beauty, not perceived by the spies; ~

~ That esoteric beauty unseen by Eyes/Leicester; ~

435 *Or were I deaf, thy outward parts would move*

[**Or were** (Latin homonym of Vere?; alt.: subjunctive and 'royal plural' use of BE) **I deaf** (*transference?* i.e. had no ears/heirs, *pun* 'wanting the sense of hearing[/heiring]*; alt.: 'refuse to listen or respond to a

statement or request', intransigent), **thy outward** ('external*', 'exoteric*', 'foreign*') **parts** ('that which is bestowed upon one, gift, endowment, quality*', 'an element or constituent that belongs to something and is essential to its nature'; alt.: 'the character appropriated in a play*') **would move** ('to affect with regret or compassion, to touch*', 'to make angry, to exasperate*', 'to trouble, to agitate*')]

~ *Or if I were unyielding, your conspicuous gifts would affect* ~

436 *Each part in me that were but sensible:*

Each (*metonym* 'every*' = the Vere, alt.: 'used of a definite and limited number*') **part** ('a piece or quantity taken from the whole*', referring to the scion or child) **in me** (i.e. Elizabeth) **that were** (*Latin* homonym of Vere; alt.: subjunctive and 'royal plural' use of BE; alt.: past forms of BE, perhaps implying a former sympathy, now lost; alt.: see subjunctive use of BE) **but** ('only*') **sensible** ('capable of perception, endowed with feeling*'; alt.: 'full of good sense, judicious*'):]

~ *The Vere quantity in/of me, that True judgement:* ~

Following is an argument on the powers invested in the Monarchy by divine right.

437 *Though neither eyes nor ears, to hear nor see,*

[**Though neither eyes** (*metonym* Protestant overlords) **nor ears** (*metonym* heirs), **to** () **hear** (*law* 'listen to and judge a case or plaintiff', appraise, give a verdict) **nor see** ('discern or deduce mentally after reflection or from information; understand'; alt.: *from Latin* SEDES 'identified as the seat of authority of a bishop or archbishop', *as a verb* see = to 'seat' religious authority),]

~ *Though having neither Protestant Lords nor heirs, invested with the authority of Justice or Church,* ~

This is the Burghley/Leicester purpose in holding the Monarchy hostage rather than simply usurping that office; the queen formally represents the legal and holy authority of the state. With the execution of Charles I r.1625-49, these powers were officially transferred to Parliament.

438 *Yet should I be in love by touching thee.*

[**Yet** (*metonym* 'still, to this time, now as formerly*', 'after all*') **should** (*emphatically*) **I be** (*metonym* lowered, or reduced in rank, as de Vere has been reduced from Regius to Oxford, dispossessed; *see Rape of Lucrece* l.38 *wordplay* "by our ears our hearts oft tainted be" *metonyms underlined*) **in love** (*metonym* 'Tender' affection/family obligation, resulting in being possessed, but possessing zero, nil, 'nothing') **by touching** ('the act of touching, a contact sought and performed; either for an injurious purpose*', 'handle in order to manipulate, alter, or otherwise affect, esp. in an adverse way'; alt.: implying de Vere is a touchstone = 'a standard or criterion by which something is judged or recognized', 'test, proof') **thee**.]

~ *Still will I be [the monarch] possessed by recognizing you.* ~

~ *Even still will I be [a queen] displaced by injuring you.* ~

Examine BE, taint, etc.

439 *'Say, that the sense of feeling were bereft me,*

[**'Say** ('The imperative *say* = suppose; followed by the subjunctive*', 'assume something in order to work out what its consequences would be'), **that the sense** ('meaning, import, signification', 'rational meaning, reason'; alt.: 'perception by the mind, apprehension') **of feeling** (feel: 'to be touched and affected by, to suffer, to experience'; alt.: touch - 'have an effect on') **were** (word play on Vere (*Latin* 'W' pronounced as 'V'), eg. "so great fear of my name 'mongst them were (Vere) spread" *Henry VI, I, iv, 50*; second person singular past of BE.) **bereft** (bereave: 'to deprive, to strip one of', 'to take from, to impair, to spoil') **me** (= Venus/Elizabeth),]

~ *Suppose that the reason of affecting, Vere stripped from me,* ~

440 *And that I could not see, nor hear, nor touch,*

[**And that I could not see** ('seat'; alt.: *surname fragment* Sey), **nor hear** ('heir'; alt.: transmit or hand down justice and law), **nor touch** ('effect'),]

~ *And that I could not seat faith, hand down law, nor effect [anything],* ~

~ *And that I could 'nothing' see, not 'Ore' heir, not 'Ore' effect,* ~

~ *And that I could not 'Sey', not 'Ore' heir, neither 'golden' half-crowns,*

441 *And nothing but the very smell were left me,*

[**And nothing** (*metonym*, see *glossary* powerless, a non-entity - the quantity of zero, nil) **but** (*metonym* 'otherwise than') **the very** ('the Vere', i.e. 'the true') **smell** (the 'standing', nature, ordination [of Majesty] 'to have a smack or tincture of', *extension* tincture: 'a slight trace of something') **were** (*metonym* Vere) **left** ('to let remain in departing') **me,**]

~ *And no quantity otherwise than the tincture of truth, Vere left to me,* ~

442 *Yet would my love to thee be still as much;*

[**Yet** (*metonym* 'still, to this time, now as formerly', 'after all') **would my love** (*metonym* a parents love, by extension self-interest) **to** ('Denoting direction, tendency, and application') **thee be** (*metonym* (?) an 'Oxford being', where a false name becomes the truest expression of an essence: 'be' is a punning derivation from the Greek* *boeios*, meaning 'of an ox', also late Latin *bovinus*, and Latin *bos*, *bov*, 'ox' Webster's Third New International Dictionary 1981, see etymology of 'bewit' or 'bewet', 'beef', 'Boeotia', etc.. Schmidt's *Lexicon* gives abundant evidence of the special place this verb holds in the imagination of Shake-speare. De Vere used the sacrosanct phrase 'I am that I am' (God's own self assertion *Genesis 3:14*) in a letter to William Cecil 1576, in Sonnet 121, and intimations of it throughout the canon) **still** (*metonym* = Ever, E. Ver, E. Vere) **as** (*metonym* 'in the same degree, of the same quality', though of the same degree) **much** ('a great deal', 'great in quantity or amount');]

~ *E. Ver Wood, my a-More 'Tu' thee be the 'Same' Content 'Much(?)'*

~ *Still would my self-interest be your True-self, E.Ver the Same;* ~

443 *For from the stillitory of thy face excelling*

[**For** ('on account of, because of') **from** ('indicating the origin, source', 'denoting departure, separation and privation') **the stillitory** ('Old English *stille* (adjective and adverb), *stillan* (verb), from a base meaning 'be fixed, stand' + suffix *ory*: 'having the nature of', alt.: 'a place or thing for', see *glossary and l.442: metonym Still*; see also *Stand*; alt.: = *distillery*: 'place for distilling liquor') **of thy face** ('look, appearance, form'; alt.: 'to oppose', alt.: 'to trim, to edge' = 'to embellish, to give a lustre to', alt.: 'to uphold a false appearance'; Nares: "a common phrase, originally expressing the confidence or impudence of one who with a ten, as a brag, faced, or outfaced one who had really a faced card against him"; therefore, a gambit; hoping for compensating advantage) **excelling** (excel: 'surpass', i.e. surpassing)]

~ *For, from your Ever-fixed 'nature' is a compensating advantage surpassing* ~

~ *For by the nature of your standing (as Oxford), your apparent status surpassing* ~

444 *Comes breath perfum'd that breedeth love by smelling.*

[**Comes** ('to be effected, to be brought to bear') **breath** (*metonym* signal, profound communication) **perfum'd** (perfume: 'originally denoting pleasant-smelling smoke from a burning substance', therefore possible association smoke: 'Metaphorically, = phrases, idle words') **that breedeth** (breed: 'to beget, properly and figuratively', 'to produce') **love** (*metonym* 'Tender' affection, and Nothing, zero, nil) **by** ('The idea of instrumentality passing into that of causality') **smelling** (smell: 'Metaphorically, = to perceive, to guess at, to find out by mental sagacity').]

~ *Is derived profound, sweet communication that engenders 'Nothing' by discovery.* ~

445 *'But, O, what banquet wert thou to the taste,*

[**But** ('otherwise than', a variation on NEVER, i.e. 'not ever'), **O** (probable word play on Elizabeths signature '**R**': Regina, she now refers to de Vere as '**O**': Oxford), **what banquet** ('a rich entertainment') **wert** ('archaic second person singular past of BE, may be used here modally to express a lost opportunity; alt.: variant of *metonym were*: Vere) **thou to the taste** ('Applied to the mind, = intellectual relish and discernment'; alt.: 'a flavor of something extraneous'; alt.: 'trial, experiment; proof').]

~ *But, 'Oxford', what rich entertainment be Vere to the intellect,* ~

~ *But, as Edward Seymour, what bounty would you have been to the intellect,* ~

~ *Edward Seymour, what rich entertainment were you to the intellect,* ~

446 *Being nurse and feeder of the other four!*

[**Being** (*metonym* the True self, an 'Oxford being', where a false name becomes the truest expression of an essence *see glossary*) **nurse** ('metaphorically, to feed, to cherish, to foment') **and feeder** (*feed*: 'to entertain, to indulge', 'to delight') **of** (from; alt.: to) **the other** ('further; additional') **four!**]
 ~ True nurturer and indulger of the other senses/capacities! ~

447 *Would they not wish the feast might ever last,*

[**Would** () **they not wish the feast** (*Latin* Festa, [from] *Festus*: 'joyous'/joyousness, rejoicing in 'a plentiful supply of something enjoyable', celebratory observance, ritual observance of proper order) **might ever** (*metonym* E. Ver) **last** ('to continue, to endure'),]
 ~ Would they not wish the rejoicing might [by] Ed. Vere endure, ~

448 *And bid Suspicion double-lock the door,*

[**And bid** ('to order, to command') **Suspicion** ('imagination and apprehension of something ill', 'from *Latin* *suspĭcere*: 'mistrust', caution; alt.: 'a feeling or belief that someone is guilty of an illegal, dishonest, or unpleasant action'; alt.: the positive quality of realistic assessment/appraisal, or advisement; alt.: 'to look askance at' apparently associated with *Latin* *suspĭcĭo*: 'a faint idea, imperfect conception' *Cassell's*, ignorance) **double** (*synonymous with surname fragment* *Tu* = two; couples with 'door' this line; alt.: 'in twice the quantity') **-lock** ('to fasten by turning the key', alt.: 'to shut up, to confine'; **double-lock**: 'to fasten with double security') **the door** (*surname fragment* *dor* = d'or; alt.:
pun *dour*: 'relentlessly severe, stern, or gloomy in manner or appearance'
 = Puritans),]
 ~ And order Caution *Tu*-confine the *d'or*, ~
 ★ Prominent use of surname fragments.

449 *Lest Jealousy, that sour unwelcome guest,*

[**Lest** ('to avoid the risk of' + *wordplay* Lest = Leicester) **Jealousy** (*jealous*: 'covetousness'), **that sour** ('morose, sullen', 'bitter, hateful, distasteful in any manner') **unwelcome** ('not gladly received') **guest** ('a visitor', a stranger, from an Indo-European root shared by *Latin* *hostis* 'enemy', originally 'stranger'),]
 ~ Lest-Leicester's covetousness—a hateful, unwelcome enemy, ~
 Again, as in line ?, this may be an indication that the poem was written prior to the death of Robert Dudley, Earl of Leicester, in 1588.

450 *Should, by his stealing in, disturb the feast?*

[**Should** ('referring to a possible event or situation', here used ironically for a situation that presently exists and seems incorrigible), **by** ('a means or instrument') **his stealing** (*steal*: 'to conceal, to perform secretly', *additionally* 'to take clandestinely and without right') **in** (*steal in*: *wordplay* Rob + in = Robbin; alt.: *in*: 'to a place and with a certain end and purpose'), **disturb** ('to excite from a state of rest, to trouble', *Latin* *disturbare*, from *dis* - 'utterly' + *turbare* (from *turba* 'tumult'; *tumult*: 'confusion or disorder') **the feast** (*Latin* Festa, [from] *Festus*: 'joyous'/joyousness, rejoicing in 'a plentiful supply of something enjoyable', celebratory observance, ritual observance of proper order) ?]
 ~ Should, by his 'Robin', disorder proper order? ~
 ~ Should, by means of his trespass and theft, utterly disorder ordained harmony? ~

451 *Once more the ruby-colour'd portal open'd,*

[**Once** ('in past or future times, formerly, in future'; alt.: 'at any time, ever') **more** (m o u r, *wordplay* on the second syllable of *Seymour*; alt.: = Edward de Vere, the 'More' that follows from the motto of Henry V, "Une sans plus" = 'One without more', which contains two prominent metonyms; 'One' = the Monarch, *more* = 'greater', 'something additional', 'to a greater degree' embodied in de Vere and Th. More; alt.: faithful to principle = 'by More's example'. Sir Thomas More, Saint Thomas More, Lord

Chancellor to Henry VIII: beheaded for opposing the Act of Supremacy) **the ruby** (Royal gem, of Church and State, sanguine/optimistic?) **-colour'd** ('kind*', 'character or general nature') **portal** ('door, gate'* *Latin portalis*, source of words and 'suspuration'; combined metonym **port**: opening + **or[e]**: golden + **all**: the Tudor family, therefore 'the golden Tudor mouth') **open'd** (*Latin wordplay volvere*: 'turn around, twist around, with play on 'Turn of Vere', or 'turn'd Vere'),]

~ *E. Ver More the noble-colour'd D'or 'turn'd Vere', ~*

~ *Once [Sey]-mour the noble-colored (red) [Tu] d'or (golden) voice open'd, ~*

~ *Ever 'Mour', the noble-charactered d'or opened, ~*

452 *Which to his speech did honey passage yield;*

[**Which** (*metonym Witch*) **to his speech did honey** ('sweet' yet carrying portent, sweet but 'sticking', 'piercing' see *Richard III, IV i 79*; alt.: shamed, the shamed/dishonored 'sweetness' often coupled with **Be[e]**), *pun* **shamed** + **be, being, sweet**, derived from '*Honi soit qui mal y pense*' = **Shamed be** who evil there thinks (finds), with indirect reference to Oxford and royalty) **passage** (progress, 'the process of transition from one state to another'; 'the act or process of moving through, under, over, or past something on the way from one place to another', removal; alt.: 'a section of a written work, speech, etc.') **yield** ('to grant, to allow, to admit', permit);]

~ *'Witch' to his speech did Shamed speech allow; ~*

~ *Which to his speech did artful but piercing words admit; ~*

453 *Like a red morn, that ever yet betoken'd,*

[**Like a red** (color of the house of Lancaster; alt.: represents the Catholic Church; alt.: stalwart courage) **morn** (morning star: Venus; alt.: red morn: threat of storm), **that ever** (= *E. Vere*) **yet** (= Elizabeth; *pun* nevertheless = 'by infidelity reduced', generally referring to Elizabeth's inconstancy, or, 'Not Ever the Same, and thereby diminished') **betoken'd** ('to foreshow, to signify*')]]

~ *Like a rebirth of Lancaster, that E. Ver ever foreshadowed*

~ *Like the threat to True/Courageous Faith and True Monarchy, that E. Vere to Elizabeth always predicted; ~*

454 *Wrack to the seaman, tempest to the field,*

[**Wrack** ('destruction, ruin, loss*', variant of **RACK**: 'a rush or collision' of a cloud 'driven before the wind' see *glossary*; alt.: 'an instrument of torture'; alt.: 'a framework'... 'for storing things' not in use) **to the seaman** (man of the See, i.e. Church hierarchy, bishops, archbishops; alt.: *pun?* see-man?, referring to *l.433* eyes = Robert Dudley & followers, i.e. Puritan usurpers), **tempest** (= Time's Storm, from *Latin tempestas*: 'season, weather, storm, from *tempus*: 'time, season', 'A violent disturbance of 'wind' and 'rain', i.e. of 'current heir' and 'rein/reign'; alt.: 'an uproar or controversy') **to the field** (*heraldry* 'the surface of a shield'; alt.: 'the ground where war is waged'),]

~ *Ruin to the 'Sey'-man, 'Time's Storm' to the nation, ~*

~ *Torture of the Bishops, 'Time's Storm' to the nation, ~*

~ *Displacement of the Bishops, violent disturbance to the Tudors, ~*

Quote passage from de Vere's letter to Robert Cecil, "In thys common shypwrake, myne ys aboute all the reste. whoo least regarded, thowghe often comforted, of all her followers she hath left to trye my fortune amonge the alterationes of tyme, and chaunce, eyther wythe out sayle wherby to take the aduantage of any prosperous gale, or wythe [out] anker to ryde tyll the storme be over paste."

455 *Sorrow to shepherds, woe unto the birds,*

[**Sorrow** ('grief*'; alt.: So + R + O, surname fragments of **S**outhampton + **R**egius + **O**xford; the sorrow of these) **to shepherds** ('a member of the clergy who provides spiritual care and guidance for a congregation'; in a wider context, de Vere adds poets and philosophers: in *The Passionate Pilgrim*, he refers ambiguously to himself by this name - "O, sweet shepherd" *l. 167*; alt.: 'one who tends sheep*'), **woe** ('extreme calamity and grief*') **unto the birds** (*metonym* Catholic recusants who wish for deliverance from enforced Protestant observance; alludes to William Byrd, Gentleman of the Chapel Royal and most highly regarded composer of the English Renaissance; he appears to have been strongly Catholic from

1573-90; his music was a locus for religious dissent, yet he received special dispensation from Elizabeth to follow his conscience),]

~ 'So-R-O' 'ignominy' to Sovereign, grief unto the Recusants, ~

~ Sorrow to [Catholic] clergy, grief unto Catholic Recusants, ~

William Byrd appears to have led or followed de Vere's interest in Catholicism. At any rate, the two were closely associated through the 70's and 80's. Byrd had further taint by association with Sir Thomas Paget 1544-90, 3rd Baron Paget of Beudaserst, a host of Queen Elizabeth on her yearly Progress, yet a known recusant and implicated in the Throckmorton and Babington Plots.

456 *Gusts and foul flaws to herdmen and to herds.*

[**Gusts** (*probably refers to l.445-46* 'taste'*; i.e. intellectual discernment; alt.: 'conception, notion, idea'*; here used negatively as 'a torment of wind' = ideas contradictory to the rightful heir) **and foul** ('opposite of fair'*; fair = Fair Heir, 'i.e. 'impure, polluted'*; 'unsound, corrupted'*; 'wicked'*; 'disgraceful'*) **flaws** ('breach, crack, fissure'*; alt.: 'a sudden burst of wind', a buffeting by wind) **to herdman** (the Nobility, leaders, principals; alt.: may refer to line 433-34, i.e. legal councillors and advisors, perhaps the Privy Council) **and to herds** ('a number of beasts together'*; 'applied to men in contempt'*; the afflicted or persecuted populace).]

~ Torments and corrupt breaches to the Nobility and the [afflicted] populace. ~

~ Torments and corrupt breaches to legal council and the plaintiffs. ~

As noted before, the Nobility and the populace of England were both largely Catholic at the time of Elizabeth's accession.

457 *This ill presage advisedly she marketh:*

[**This ill** ('contrary to good'*; 'wicked'*; 'not well, not rightly'*) **presage** ('prognostic'*; 'foreboding, presentiment'*) **advisedly** ('deliberately'*; spoken of 'advice, counsel'*) **she marketh** (mark: 'notice taken, observance, note'*; alt.: 'butt, target, aim'*):]

~ This prognostication of disorder she prudently notes: ~

~ This foreboding of evil deliberately she targets: ~

458 *Even as the wind is hush'd before it raineth,*

[**Even** (*metonym* 'the very same') **as** (*metonym* 'in the same degree, of the same quality'*) **the wind** (*metonym* Current Heir, Heir Apparent = Ed. de Vere, by his own estimation) **is** (*see glossary* variant of BE) **hush'd** (hush: 'to make silent, to still'*) **before** (*metonym* be: 'of an Ox' + fore: 'situated or placed in front', i.e. Ox-front; also wordplay on 'ford' in Oxford) **it raineth** (= reigns),]

~ Verily 'the Same', the current heir is silenced before it reigns, ~

~ Just as the current heir is silent before he reigns, ~

~ Just as the current heir is silenced, Oxford he reigns, ~

The repetition of the word **before** in lines 458, 459 and 460 call attention to its status as an 'emergent word' - a word to be given special consideration.

459 *Or as the wolf doth grin before he barketh,*

[**Or** (segment of Tudor: 'gold or yellow, as a heraldic tincture', *wordplay* ore: 'a vein of gold') **as** (*metonym* 'in the same degree, of the same quality'*) **the wolf** (*figurative* 'a rapacious, ferocious, or voracious person'; reference to the Seymour family—the wolves of Wulfhall; alt.: the Cecil/Dudley usurpers following the policies of attainder exploited by Edward Seymour) **doth grin** ('to withdraw the lips from the teeth... to betray malice, or scorn, or anguish'*; 'bare the teeth in pain or anger') **before** (*Latin wordplay* before: 'sum' to the fore; alt.: 'in front of', in advance of; alt.: *metonym* be: 'of an Ox' + fore: 'situated or place in front', .e. Ox-front) **he barketh** (*wordplay* embark, em: 'in' + barque: 'bark, ship', possible ref. to Thomas Seymour's charge in the Admiralty; alt.: 'peel'*; possible reference to the torture of removing skin; alt.: 'to cry with the voice of a dog'*),]

~ Sum-Or, 'The Seym Wolf' doth grin, Oxford barketh, ~

~ Seymour the Wulf does bare his teeth, Oxford barks, ~

~ Golden as the Seymour [who] betrays scorn before he 'boards',

~ *Or as the usurper betrays malice before Oxford excoriates them,* ~

The wordplay on barketh might refer to the Medieval punishment for traitors, i.e. stripping the skin from the body of the living criminal. This may be an allusion to the execution of Pierre Basile who was flayed for shooting with a crossbow and killing Richard I (Coeur de Lion) of England at Chalus-Charbrol, France, in 3/1199.

Another potential reference could be to the Seymour family seat at Wolf Hall, or Wulfhall, in Wiltshire. Jane Seymour *c.1508-37* was born at Wulfhall, and Thomas Seymour may have been. Is this the origin of the phrase 'wolfish earls'.

460 *Or as the berry breaks before it staineth,*

[**Or as** (*metonym* 'in the same degree, of the same quality'*) **the berry** (*probable wordplay* Bury, borough: 'castle, stronghold', fortified population; alt.: *wordplay?* Vere, very = truthful, berry appears at l. 604 as a metonym for 'true faith'/Catholicism - 'painted berries' are the false readings, or misunderstandings of the Bible by Protestant theologians - and at l. 1104 as the 'offered faith of true adherents'; alt.: the body of Christ, from which the wine becomes his blood in the Eucharist) **breaks** ('to rend apart'*, alt.: 'invalidate through a legal process'*) **before** (*metonym* **be**: 'of an Ox' + **fore**: 'situated or place in front', i.e. = Ox-front; alt.: 'in front of', 'in advance of') **it staineth** (stain: 'eclipse', stains: 'eclipses, over-colors, surpasses, excels' see note on V&A l.9, Craig & Bevington, 1973, pg. 427 ; alt.: *figurative* 'damage or bring disgrace to the reputation or image of someone'),]

~ *Sum-Or the stronghold breaches, Oxford it reviles,* ~

~ *Or as the 'seed-containing fruit' is rent, Oxford surpasses,* ~

~ *Or as the Sacred Body of Christ is crucified before the Resurrection,* ~

461 *Or like the deadly bullet of a gun,*

[**Or like the deadly bullet** (*see figurative use* "quips and sentences and these paper bullets of the brain" Much Ado ll iii 249) **of a gun** ('an instrument from which shot is discharged by fire, a canon, a musket'*),]

~ *Ore, like the deadly bullet of a gun,* ~

462 *His meaning struck her ere his words begun.*

[**His meaning** ('intention, purpose'*, 'purport') **struck** ('to make to disappear, to efface, to blot'*) **her ere** ('before') **his words** ('a watch-word, a motto'*, hence the de Vere motto: Vero Nihil Verius = Truth, Nothing So True) **begun** (*pun* **be**: 'of an Ox' + **gun**: 'an instrument from which shot is discharged' see l.461).]

~ *The truth, that is his purpose, struck her even before his words were spoken.* ~

~ *His purpose strikes/effaces her before his motto [of truth] is discharged.* ~

463 *And at his look she flatly falleth down,*

[**And at** ('as coincidence of time naturally suggests the idea of causality'*) **his look** ('to expect'*, to have expectation; alt.: 'expression of the eye and countenance'*, alt.: 'to use the eye'*) **she flatly** (**flat**: 'absolute, downright'*) **falleth** ('to decrease'*, 'to be degraded or destroyed'*) **down** ('from a higher to a lower place'*),]

~ *And because of his expectations, she is absolutely degraded,* ~

464 *For looks kill love and love by looks reviveth;*

[**For** ('on account of, because of'*) **looks** (to have expectations) **kill** ('= destroy'*; alt.: 'to distress, to grieve extremely'*) **love** (*wordplay, metonym* 'Tender Affection': the bond of love among the Tudors, referring to the material valuation of the Royal Person; **kill love**: distress 'Tender Affection' by causing resentment at having been unfairly treated) **and love** (as above) **by looks** (as above) **reviveth** ('to bring again to life, to reanimate'*),]

~ *Because expectations extinguish 'Material Affection', and that 'Material Affection' by expectations is [artificially] reanimated;* ~

465 *A smile recures the wounding of a frown;*

[**A smile** ('a look of joy or kindness or slight scorn') **recures** ('to restore to health or soundness, to heal') **the wounding** ('figuratively, any hurt or pain' *see* 1.1042) **of a frown** ('a stern and surly look');]
~ *A smile heals the hurt of a disapproving look; ~*

466 *But blessed bankrout, that by love so thriveth!*

[**But** ('otherwise than'; alt.: 'only') **blessed** (blessedly: 'holily'; alt.: 'fortunately', happily) bankrout (bankrupt: 'insolvent', indebted), **that** (that which) **by love** ('Tender Affection': the bond of love among the Tudors, referring to the material valuation of the Royal Person) **so** (it follows, it proceeds, 'and then, as the next step' refers to royal line or royal progeny; alt.: 'the truth'; alt.: 'very much' = the Vere much?) **thriveth** (thrive: 'to grow, to increase, to flourish')!]
~ *But spiritually void is that which by material valuation [of the Tudor family] conciliates/placates! ~*

467 *The silly boy, believing she is dead,*

[**The silly** (*archaic* 'helpless, defenseless'; 'deserving of pity or sympathy', 'innocent') **boy** ('a male child'), **believing** (**believe**: 'to think, to be of opinion', 'accept as true') **she is** (*wordplay* *see* glossary: BE) **dead** (*oblique metonymy*? 'still', alt.: *figurative* 'similar to death', 'having or displaying no emotion, sympathy, or sensitivity'),]

~ *The defenseless young man, thinking she is insensate/insensible, ~*

~ *The powerless young man, thinking she is unresponsive/inactive, ~*

468 *Claps her pale cheek, till clapping makes it red;*

[**Claps** (**clap**: 'to strike with a quick motion, without hurting', alt.: 'to pledge one's faith by joining hands'; **pledge**: *law* 'a thing that is given as security for the fulfillment of a contract or the payment of a debt and is liable to forfeiture in the event of failure'; alt.: 'show approval of a person or an action' by applauding) **her pale** ('an enclosure - especially of a park', suggests detention or containment, with Yorkist and Protestant connotations; alt.: 'emblem of cowardice') **cheek** (*wordplay* **cheek**: 'impertinent talk or behaviour'; alt.: **check**: restrain, control, limit, circumscribe, constrain - imprison; alt.: reference to Sir John Cheke whom de Vere credits with the design of usurping Princess Elizabeth's monarchy by blackmail - denoting Protestant opportunists *see* glossary; **pale cheek**: enclosure possessors = jail-keepers), **till** ('to the time when') **clapping** (i.e. pledging; **clap**: 'to strike with a quick motion, without hurting', 'to clap a person on the shoulder was a sign of approbation'; **to clap hands**: 'to pledge one's faith by joining hands') **makes** ('to cause', to cause to be; alt.: 'to become', to cause to become) **it red** (color of the house of Lancaster; alt.: represents the Catholic Church; alt.: stalwart courage);]
~ *Strikes at her cowardly Protestant possessors, and by striking makes her courageously Catholic; ~*
~ *Concedes acquiescence to her Protestant possessors, and such concession brings courage; ~*
~ *Pledges support before her cowardice, and so pledging makes her courageous; ~*
~ *Pledges support before her Protestant/Yorkist repressers, and by pledging brings [a shift toward] Lancastrian/Catholicism; (?) ~*

With reference to the War of the Roses, the author notes that a 'stroke' is necessary to break the grip the White have upon the Red. In the idea expressed by the metonymy of 'white' and 'red' is de Vere's solution for persistent English religious conflict. Though he has a low opinion of the Protestant political leadership, a benign toleration of Protestant and Catholic faith will resolve the de facto state of civil war.

469 *And all amaz'd brake off his late intent,*

[**And all** (*metonym* all family members directly descended from Henry VIII) **amaz'd** ('to put in confusion, to put in a state where one does not know what to do or to say or to think') **brake** (*past of break*: 'to rend apart, to crack', to split, 'to interrupt', 'to discontinue'; *figurative* = schism: 'the formal separation of a church into two churches or the secession of a group owing to doctrinal and other differences') **off** ('from') **his late** ('no longer having the specified status', 'formerly, else, once'),

sometime: 'at other times'*; once upon a time) **intent** ('intention, purpose, design*', 'meaning, purport, thought*', *Latin in*: toward + *tendere*: 'stretch, tend'),]

~ And as [his grandfather's] heir, in confusion and schism, interrupts his former thought, ~

470 *For sharply he did think to reprehend her,*

[**For** ('introducing a reason by a subordinate clause*', 'because, as'*) **sharply** ('in a quick and cutting manner*', see *sharpness**: 'severity, harshness*', i.e. with severity or harshness) **he did think** ('to mean, to intend'*) **to reprehend** ('to reprove, to blame'* from *Latin reprehendere* from *re*: 'expressing intensive force' + *prehendere*: 'seize') **her**,]

~ As harshly he did intend to reprove her, ~

~ As severely he did mean to rebuke her, ~

~ As quickly he did intend to take possession/seize her, ~

471 *Which cunning love did wittily prevent:*

[**Which cunning** ('crafty*', 'dexterous and tricky in dissembling'*) **love** ('Tender Affection': the bond of love among the Tudors, referring to the material valuation of the Royal Person) **did wittily** ('sagaciously, ingeniously'*) **prevent** ('to frustrate, to disappoint'*, to hinder by something done before, to obviate*):]

~ Which a dissembling 'family affection' did ingeniously frustrate: ~

~ Which crafty Leicester did, by his [secret] knowledge, hinder: ~ (? should be *Love*)

472 *Fair fall the wit that can so well defend her!*

[**Fair** (*wordplay fare*: 'perform in a specified way in a particular situation or over a particular period', 'a journey for which a price is paid'; this term is played adverbially or adjectively; it is used precisely in the manner of *Tender Heir*; the 'Just Heir' by a lexical 'trick' frequently used by de Vere—Fair = Fair Air = Fair Heir) **fall** ('becomes'*) **the wit** ('mental sharpness and inventiveness', i.e. *genius*: 'the prevalent character or spirit of something such as a nation or age', from *Latin gignere*: 'beget' see *geniture*) **that can so** ('in the same degree, as'*; alt.: it follows, it proceeds, refers to royal progeny: a succeeding heir) **well** ('in such a state or of such a quality as one would wish'*) **defend** ('to maintain by force of by argument') **her!**]

~ The Fair Heir becomes the genius that can, by another heir, maintain her! ~

473 *For on the grass she lies as she were slain,*

[**For** ('because, as'*) **on the grass** ('related... ultimately to green': *Old French verd*, *wordplay from Latin veri*) **she lies** ('to be in the power of, to depend on'*, alt.: 'falsehood uttered for the purpose of deception'*) **as she were** (*wordplay Vere*: *Latin 'W' pronounced as 'V'*; see *glossary be, are*) **slain** (*Old English slean*: 'strike, kill', *clap* see 1.468),]

~ For on the Truth/Vere/green she depends, as she 'Be/Are' stricken, ~

474 *Till his breath breatheth life in her again.*

[**Till** ('to the time of'*) **his breath** (*metonym* signal, profound communication; alt.: *possible pun* 'the air/heir inhaled and ejected'*; alt.: 'a thing without substance, a trifle'*, Nothing?) **breatheth** (animate, vitalize, vivify, 'endow with breath'*,) **life** ('the state in which the soul and body are united; opposed to death*', eternal life?) **in her again** ('once more'*, i.e. once More *metonym* referring to English Christianity prior to the schism occasioned by Elizabeth's person).]

~ Until his profound words return True Salvation to her, once More. ~

475 *He wrings her nose, he strikes her on the cheeks,*

[**He wrings** ('obtain something with difficulty or effort', from *Old English wringan*, related to *wrong*, 'to press hard on, to ply hard'*) **her nose** ('organ of smell'*: 'Metaphorically = to perceive, to guess at, to find out by mental sagacity'*; alt.: *pun rings her nose*: the insertion of a metal ring in the nose of an ox which "can give more positive control" of draft cattle), **he strikes** ('to afflict, to punish, to chastise'*; alt.: 'to make to disappear, to efface, to blot'*; alt.: 'naval term, used of sails = to lower, to let down'*) **her on the cheeks** (*wordplay on CHEEK, CHECK and Sir John Cheke*, with Protestant associations see *glossary*),]

~ *He wrests control, he punishes her possessors, ~*

476 *He bends her fingers, holds her pulses hard,*

[**He bends** (bend: 'to direct, to turn, to point', redirect) **her fingers** (finger: 'to take thievishly, to pilfer', i.e. thieves, pilferers; alt.: informants/spies, as parts of the hand/office *metonym*), **holds** ('to contain', 'to support', 'to preserve', 'to keep, to guard', 'to harbor') **her pulses** (pulse: the beating/striking of the heart *for metonym context, see: 2 Henry IV, II iv 25 (Mistress Quickly) - pulsidege*: "your pulsidege beats as extraordinarily as heart would desire") **hard** ('very near', 'earnestly', 'strongly' 'closely, tightly, fast').]

~ *He 'turns' her thievish informants, guards her 'beating heart' close-by, ~*

A probable reference to a Guildenstern/Rosencrantz-like event *see Hamlet*, or the murder of the servant at age seventeen. ?

477 *He chafes her lips; a thousand ways he seeks*

[**He chafes** (chafe: 'to inflame, to make furious'; alt.: 'to fret, to fume, to rage') **her lips** ('those who show contempt for, those who 'laugh at, snap fingers at'); **a thousand** (probable reference to de Vere's thousand pound annuity *see Roger Stritmatter, A Law Case in Verse: Venus and Adonis*) **ways** (*pun weighs* = weights, i.e. pounds/English currency; a thousand ways: the cascade of forced obligations that derive from the blackmail of Elizabeth's royal person - the annuity to de Vere is but a minor one) **he seeks** ('to try to gain, to strive, to pursue, to solicit').]

~ *He infuriates those who treat her with contempt; a thousand ways he strives ~*

~ *He infuriates those who treat her with contempt; a thousand pounds he solicits ~*

478 *To mend the hurt that his unkindness marr'd:*

[**To mend** ('to set right, to correct, to repair what is amiss') **the hurt** ('harm, injury, mischief') **that his unkindness** (disinheritance, separation, severance; suffix 'ness' and 'ance' = 'state or quality of') **marr'd** ('injuriously made' *Shakespeare Lexicon, A. Schmidt, 1874; see note on this "peculiar passage":*)

~ *To correct the harm that his disinheritance injuriously made: ~*

479 *He kisses her; and she, by her good will,*

[**He kisses** (kiss: the bond of fealty or betrayal; alt.: as in the kiss of peace: 'a ceremonial kiss given or exchanged as a sign of unity'; alt.: 'to submit tamely') **her; and she, by** ('the idea of instrumentality passing into that of causality') **her good** (*pun* = virtuous possession, 'property, possession', related to tender, i.e. a material value or currency; alt.: 'virtuous, well disposed', 'favourable, propitious', 'fit, proper') **will** (the will of Oxford *important polysemic metonym, see glossary*),]

~ *He expresses his unity; and she, by her possessed will, ~*

~ *He expresses his unity; and she, by her son's resolve/commitment, ~*

480 *Will never rise, so he will kiss her still.*

[**Will** () **never** (= Not Ever, i.e. Not E. Ver, used to refer to Elizabeth who is unfaithful to her motto: Semper Eadem = Ever the Same, i.e. that in contrast to Edward de Vere, she is not E. Ver, or not 'always the same'; alt.: unfaithful; alt.: Will never: William the Unfaithful = Wm. Cecil) **rise** ('to ascend'; alt.: 'to increase'; alt.: 'to thrive, to be promoted', advanced), **so** (= 'in the same degree, as', alt.: it follows, it proceeds; refers to royal progeny) **he will** ('faculty of the mind by which we desire and purpose' *see glossary for specific applications*) **kiss** (show fealty) **her still** (Ever, E. Ver, E. Vere).]

~ *Will never [ever faithful] advance, so the royal successors will be forever subordinate. ~*

~ *William (Cecil), not E. Vere advances, so the royal successors will be forever subordinate. ~ (?)*

481 *The night of sorrow now is turn'd to day:*

[**The night** (*metonym* for Elizabeth I, 'Dian, the goddess of the moon, called queen of night') **of sorrow** ('a state of being sorry, of repenting or pitying something', 'sadness, grief'; alt.: So + R + O, surname fragments of Southampton + Regius + Oxford—the sorrow of these) **now** ('things being so, under these circumstances') **is** (*metonym* from BE: 'of an ox') **turn'd** ('to change or alter from one purpose or effect to another'; alt.: 'to change, to transform') **to day** (Seymour-'light' *see glossary*):]

~

~ Elizabeth (the moon goddess), in repentance now, by Oxford is enlightened ~

482 Her two blue windows faintly she up-heaveth,

[**Her two blue** ('the colour of servants'*; alt.: 'light amidst darkness called blue'*; alt.: *Schmidts suggestion*: 'veins shining through the skin'*) **windows** ('Middle English: from Old Norse *vindauga*, from *vindr*: 'wind' + *auga*: 'eye', therefore *wind eye* consider the two as independent metonyms, see glossary for both , alt.: the eyes as 'windows of the soul') **faintly** ('without zeal, not earnestly, not forcibly'*) **she up-heaveth** (*upheave*: 'to raise'*; alt.: *up*:- 'denoting confinement or concealment'* + *heave*: 'to throw, to cast (in seaman's language)'*),]

~ Her two 'servant spies' attending on the current heir, weakly she casts into concealment, ~ (?)

483 Like the fair sun, when in his fresh array

[**Like** ('resembling'*; 'in the same manner'*) **the fair** (Fair Air = The Rightful Heir, i.e. the Tudors) **sun** (Ed. de Vere/Edward VII by his own reckoning), **when in his fresh** ('not yet used'*; 'unimpaired and healthy'*; 'not yet used'*; alt.: 'full of new life and vigour'*; alt.: 'holding good, unchanging, constant'*) **array** ('dress, especially ornamental dress'*; perhaps denoting a fresh change of name)]

~ Resembling the rightful heir, when in his new guise ~

484 He cheers the morn and all the earth relieveth;

[**He** (*wordplay* 'sun'/son, figuratively the proximate star, but intending Ed. de Vere) **cheers** (*cheer*: derived from 'Good cheer!: courage! be of good heart*', i.e. heartens, gives courage, emboldens) **the morn** (Venus/Elizabeth) **and all** (all family members directly descended from Henry VIII) **the earth** (England, 'the country, the land'*) **relieveth** (*relieve*: 'to help in distress, to free from want, pain, grief, or danger'*; alt.: 'to release from duty, applied to troops'*);]

~ He heartens the Queen and royal family, and the land is freed from grief; ~

485 And as the bright sun glorifies the sky,

[**And as** ('in the same degree, of the same quality'*) **the bright** ('shining, luminous, splendid'*) **sun** (= de Vere, the son who gives light) **glorifies** (*glorify*: 'to pay praise, to magnify in worship'*) **the sky** ('used in the sense of heaven'*);]

~ And just as the luminous son makes greater the heavens,

486 So is her face illumin'd with her eye;

[**So** ('in the same degree, as'*; alt.: it follows, it proceeds; refers to royal progeny) **is () her () face** ('to uphold a false appearance'*) **illumin'd** (*illumine*: 'to brighten'*; alt.: 'to enlighten, spiritually or intellectually'; alt.: *pun ill-illuminated*: poorly lighted) **with her eye** (overlords and their spies, i.e. Robert Dudley, Walsingham, et al);]

~ To the same degree is her surface/appearance [ill-] lighted with her Puritan overlord; ~ (?)

487 Whose beams upon his hairless face are fix'd,

[**Whose beams** (*nautical term* the sides of a ship perpendicular to the direction of travel/motion, i.e. 'at cross purposes', in opposition; alt.: *Biblical allusion*, Matt. 7:3 "a beam in one's eye", i.e. 'finding fault that is greater in oneself than in the person one is finding fault with') **upon** ('denoting a design or business in which a person is employed'*) **his hairless** (without heirs, refers to Robert Dudley's childless state?) **face** ('appearance' rather than true value; alt.: *hairless face*, referring to playing cards: a *jack* = 'bearing the representation of a soldier, page, or knave, normally ranking next below a queen' *etym.*: *probable 14th cent.* , 'knave' may indicate a male child/prince, or 'a dishonest or unscrupulous man') **are** (= Elizabeth, 'To be royal', from Latin *Regina*: 'Queen' see glossary **are, be**) **fix'd** (*fix*: 'to set, to place in general'*; 'to direct steadily'*);]

~ Whose blind submission/obstructive faults upon Dudley's heirless knavery, Elizabeth affixed, ~

~ Whose opposition upon Dudley's heirless knavery Elizabeth affixed, ~

488 *As if from thence they borrow'd all their shine.*

[**As** ('in the same degree, of the same quality'*; alt.: 'as would be the case if') **if from thence** ('from that place, from there') **they** (i.e. they, all of them) **borrow'd** (borrow: 'to take upon credit') **all** (all family members directly descended from Henry VIII) **their shine** ('to be bright, to glitter'*; i.e. excellence, dominance).]

~ *As if, from Dudley, the royal family had 'taken upon credit' their excellence. ~*

489 *Were never four such lamps together mix'd,*

[**Were** (word play on Vere Latin 'W' pronounced as 'V', here denoting truth and constancy) **never** (Never Ever (see **Fair** for explanation of word play), not E.Ver, used to refer to Elizabeth as unfaithful to her motto: Semper Eadem = Ever the same, i.e. that, in contrast to Edward de Vere, she is not 'always the same', or 'ever faithful') **four** (perhaps meaning four eyes, or four pairs of eyes, likely: Elizabeth, de Vere, Cecil, and Dudley; there is an indeterminacy of subjects, and the sources and receivers of light) **such** ('of the like kind or degree') **lamps** ('anything shining, a luminary'*; source of radiant light) **together mix'd** ('to join and blend, to mingle'*),]

~ *Constancy [and] inconstancy, four 'like in kind' luminaries commingled, ~*

490 *Had not his clouded with his brow's repine;*

[**Had not his clouded** (cloud: 'to overspread with clouds, to darken') **with his brow's** (pun 'the arch of hair/heir over the eye'*; the heir above the Protestant usurpers) **repine** ('vexation, mortification')];]

~ *Had not his [light] been darkened by his prospects/expectations mortification; ~*

~ *Had not his [light] been overshadowed by the degradation of the heir (above the 'eye'/Dudley); ~*

491 *But hers, which through the crystal tears gave light,*

[**But** ('otherwise than', from another source, from elsewhere than) **hers, which through** ('denoting instrumentality, = by means of, by') **the crystal** ('highly transparent glass with a high refractive index', denoting the effect of refracted light on location, apparent location, reception of radiance, and *figuratively* bent light see *Perspectiva*, by Roger Bacon 1214-94: on optics and refraction, alt.: 'made of crystal', denoting permanency rather than fluidity, representing the likeness of hardened water) **tears** (transgressions, destruction; crystal tears: permanent degradation, prescribed destruction) **gave light** ('spiritual illumination by divine truth'; 'that by which it is possible to see'*; with parallels between God and the Poet or enlightened statesman),]

~ *Hers, however, which by the agency of 'crystal transgressions', bends and divides [spiritual] light,*

~ *But from elsewhere than the Queen, which by means of the permanent reduction [of the Monarchy] gave spiritual illumination, ~*

The great scientific works of the Medieval Scholastic Roger Bacon were among the inspirations of de Vere's cousin, Francis Bacon.

492 *Shone like the moon in water seen by night.*

[**Shone** (pun shown: 'appearance', 'display, parade, ostentation') **like** ('equal', 'the same' 'resembling') **the moon** ('the satellite which revolves around the earth', a general metonym for Elizabeth I denoting the queens (supposed) influence on earthly objects) **in water** ('emblem of falseness', change, and impermanence) **seen** (possible pun seine or seine net, i.e. caught with a net) **by night** ('Dian, the goddess of the moon, called queen of night', metonym for Elizabeth I; 'Night herself represented as a goddess, drawn by a team of dragons').]

~ *Made display, resembling the moon in reflected/false light, 'caught' by Night. ~*

~ *Shone [weakly], like the queen by deceit enveloped, [barely] lighting the darkness. ~*

This is a powerful metaphorical assessment of the Queen's diminished affect. Her strength is a show. She merely resembles, but is not. The authority of the Queen is a false and reflected "lamp" l. 489, seen "by night", i.e. it has little capacity to illuminate.

493 *'O, where am I?' quoth she, 'in earth or heaven,*

[‘O (probable word play on Elizabeths signature ‘R’: Regina, she refers to de Vere as ‘O’: Oxford *see glossary*), **where am I?’ quoth she**, ‘in’ (‘denoting a local or temporal space, within which a person or thing is enclosed or contained’) **earth** (‘the substance, thought to be an element, of which the globe and its productions consist’) **or** (*Italian oro, Latin aurum: gold used six times in this stanza; repetition of or is anaphora*; alt.: pun **ore**: ‘a naturally occurring solid material from which a metal or valuable mineral can be profitably extracted’) **heaven** (‘a place or state of supreme felicity’*),]

~ ‘Oxford, where am I?’ said she, ‘in earth-ore/earthly gold, heaven, ~

~ ‘Oxford, where am I?’ said she, [buried alive] ‘in earth, or heaven, ~

Elizabeth asks rhetorically, ‘where am I’, then proceeds to answer her question; she is to be found solely in her material valuation. She ‘is’ a gold mine.

494 *Or in the ocean drench’d, or in the fire?*

[**Or** (*Italian oro, Latin aurum: gold see l. 493*) **in the ocean** (‘the great sea’*, a great body of **water**: ‘emblem of falseness’*, of instability, change, or fluctuation; alt.: symbolic of opposed elements that normally extinguish each other *l.94, 654*) **drench’d** (‘to wet thoroughly’*), **or** (as before) **in the fire** (*Consuming Fair see above Fair, i.e. the burning or razing of the Rightful Heirs, i.e. the Tudor Monarchy see l.35*)?]

~ *Ore/gold in treasons drowned, ore in the Tudor consuming fire?* ~

~ *Or in mendacity immersed, or in the ‘Consuming Fair’?* ~

495 *What hour is this? or morn or weary even?*

[**What hour** (*pun our: ‘pertaining to us’; alt.: Time = Cecil*) **is** () **this? or** (*pun ore: gold see l. 493*) **morn** (Venus/Elizabeth: Morningstar) **or** (*ore: wealth, material riches*) **weary** (‘impatient with the continuance of something’*; alt.: **ore-weary** = impatient with the usurpers coercion for wealth) **even** (Venus/Elizabeth = Evenstar)?]

~ *What Timely Assault is this? Gold Morningstar, gold-exhausted Evenstar?*

496 *Do I delight to die, or life desire?*

[**Do** (‘to perform, to effect’*; alt.: pun **due**: ‘owed, to be paid as a debt’*) **I delight** (**de**: ‘denoting removal or reversal’ + **light**: ‘illumination of mind, mental sight’*, referring to reason, truth, and religious belief) **to die** (‘to lose life’*, ‘to perish in any manner, to fade, to vanish, to be forgotten’*; alt.: ‘to pine for something’*), **or life** (*pun ore-life: gold life, i.e. a life of spiritual desolation*) **desire** (‘to wish for’*, ‘to ask, to entreat, to request’*; alt.: **de**: ‘denoting removal or reversal’ + **sire**: ‘a father or other male forebear’)?]

~ *Is this my debt? to perish without spiritual illumination, [only] materially valued, without male forebear?*

Line 495 asks “What hour/our is this?” The possible alternative states, noted in this line, are held in common with Elizabeth and Edward. Even the last, “desire”, hints at the [arguable] illegitimacy of both.

497 *But now I liv’d, and life was death’s annoy;*

[**But** (‘otherwise than’ *see l.445, variant of NEVER see glossary*; alt.: ‘just now’*) **now** (‘at this time’*) **I liv’d** (‘to pass life or time in a particular manner’*), **and life** (i.e. that life) **was death’s** (*figurative ‘a damaging or destructive state of affairs’, ‘state of being without life’*, likely the state of servitude referred to in l.482*) **annoy** (‘pain, suffering, grief’*, *Middle English ‘be hateful to’*);]

~ *Otherwise than now I lived, and [that] life was a destructive and hateful state of affairs;* ~

498 *But now I died, and death was lively joy.*

[**But** (‘otherwise than’ *see l.445, variant of never see glossary*; alt.: ‘even at this instant’*) **now** (‘at this time’*) **I died** (‘to lose life’*, ‘to perish in any manner’), **and death** (‘state of being without life’*) **was lively** (‘coming near to life, strongly resembling [life]’*; alt.: ‘living’*) **joy** (‘the state of feeling delight, happiness’*).]

~ *Otherwise than now I perished, and that state of being without life was living happiness.* ~

499 *‘O, thou didst kill me: kill me once again:*

[‘**O** (probable word play on Elizabeths signature ‘R’: Regina, she refers to de Vere as ‘O’: Oxford *see glossary*), **thou didst kill** (‘to distress, to grieve extremely’*; alt.: to destroy’*) **me: kill** (as before) **me once** (irrevocable, ‘at any time, ever’ *see glossary*) **again** (‘used to introduce a further point for consideration, supporting or contrasting with what has just been said’; alt.: ‘once More’* metonym referring to English Christianity prior to the schism occasioned by Elizabeth’s person; again: ‘related to German *entgegen*: opposite’):]

~ *Oxford, thou did grieve me: destroy my monarchy forever, once More: ~*

500 *Thy eyes’ shrewd tutor, that hard heart of thine,*

[**Thy eyes’** (eyes: overlords and their spies, i.e. Robert Dudley, Earl of Leicester; son of John Dudley, Duke of Northumberland) **shrewd** (‘cunning, artful’*; alt.: ‘mischievous’*; alt.: shrowd 1593, shroud: ‘to cover, to conceal’*) **tutor** (‘one who teaches and instructs, a master’; alt.: *pun* Tudor), **that hard** (‘not yielding to pressure, opposed to soft’*) **heart** (‘supposed to be the prompter of will and inclination’*; alt.: the True Heart = the very essence* = the essence of Vere; ‘the inmost and most vital part, the core’) **of thine,**]

~ *Your overlord’s artful instructor, that unyielding Vere Will of yours, ~*

~ *Your overlords conceal Tudor, that unyielding ‘Cor’ of yours, ~*

501 *Hath taught them scornful tricks and such disdain*

[**Hath taught** (teach: ‘to make to know, to tell, to show’*) **them** (“Thy eyes” 1.500, Puritan usurpers) **scornful** (‘disdainful’*, ‘derisive, mocking, jeering’*) **tricks** (‘artifice, stratagem, device’*) **and such** (*metonyms* ‘used to hint in a general and indefinite manner at persons or things; so: ‘what follows’, progeny + much: great, ‘to a great degree’*; alt.: ‘of that or the like kind or degree’*, closely related in meaning to even *see glossary*; alt.: ‘used to hint in a general and indefinite manner at persons or things’*, such disdain: disrespect of the royal person) **disdain** (reversal from dignity, *from Latin* ‘*dedignari* : *de*: expressing reversal + *dignari*: consider worthy’)]

~ *Has taught the usurpers contemptuous stratagems and [of the royal family] disrespect ~*

502 *That they have murd’red this poor heart of mine;*

[**That they** (“Thy eyes” 1.500, i.e. Puritan usurpers) **have murd’red** (murdered red: killed the Lancaster House of Plantagenet, murdered True Faith, stalwart courage; *wordplay* reddish coat of Red Deer *Cervus elaphus*, hart, heart) **this poor** (‘destitute of riches or even of any property’*) **heart** (*metonym* = dear, deer, hart, all symbols for de Vere; alt.: ‘the soul, the mind in general’*, ‘life’*, ‘the vital part or essence; alt.: ‘supposed to be the prompter of will and inclination’*) **of mine** (*pun* source of or/ore/gold, also from *heraldic or* = gold *see* 1.493-6, ‘my property’*, i.e. the substantive: this poor heart);]

~ *That they have murdered ‘red’ (faith and courage of) this, my unfortunate ‘material heir’; ~*

503 *And these mine eyes, true leaders to their queen,*

[**And these mine** (referring to the locus or source of material wealth) **eyes** (mine eyes: *double meaning* Elizabeth’s ‘organs of sight’*, and mining infiltrators/moles; i.e. Robert Dudley, Earl of Leicester; son of John Dudley, Duke of Northumberland: refers not only to Leicester himself, but to the entire rapacious Puritan political machine), **true** (‘in accordance with fact or reality’, ‘conformable to fact’, ‘not mistaken’, *de facto*) **leaders** (‘to direct, to govern’*, ‘to command, to conduct as a chief’*, ‘to prevail on’*) **to their queen** (Elizabeth),]

~ *And these [Cecil-Dudley] mining/undermining agents, the real commanders of their queen, ~*

504 *But for thy piteous lips no more had seen.*

[**But** (‘otherwise than’) **for** (‘in place of’*) **thy piteous** (*wordplay* punishable with ‘the pits’, extreme privation, death; alt.: ‘compassionate’; alt.: ‘miserable, pitiful’*, pitiable) **lips** (‘organs of speech’*, protests, counterclaims; alt. *agency kiss*: the bond of fealty/fidelity, strongly tied the act of self-betrayal/self-revelation) **no more** (*surname fragment* = mour; alt. nom ore: name of gold, d’or; Edward Tudor Seymour, the ‘More’ that follows from the motto of Henry V, “Une sans plus” = ‘One without more; alt.: of

Sir Thomas More, as a metonym for true faithfulness, fidelity) **had** (i.e. would have) **seen** (see: 'to perceive mentally, to discover, to understand*', 'to experience, to know*').]

~ *If not for thy punishable counterclaim, 'nom ore' had seen.* ~

~ *Otherwise than your (Vere's) counterclaims, no Mour had Se[y]n.*

~ *If not for your compassionate words, no resolute Faith would have understood.* ~

One of De Vere's signatures—See + More—as with the others, appears in a multitude of styles or syllogistic formulations.

As always, but is ambiguously 'if not', and 'otherwise than'; the latter referring to the alternate personas under which de Vere expresses himself. With the names of Shake-speare, B. Griffin, etc. the author has a retinue of his own 'allowed fools'.

505 *'Long may they kiss each other, for this cure!*

[**'Long** ('a long time'*; alt.: 'belonging*') **may** ('expressing possibility'; alt.: 'expressing permission') **they** (*figuratively* de Vere's lips together, since the queen is 'never', i.e. not ever faithful, and therefore the 'kiss' of fealty is to itself) **kiss** (the bond of fealty/fidelity, strongly tied the act of self-betrayal/self-revelation; alt.: 'to submit tamely*') **each** ('every*', 'used of a definite and limited number*') **other** ('besides that or those mentioned or understood*'), **for** ('in order to come by*') **this cure** ('healing, remedy*', likely related to salve: remedy; alt.: 'soothing for an uneasy conscience', means of 'salvation', 'redemption*' *see l. 28*)!]

~ *Combined may [mour and Sey see l.504] join each other, for this remedy!* ~

~ *'For long [time] may they seal a self-concord, to come by this remedy!* ~

506 *O, never let their crimson liveries wear!*

[**O** (= Oxford, probable word play on Elizabeths signature '**R**': Regina; she refers to de Vere as '**O**': Oxford), **never** (*metonym* not E.Ver, never ever, not ever faithful, i.e. unfaithful) **let** ('to suffer, to allow*') **their** (de Vere's lips) **crimson** ('a rich deep red inclining to purple'; alt.: royal, referring to the color of Lancastrian and Catholic factions) **liveries** ('delivery, the act of delivering a freehold into the possession of its heir*': reference to the possession and property of the crown) **wear** ('to use up, to consume, to waste, to destroy by degrees*')!]

~ *Oxford, 'never ever' (Elizabeth) allowed their noble dress to be worn!* ~

~ *Oxford, [my] inconstant [self] allowed them noble raiment to wear!* ~

507 *And as they last, their verdure still endure,*

[**And** (nearly as an expletive or as a qualifier = but, yet) **as** ('in the same degree, of the same quality*') **they** () **last** ('to continue, not to end', 'to remain unimpaired*'), **their** (i.e. the lips: the claimants in accord) **verdure** ('the fresh green color' of lush vegetation, poetic 'a condition of freshness', 'freshness, life and vigour*': may refer to the green and white livery of the House of Tudor) **still** (Ever, E. Ver, E. Vere —a creation of Cecil-Dudley) **endure** ('to bear, to sustain without breaking or yielding*'),]

~ *And as long as they persist, 'their' Vere hard-fixed endures,* ~

~ *But her equal continues, the [Tudor] green E. Vere bears onward,* ~

508 *To drive infection from the dangerous year!*

[**To drive** ('to propel, to expel*') **infection** ('the state of being tainted with disease*', contamination, affliction, corruption) **from the dangerous** ('full of danger*') **year** (age, time)!]

~ *To repel contamination from the dangerous Time!* ~

509 *That the star-gazers, having writ on death,*

[**That** (*demonstrative pronoun* referring to l.507-8: i.e. the threat of opposition continuing with de Vere on the throne and Tudor succession) **the star** ('Influencing human fortune*')-**gazers** ('one who looks intently*'; star-gazer: 'an astronomer or astrologer', one who assiduously studies fortune, denoting 'superstition followers' in contrast to the 'divine right' that the author claims), **having** ('to possess, to own*') **writ** ('one's power to enforce compliance or submission: one's authority) **on death** ('death by judicial sentence*', not necessarily literal: 'spiritual death, damnation*'),]

~ *That the [idle] Astrologers, having power to kill, ~*

~ *That the fortune tellers, having authority to kill, ~*

I'm guessing "the star-gazers" indicate the impressionable followers of John Dee, that is, Cecil, Dudley, Sidney, etc. Many have found it warrantable that Vere himself was taken in by Dee—I doubt it.

510 *May say, the plague is banish'd by thy breath.*

[**May** ('expressing possibility', uncertainty, 'denoting opportunity or liberty offered') **say** ('suppose'), **the plague** ('vexation') **is** (possible metonym the author's 'being', therefore, the plague is = the vexation of de Vere's being) **banish'd** (banish: 'to condemn to leave the country', 'to drive away in general') **by** ('like with, to indicate the person subject to an activity') **thy** (de Vere's) **breath** ('life').]
~ *May suppose, the vexation is eliminated with [the elimination of] your life. ~*

Lines 511-22: 'Franc' talk about money.

511 *'Pure lips, sweet seals in my soft lips imprinted,*

[**Pure** ('absolute, perfect, not impaired or adulterated'; alt.: 'innocent, guiltless, chaste') **lips** (voice as used by *Coriolanus*, 'judgement', 'vote, suffrage', and the means of the **kiss**: the crown, as coin and symbolic headdress; alt.: act of betrayal; alt.: the bond of fidelity; of Elizabeth and Edward = the royal claimants in accord, but unequal in resolve), **sweet** ('kind', royal child; alt.: honey: *French honi*: shamed) **seals** (seal: 'to close, to shut', to silence; alt.: 'proof, testimony', 'to confirm, to ratify') **in my soft** ('easily yielding to pressure) **lips** (voice 'judgement', 'vote, suffrage', as before) **imprinted** ('a lasting impression or effect'),]

~ *Guiltless speech, child's testimony in my yielding mouth impressed, ~*

512 *What bargains may I make, still to be sealing?*

[**What** (*indeterminate* 'interrogative pronoun used to inquire after quality or kind of things'; or 'used in exclamations; substantively') **bargains** ('agreement, contract') **may** ('expressing possibility', uncertainty) **I make** ('[denoting] the performance of the respective action'), **still** (Ever, E. Ver, E. Vere, Edward Tudor Seymour in '*quietus*', i.e. 'ever-still') **to be** (the Royal/True self = 'Some', *Latin Sum*: 'small Latin' fragment *Ben Jonson*) **sealing** ('to close, to shut', to silence, here suggesting an unfavorable negotiation)?]

~ *What uncertain agreements may I make, E. Vere ('Some'/Sum) silencing? ~*

513 *To sell myself I can be well contented,*

[**To sell** (to give in exchange for something) **myself** (Elizabeth; To sell myself: 'sold to slavery', bondage, self-betray, to lose oneself) **I can** ('to be able') **be** (the Royal/True self) **well** (*metonym* 'Spring', i.e. de Vere; alt.: 'a deep narrow pit of water', see pit: l.242-49, and water: glossary) **contented** (*wordplay* content: 'the things that are held or included in something' used as a verb),]

~ *To sell myself [in slavery], I may be [of] 'Spring' content, ~*

514 *So thou wilt buy and pay and use good dealing;*

[**So** ('in the same degree, as'; alt.: *metonym* of **Tudor** Succession, or Tudor descent, i.e. 'what follows, that which proceeds'; see *glossary* of royal progeny: Elizabeth, Oxford, and Southampton) **thou** (Vere) **wilt** (*archaic* second person singular of WILL: 'the faculty of the mind by which we desire and purpose') **buy** ('to acquire, to procure, to gain'; "buy and pay and use" implies the expression 'bought and sold' = 'betrayed') **and pay** ('to suffer in requital (*i.e. to suffer in returning*), to fulfill as a punishment') **and use** ('utility, advantage, profit'; alt.: 'present possession, usufruct', usufruct: *Roman Law* 'the right to enjoy the use and advantages of another's property short of the destruction or waste of its substance') **good** (goods: 'saleable commodity', 'property, possession', 'advantage, benefit, welfare') **dealing** (deal: 'take part in commercial trading of a particular commodity'; alt.: 'proceeding, manner of acting'),]

~ *Your child you will buy and pay and profit [as by] commercial trading; ~*

~ *Do as you will with your child, betray and profit by goods dealing; ~*

515 *Which purchase if thou make, for fear of slips,*

[**Which** (*wordplay* WITCH, also WHO, and WHOM = *Tudors*, or *Ones*; in particular; ‘information specifying one or more people or things from a definite set’ (of *All*, *Tudor*). The three ‘Witches, Which Is’, or ‘Which *Are*’ (Regius) ‘referring to [previous] sentences’) **purchase** (‘acquisition...’) **if thou make** (‘to effect, to perform’, ‘to complete’), **for fear** (‘doubt, mistrust’) **of slips** (*slip*: ‘escape, desertion’, i.e. failure to meet obligations *see dict.: escape clause*)]

~ *Witch acquisition—if you complete [it]—by the expectation of failure to meet obligations, ~*

516 *Set thy seal-manual on my wax-red lips.*

[**Set** (‘to fix, to determine, to appoint’, ‘to place in a standing, or any proper and natural posture’) **thy seal** (‘to close, to shut’, *figuratively* silence)-**manual** (‘of or done with the hands’, *seal-manual*: *likely pun* finger-to-the-lips hand signal, signifying secret knowledge or the need for silence; *manual seal* = signet: ‘small seal... to give authentication to an official document’ + *possible indirect pun* cygnet: ‘young swan’ *see King John V vii 21: Prince Henry refers to King John, “I am the cygnet to this pale faint swan”*, the white swan was the royal supporter of Henrys IV and V, and the relationship of Elizabeth and Vere is played upon) **on my wax** (soft, yielding; impressionable; alt.: ‘the substance which bees form into cells for the reception of their honey’, with indirect wordplay on *be/bees* and *honey* *from French Honnir: honi*: shamed)-**red** (color of the House of Lancaster; alt.: represents the Catholic Church; alt.: stalwart courage) **lips** (voice *as used by Coriolanus*, ‘judgement’, ‘vote, suffrage’, the means of the **kiss**: the bond of fidelity).]

~ *Press your silencing hand to my Lancaster-yielding voice. ~*

~ *Affix your princely seal on my usurped authority. ~*

Honi soit qui mal y pense = ‘Dishonored is he who evil there thinks’, or ‘Shamed is he who evil there finds’, is the motto of *The Most Noble Order of the Garter*, arguably the honor most coveted by Edward de Vere—though not of his ‘protean twin’, Edward Tudor Seymour.

The use of **honey** appears to refer to disgraced royalty, whereas **sweet** is applied without taint?

517 *‘A thousand kisses buys my heart from me;*

[**A thousand** (probably refers to the one-thousand pound annuity de Vere began receiving in 1586; alt.: ‘often used to denote any great number’, or so a Stratfordian would think) **kisses** (*wordplay* *kiss*: ‘touch’ of the lips, with wordplay on ‘Tush’—a half-crown coin; further wordplay follows *ll.519, 522*, where ‘crowns’ and ‘sovereigns’ are used interchangeably for ‘gold’; the upshot of this beautiful syllogism is Two-d’or; alt.:

a bond, commitment, obligation) **buys** (*buy*: secure, obtain; alt.: *probably* ‘betray’) **my** (Elizabeth’s) **heart** (*metonym* *hart*: deer, dear, child; alt.: ‘considered as the motive of activity’, Action) **from me;**]

~ *‘A thousand betrayals buys my ‘Will-child’ from me; ~*

~ *‘A thousand crowns buys my ‘Deer-Hart’ from me; ~*

~ *‘A thousand sovereigns buys my child from me; ~*

Roger Stritmatter has covered the subject of de Vere’s annuity in his essay: *Venus And Adonis And The Authorship Question*. I would like to comment on the mention of Edward’s “love affair with [Queen Elizabeth]” *p.338*. This supposition is likely an artifact of rumors current in the Court of Elizabeth in 1571-74, and of the conflation of an Ovid-based love poem and an independent political narrative. I repeat an earlier note: no substantive word or idea from the love poem should be construed to transfer to the narrative. While this is difficult to prove, I believe *Venus and Adonis* is the warrant for assuming it. If de Vere had committed incest with his mother, it would violate his reprehension of incest *A Law Case in Verse, Roger Stritmatter, 2004, Tennessee Law Review Vol. 72: pp.336-9.*

518 *And pay them at thy leisure, one by one.*

[**And pay** (‘payment, the giving [of] something in compensation’) **them at thy leisure** (‘pleasure, liking’; alt.: ‘freedom from hurry, contrary to haste’), **one** (a Prince; the first in rank, the highest ranking; synonymous with Royal family) **by** (*pun* *buy*) **one** (*as before*).]

~ *And pay them at thy pleasure, [to] One by One. ~*

~ *And exchange them at One’s pleasure—Prince, buys Prince.*

The five stanzas from *ll. 493-522* are fascinating. As always, indeterminacy rules. The reader can clearly spot that the subject concerns Elizabeth and her son equally. Yet by giving the words to ‘Venus’ we

understand that de Vere is not quibbling about the precise sum being settled, as much as the weight of the question itself; the separation of mother and child is bargained for—and the separation of man from inheritance.

Assuming the use of metonyms, I see that the transfer is ‘to a Prince, by a Prince’.

519 *What is ten hundred touches unto thee?*

[**What** (‘used to inquire after quality or kind of things’*) **is ten hundred touches** (**touch**: *slang* gold coin; **Tush**, Tosh, Tusheroon: derived from Lingua Franca for half-crown piece (2 shillings/6 pence), term used in commerce throughout the Mediterranean in the Renaissance—here with wordplay on noble titles, or half-crowns, as opposed to full crowns; ‘touch’ and ‘kiss’ are apparently synonymous as terms of betrayal; alt.: **sovereign** = *wordplay* So-Vere-reign = crown: gold coin equal to one English Pound, but used principally as gold bullion) **unto thee?**]

~ *What is one thousand ‘half-crowns’ unto thee?* ~

~ *What is one thousand sovereigns unto thee?* ~

The use of ‘touches’ here is critical. Intending to signify the ‘half-crown’ gold coin, we thereby understand that de Vere is bargaining for full payment. He slyly jokes that a thousand half-crowns is only adequate for half a crown; it will require double that amount to compensate for the full crown in question.

520 *Are they not quickly told and quickly gone?*

[**Are** (**R**: regnant, reigning; ‘To be royal’, from *Latin Regius*: ‘Royal’, *Regina*: ‘Queen’, *Rex*: ‘King’) **they not quickly** (**quick**: *metonym* applying to Leicester; ephemeral, passing, unstable) **told** (*wordplay toll*: OE ‘denoting a charge, tax, or duty’, exacted) **and quickly** (*as before*) **gone** (**go**: ‘to vanish’*, ‘to give up for lost’*)?]

~ *Royal they are not, [by] ‘Leicester’s Commonwealth’ exacted and [to] Leicester gone?*

~ *Are they not quickly used for assigned purposes and quickly paid out?* ~

It has been noted that de Vere’s annuity was apparently free of obligations; this implies otherwise.

521 *Say, for non-payment that the debt should double,*

[**Say** (), **for non-payment** (failure to ‘accede’, not realize ‘rightful accession’) **that the debt** () **should** () **double** (Two),]

~ *Let us say, for failure [to Accede], that the debt [of the Crown] should be ‘Tu’ [halves], ~*

522 *Is twenty hundred kisses such a trouble?*

[**Is** () **twenty hundred** () **kisses** (*wordplay* crown: = two ‘Tushes’ or half-crowns referred to l.519; alt.: gold, pieces of gold, sovereigns) **such** (‘of that or the like kind or degree’*, ‘of the like kind’*, ‘of the same kind’*, see *Sonnet 105*: “all alike my songs and praises be, To one, of one, still such, and ever so” see *glossary for all underlined metonyms*) **a trouble** (‘disturbance’*, ‘pain, labor’*; alt.: *from Latin turbidus*: ‘confused’, hence confusion, agitation)?]

~ *Is two thousand crowns of the same ‘family confusion’?*

~ *Is two thousand betrayals a like disturbance of ‘degree’?*

Much play on touch & kiss, crown & half-crown. Take note of ‘double’ l.521 looking for its golden ‘crown’—**Tu** searching for **d’or** .

Though the lines shown here belong ostensibly to ‘Venus’, they express ‘the same’ concerns troubling ‘Adonis’ and, in fact, the author.

523 *‘Fair queen,’ quoth he, ‘if any love you owe me,*

[**Fair** (*wordplay* **fare**: ‘perform in a specified way in a particular situation or over a particular period’, ‘a journey for which a price is paid’, this term is played adverbially or adjectively; it is used precisely in the manner of **tender** see below) **queen, quoth he, ‘if** (‘in the case’, in the presence of) **any** (‘some’) **love** (*metonym* ‘Protector’ Robert Dudley; alt.: ‘tender attachment’) **you owe** (‘to be the rightful owner of’*, ‘to have, to possess’*) **me,**]

~ 'Fare Queen,' quoth he, 'if any love you owe me, ~
 ~ Entailed Queen,' quoth he, 'in the case of Leicester you own me, ~

524 *Measure my strangeness with my unripe years:*

[**Measure** ('to pass over*', to tramp; alt.: 'to ascertain the extent or degree of*') **my strangeness** (strange: *wordplay* unfamiliar, i.e. not of the same family; when used reflexively, refers to Elizabeth's refusal to acknowledge her son; alt.: 'not knowing*', 'unknown*', 'estranged*', 'not one's own, belonging to another*') **with my unripe** (green, fresh; not senescent, not deteriorating with age; alt.: 'not ripe, not mature*') **years** ('equivalent to age*', *Old English* *gē(a)r*), related to *Greek* *hōra*: 'season', *indirect pun* Seys-son ?; alt.: *wordplay* yare: 'active, brisk, nimble*?') :]
 ~ Measure my un-familiarity with my green 'Seys'-son: ~
 ~ Measure my Roman inclination with my green 'Seys'-son: ~

525 *Before I know myself, seek not to know me:*

[**Before** (= be: what is + fore: antecedent) **I know** ('to distinguish*'; 'to recognize, to perceive to be*') **myself** ('my own person*', my name), **seek not to know me:**]
 ~ Before I know my name, seek not to know my mind: ~

526 *No fisher but the ungrown fry forbears:*

[**No fisher** (alt.: *probable wordplay* St. John Fisher, Bishop of Rochester, professor at Cambridge Univ., helped direct patronage of Margaret Beaufort to the founding of Christ's and St. John's Colleges; alt.: *possible reference* Christ as 'fisher') **but** ('otherwise than*') **the ungrown** ('not yet full-grown, young) **fry** ('small fish') **forbears** (forbear: 'patiently restrain an impulse to do something, refrain*'; alt.: *wordplay* forebear: 'an ancestor, fore + bear, variant of obsolete beer 'someone who exists'; alt.: *wordplay* fore: before + Bear: *emblem* Dudley family, therefore 'before the Bear'):]
 ~ No [John] Fisher, otherwise the undeveloped child is antecedent: ~
 ~ I am no [Bishop] Fisher, but this young votary refrains: ~

Venus and Adonis is filled with evocations of (St.) John Fisher 1469-1535, Bishop of Rochester. An interesting essay would relate the extant sermons of this steadfast cleric to the natural imagery of de Vere's poem. Though the surname fragment More pervades *V&A* and recalls Sir Thomas More (and, of course, Sir Thomas Seymour), etc., stylistically, Vere follows Fisher.

As with Thomas More, Fisher was executed for objecting to the dissolution of Henry VIII's first marriage.

Compare with John 21:18; the young go by their own direction, the old stretch their hands to beg for the direction of others?

527 *The mellow plum doth fall, the green sticks fast,*

[**The mellow** ('soft with ripeness; full ripe*') **plum** (probably refers to Italian Plum *Prunus cocomilia*, of S. Italy, the Balkans, Turkey, from which comes the dried 'prune'; alt.: probable reference to William Cecil, Church Reformer *see* II. 133-38) **doth fall** ('abscise, fall off', fall away from; alt.: 'the act of dropping from a higher to a lower place), **the green** ('Ver-de', inversion of de Vere; E.Ver, wordplay on *French* *vert* = green, and *Latin* *veritas* = Truth; probably alluding to prophetic writings of Hildegard von Bingen 1098-1179) **sticks** ('to adhere; in a moral sense*') **fast** ('firm, confirmed*', 'close, firmly fixed*'),]
 ~ The withered prune doth fall away, the Vere adheres firm, ~
 See the introduction to the 'Ode to Green', between II. 397-98.

528 *Or being early pluck'd is sour to taste.*

[**Or** (*surname fragment* Ore, signifying 'golden') **being** (manifesting one's true nature (probably divinely ordained); for de Vere = the Royal/True self, the Monarch, denotes freedom to self-determine; nearly synonymous with essential or veracious existence; a 'Tudor Seymour being', hence 'being-d'or') **early** (*wordplay* heirly) **pluck'd** ('to pull off*', 'to pull, to tug, to tear*', to remove) **is sour** ('bitter, hateful, distasteful in any manner*'; alt.: *wordplay* sore: 'grievous, heavy, evil*') **to taste** ('a moral sense*').]
 ~ Golden Being, heirly removed, is bitter to the moral sense. ~

529 *'Look, the world's comforter, with weary gait,*

[**Look** (exclamation 'used to call attention to what one is going to say', de Vere uses this as a strong advisory of the words that follow), **the world's** (wordplay Richmond: French *riche*: 'rich, abundant, precious' Cassell's + *monde*: 'world, mankind, men, hands' Cassell's) **comforter** (wordplay Latin *com*: 'expressing intensive force' + Latin *fortis*: 'strong', relating to proper name 'Strange' and Beaufort), **with weary** (wordplay Vere-y) **gait** ('the manner of walking'*; alt.: 'the paces of an animal, esp. a horse or a dog', 'to move in a distinctive lateral gait', a trained or prescribed movement),]

~ *Look closely here: the [Rich]Mond's 'Strange' Son, with Vere-y manner, ~*

"Look" is rhetorical counsel in which the writer advises the reader to take special care understanding the words that follow.

530 *His day's hot task hath ended in the west;*

[**His day's** (Latin *Dei pl. Deus*, with wordplay on *de* and *day*; alt.: Latin *de*: 'from', expressing derivation, or descent) **hot** (wordplay 'keen in desire*', 'ardent, fiery*', 'violent, passionate*', 'vehement, furious*') **task** ('to impose a business to*', 'hence = to put to the proof, to test, to try'; alt.: hot task = reproof: 'reprimand or censure') **hath ended () in the west** (probable reference England, west of Rome, see *Cymbeline* V.5);]

~ *His 'Dei's' fiery proof has ended in the West; ~*

~ *His Christian God's censure of sin hath [been] ended in Britain; ~*

531 *The owl, night's herald, shrieks, "Tis very late;"*

[**The owl** (according to a Medieval legend 'a baker's daughter, who grudged bread to our Saviour, was transformed by him into an owl*'), **night's** (metonym the time of Protestant darkness, or loss of light) **herald** ('proclaimer, harbinger*'), **shrieks** (shriek: 'a sharp outcry, a scream*'), "**Tis very** (the Truth) **late** ('that was, former*');]

~ *The begrudger of Light, the proclaimer of Protestant Darkness, screams, 'It is The Truth that was' ~*

532 *The sheep are gone to fold, birds to their nest,*

[**The sheep** ('a person regarded as a protected follower of God [with biblical allusion to Luke 15:6, by the same allusion: a sinner]; alt.: 'a person who is too easily influenced or led; alt.: 'symbol of harmlessness*') **are** (metonym [R]egius, here [R]egina—Queen) **gone** (go: 'to proceed, to have its course regulated*', henceforth confined; alt. 'to pass away, to vanish, to come to an end*', gone: 'past', 'finished, consumed') **to fold** ('to enclose, to wrap*', to fence, to enclose within a pen), **birds** (Wm. Byrd[s]: Catholic Recusants) **to their nest** (hidden enclave, abode),]

~ *The gentle Crown is henceforth confined, the Recusants to their retreat, ~*

~ *The sinning Queen is past and impaled, the Recusants to their refuge, ~*

533 *And coal-black clouds that shadow heaven's light,*

[**And coal** (indirect proper name fragment 'the residue of burned wood'*[stock]) **-black** ('the colour of night*'; 'evil, wicked, horrible*', "the badge of hell" *LLL* IV.3 254) **clouds** (cloud: 'to overspread with clouds, to darken*') **that shadow** ('to hide*') **heaven's** ('the supreme power, God*') **light** ('illumination of mind, mental sight*'; 'that by which it is possible to see*')

~ *And charred remains of Wood[stock] in evil Night that hides God's illumination, ~*

534 *Do summon us to part and bid good night.*

[**Do summon** ('to give notice to appear*', implying Venus and Adonis are under some authority; summons: 'a call, warning, citation*', summoner: 'persons employed to warn offenders to appear in court*') **us to part** ('to separate*') **and bid** ('to order, to command*') **good () night** (Good Night: that spiritual darkness which has been forcibly imposed in I.533).]

~ *Do order us to separate and forcibly impose Protestant Night. ~*

Here begins a concession of faith. Adonis states that the loss of his true family name in exchange for a “ten hundred touches” *l.519* means that he concedes the right of determination for the Old Christian Faith. What had been Good Dei (*Latin pl. Deus*, with wordplay on *de* and *day*) must now be overthrown for what will henceforth be named Good Night. With the following agreement we begin to understand the significance of the name Adonis (*hebrew Lord*) and it’s relation to Summer’s Day and surname fragment ‘de’.

Three repetitions of ‘good night’ *ll.534-37*, call attention to themselves; I suspect we are to disagree with the adjective *good* as applied to a *night* “that shadow[s] heaven’s light,” *l.533*. This stanza and the next play on *day* and *night*, *more* and *moor* — *day* and *more* are good, *night* and *moor* are evil. *So* stands in for *More*, that is, the positive iteration of *Moore*; this wordplay is much used in *Othello*, *The Merchant of Venice*, *Titus Andronicus*, and particularly *de Vere’s (B. Griffin’s) Fidessa: More Chaste Than Klnd, 1581, Sonnet 60*.

535 ‘Now let me say “Good night,” and so say you;
 Now let me say goodnight, and so say you, 1593

[**Now** (henceforward, ‘forming a connection between the preceding and subsequent propositions’*; alt.: ‘things being so, under these circumstances’*) **let** (‘to suffer, to allow’*; alt.: ‘a form of concession’*) **me say** (*surname fragment Sey[mour]*) “**goodnight**,” (*wordplay* refer rhetorically to Night in a positive sense) **and so** (*metonym Tudor progeny*; alt.: the same, in this way, thus, such, ‘implying the sense of a word or sentence going before or following’*, what more follows; equally, even, ‘in the same degree; as’*; alt.: furthermore, moreover, more; alt.: ‘similarly’, likewise) **say** (as above) **you**;]

~ Henceforward, let me refer to ‘Good Night’, and likewise shall you say, ~

~ Things being so, suffer me to ‘Sey’ Night is good, and More Say you, ~

Four repetitions of *say/says ll.535-37* and their association with ‘so’ deserve a second look. Professor Nicholas Royle *Univ. of Sussex* is correct to emphasize the ‘loaded’ or extraordinary meaning of a few key words in Shake-speare. *Say* like *See* is a surname fragment used by the writer to ‘authorize’ his works. He invariably constructs an informal syllogism around these proper name segments, often allowing a related term to stand in for a missing ‘frag-mate’; for example *gold* may stand in for *d’or* in the construction of *Tu-dor*.

I’ve struggled with the word *so*. It frequently denotes ‘what More follows’ or ‘that which follows’, i.e. Tudor progeny, and therefore succession is the subject. Elizabeth Tudor (by Thomas Seymour) begat Edward de Vere who begat (probably through Mary Browne Wriothesley) Henry Wriothesley.

536 If you will say so, you shall have a kiss.’
 If you will say so, you shall have a kiss; 1593

[**If you will** (‘faculty of the mind by which we desire and purpose’*; alt.: *proper name wordplay Will[iam]* with reference to force anonymity) **say** (*surname fragment ‘Sey’*) **so** (*metonym Tudor progeny*), **you shall** (‘denoting futurity’*) **have a kiss** (*Ore, d’or, gold (coins): sovereign = English Pound (gold bullion); therefore a bond, commitment, obligation.*.)’]

~ If you purpose ‘Sey Mour’ to call Night Day, you shall have my bond. ~

537 ‘Goodnight,’ quoth she, and, ere he says ‘Adieu,’
 Goodnight (quoth she) and ere he says adue, 1593

[‘**Goodnight**,’ (*wordplay* refer rhetorically to Night in a positive sense) **quoth she, and ere** (*wordplay* heir, a reminder that their agreement includes the acknowledgement of his Tudor status) **he says ‘Adieu,’** (‘*Old French à ‘to’ + Dieu ‘God’*),]

~ [Then] Night be Light’ (quoth she), ‘and Heir’, (he ‘Says’) ‘to God’, ~

~ [Then] Darkness be Good’ (quoth she), ‘and Heir’ (he says) ‘in God’s eyes’, ~

538 The honey fee of parting tend’red is:
 The honey fee of parting tendred is, 1593

[**The honey** (shamed, the shamed/dishonored 'sweetness' often coupled with Be[e]', pun **shamed + be, being, sweet**) **fee** ('recompense, payment'*; alt.: 'a landed property'*; referring to the English monarchy and England) **of parting** ('a portion assigned, a share'*) **tendred** (**tender**: 'to offer, to present'*; alt.: material value; negotiable currency—the medium of exchange, in a political as well as material sense; here **tend'red**: tendered red, i.e. offered Lancaster) **is** (*metonym* 'to be', manifesting one's true nature (probably divinely ordained)),]

~ *The shamed cost of [self]-separation is paid: ~*

~ *The shamed cost of accepting this offer is separation from being Lancaster, ~*

539 *Her arms do lend his neck a sweet embrace;*

[**Her arms** (*strong ambiguity* 'weapons and ammunition; armaments'; alt.: 'distinctive emblems or devices, originally borne on shields in battle and now forming the heraldic insignia of families) **do lend** ('to bestow on, to endow with'*; alt.: 'to afford, to grant, to admit to use for another's benefit'*) **his neck** (*figurative* 'used to express submission by receiving a yoke or any token of servility'*; alt.: 'the part of the body which connects the head and the trunk'*; frequently used to signify the tenuous connection that the neck holds to life, implying execution by hanging or be-heading) **a sweet** ('kind'*; child; alt.: i.e. **being**: evoking the second half of the Old French phrase *Honi soit* or *Hony soyt* = *shamed is he, shamed being, Shamed Bee*) **embrace** ('used to refer to something that is regarded as surrounding or holding someone securely');]

~ *The Queen's heraldic sign does give his life a familial 'corporation', ~*

540 *Incorporate then they seem; face grows to face.*

[**Incorporate** ('made one body'; alt.: 'embodied, closely united'*; despite scary figurative implications *Latin*: (*con*)*iungere, copulare*, I believe this relates back to the financial settlement of ll.517-22) **then** () **they seem** (*surname fragments* 'Seym' + Two-d'Or from **incorporate**), **face** ('visage'*; true identity) **grows** ('to become'*; alt.: 'to proceed, to advance to a state') **to** (*wordplay* two) **face** ('look, appearance'*; **to face** = two-faced, two-headed, 'Janus-headed').]

~ *United then they appear, true identity becomes two-faced. ~*

~ *United Tu-d'or then, they Seym[ore]; true identity becomes 'Tu'-faced. ~*

541 *Till breathless, he disjoin'd, and backward drew*

This stanza employs words associated with the cultivation of plants: till[age], draw, moisture, well, drouth, thirsty, plenty, dearth, earth.

[**Till** (until, 'to the time of'*; alt.: *Latin wordplay verso*: till, 'to turn about, twist round' *Cassell's*, *Latin versus*: 'turn of earth', plough, turn over) **breathless** ('being out of breath'*; choking; *wordplay airless*: heirless), **he disjoin'd** ('to part, to sunder'*; alt.: to part, to rid one's self*, unyoke), **and backward** (*back, Latin retro movere*: 'to make to go backwards' *Cassell's* + **ward**: 'one under care of a guardian'*) **drew** ('to pull along'*; *probable reference draught oxen*: 'used to draw a cart or plough'*),]

~ *Until Vere, heirless choked, true-self denied, returned to 'wardship' as draft ox. ~*

This suggests a reversal of tillage, returning the turned earth to it's former state.

542 *The heavenly moisture, that sweet coral mouth,*

[**The heavenly** (of God, 'sanctified, holy'*) **moisture** (*wordplay* rain/reign?), **that sweet** ('kind'*; child; alt.: evoking the second half of the Old French phrase *Honi soit* or *Hony soyt* = *shamed is he, shamed being, Shamed Bee*) **coral** (*wordplay core*: heart + **All**: *metonym* the Tudor family) **mouth** (voice, 'judgement'*; 'vote, suffrage'),]

~ *The sanctified reign, that innocent voice of Tudor Hart, ~*

543 *Whose precious taste her thirsty lips well knew,*

[**Whose precious** ('of great price, valuable'*; exquisite, rare, of great worth'*) **taste** (cultivation?) **her thirsty** ('to have a vehement desire'*; alt.: dry, parched) **lips** (seals of contract; alt.: *as above* mouth =

voice, 'judgement'* , 'vote, suffrage'* *as used by Coriolanus* ; alt.: the means of the *kiss*: the bond of fidelity between Elizabeth and Edward = the royal claimants in accord, but unequal in resolve) *well* (*metonym* Spring, i.e. de Vere) *knew* (,)]

~ *Whose exquisite sense her parched seal [as] 'Spring' knew, ~*

544 *Whereon they surfeit, yet complain on drouth:*

[*Whereon* ('on which'; *wordplay* 'on witch' = 'a male socerer') *they* (the Queen's lips) *surfeit* (sicken with excess; 'to feed to excess, to cloy'*), *yet* (*metonym* Elizabeth, *pun* nevertheless = by infidelity reduced, generally referring to Elizabeth's inconstancy, or, 'Not Ever the Same, and thereby diminished'; alt.: 'still, to this time, now as formerly'* , 'after all'* , despite contrary appearances) *complain* ('to lament'*; alt.: 'to present an accusation'*) *on drouth* ('want of drink'* , 'dryness, aridity'*):]

~ *On 'Witch' they sicken with excess, Elizabeth nevertheless complaining on scarcity: ~*

545 *He with her plenty press'd, she faint with dearth,*

[*He with her plenty* ('abundance'* , weight) *press'd* ('allusion to an ancient kind of torture'* , *Common Law* *Peine forte et dure* , i.e. crushing), *she faint* ('weak, feeble'*; alt.: 'spiritless, weak-hearted'* see I.542) *with dearth* ('scarcity'* , 'want in general'*),]

~ *He with her weight tortured, she weak and spiritless with want, ~*

546 *Their lips together glued, fall to earth.*

[*Their lips* (seals of contract) *together glued* (*figurative* *glue*: 'to join'*), *fall* ('the act of dropping from a higher to a lower place'*) *to earth* (*wordplay* Richmond: former title of Welsh Tudor's; *fall to earth*: reduced from Monarchy to Aristocracy).]

~ *Their contract sealed, together they decline to 'Richmond'. ~*

547 *Now quick desire hath caught the yielding prey,*

[*Now* ('by this time'*) *quick* (the agency of R. Dudley, signifying cunning, crafty, guileful, yet unstable) *desire* (*wordplay* *de*: prefix 'denoting removal or reversal' + *sire*: 'father'*) *hath caught* (*catch*: 'to seize, to take, to capture'*) *the yielding* ('to produce, to give in return for labour or as profit'*; 'to bear, to bring forth'*) *prey* ('one given up to another'*; 'spoil'* , prize),]

~ *At this Time, Leicester's 'Dei' reversal hath seized the fruitful prize, ~*

548 *And glutton-like she feeds, yet never filleth;*

And gluttonlike she feeds, yet never filleth, 1593

[*And glutton* ('a gourmand'*; alt.: pig *Boar, de Vere* , wolf *Seymour Wulfs, OX Oxford*, cormorant see *Love's Labour's Lost I i 4* , all possible substitutions for Oxford)-*like* ('used of persons = equal'* , to be compared or likened with what precedes; alt.: 'a thing of the same quality or worth'; alt.: *wordplay* 'to be pleased with'*) *she feeds* ('to consume'; 'to nourish [oneself]'*), *yet* (*metonym* Elizabeth, *pun* nevertheless = by infidelity reduced, generally referring to Elizabeth's inconstancy) *never* (*metonym* 'Not Ever', 'Never Ever' see *Fair* for explanation of word play , refers to his proper Tudor Seymour self, or one of his pseudonyms) *filleth* ('as much as is enough to satisfy desire'*);]

~ *And Boar-like she consumes, Elizabeth [but] 'Not Ever' satisfied; ~*

~ *And like the Boar she nourishes, Elizabeth but 'Not Ever' satisfies; ~*

549 *Her lips are conquerors, his lips obey,*

[*Her lips* (seals of contract; alt.: *as above* mouth = voice, 'judgement'* , 'vote, suffrage'* *as used by Coriolanus* ; alt.: the means of the *kiss*: the bond of fidelity between Elizabeth and Edward = the royal claimants in accord, but unequal in resolve) *are* (= **R** = regnant, 'To be royal', *Latin Regina*: 'Queen', *Regius*: 'Royal', *Rex*: 'King'; the Royal plural of Oxford's 'to be', i.e. 'we are'; Elizabeth, of course, signed her name Elizabeth R, see *rare*) *conquerors* (*conquer*: 'to vanquish, to overcome'*; conqueror: 'victor'*; 'one that subdues'*) , *his lips* (seals of contract, *as above*) *obey* ('to submit, to be ruled by, to comply with),]

~ Her Royal Seal conquers, his sealed compact [is to] obey, ~

550 *Paying what ransom the insulter willeth;*

[**Paying** ('to render'*) **what ransom** ('price paid for the redemption of a prisoner'*) **the insulter** (insult: *Latin insultare* 'to exult, to triumph as a victorious enemy'*) **willeth** (*will*: 'command, authority'*)];
~ Rendering what indemnity the victor commands; ~

551 *Whose vulture thought doth pitch the price so high,*

[**Whose vulture** ('emblem of voracity'*; alt.: 'emblem of internal torments, in allusion to the fable of Prometheus'*; confusion with eagle?; alt.: preying on carrion) **thought** ('an idea, a fancy, an expectation'*, denoting caprice) **doth pitch** ('to set'; alt.: *wordplay* 'very dark'*, like *pitch*: 'sticky resinous black or dark brown substance', a bituminous resin used for caulking the planks of boats, with repugnant associations of 'pitchy' Black Night) **the price** ('the sum paid for a thing) **so** (*metonym* Tudor progeny, a 'Seym-child', a 'More-child'; de Vere or Wriothesley; denoting Tudor Succession or Tudor descent; alt.: the same, equally, even, 'in the same degree; as'*; alt.: 'similarly') **high** ('to an elevated place'*),]
~ Whose Death Preying set the black sum [precisely] at Tudor height, ~

552 *That she will draw his lips rich treasure dry:*

[**That she will** ('faculty of the mind by which we desire and purpose'*; alt.: 'arbitrary disposal, command, authority'*) **draw** ('disembowel', remove the vital or essential material) **his lips** (seals of contract; *figurative* 'a thing regarded as a confirmation or guarantee of something'; alt.: *as above* *mouth* = voice, 'judgement'*, 'vote, suffrage'*) **rich** (*proper name fragment* Rich[mond]) **treasure** ('treasury'*; alt.: 'anything very much valued'*) **dry** ('destitute of moisture'*, refers to de Vere metonym: Spring; alt.: 'sapless, not green'*, *surname wordplay* Ver = green, and refers to de Vere attribute of 'greenness', verdure):]
~ That she grants authority to drain his Trust's precious treasury empty: ~

553 *And having felt the sweetness of the spoil,*

[**And having felt** ('to try, to sound'*) **the sweetness** ('kind'*, 'Royal Being', child; alt.: evoking the second half of the Old French phrase *Honi soit* or *Hony soyt* = *shamed is he, shamed being*) **of the spoil** ('that which is taken from the enemy and carried home in triumph'*; alt.: 'ravage, destruction, havoc'*, plunder, 'booty'*),]
~ And having tried the 'Royal Being' that is the plunder, ~

554 *With blindfold fury she begins to forage;*

[**With blindfold** ('blind', reference to the Furies eyes being filled with blood, or their heads veiled in mourning) **fury** (*Erinyes*: *Greek mythology* the Furies of the Underworld who punish anyone who has sworn a false oath; daughters of Night or Darkness; ghosts of the murdered; referred to in Greek as *Eumenides*: the 'Kind Ones', and *Semnai Theai*: 'Venerable Goddesses' *Britannica*) **she begins** (*wordplay?* *be*: the Royal/True self—nearly synonymous with essential or veracious existence, + *gin*: *pun* 'a snare for trapping game', 'a snare, a springe'*, i.e. royal trap) **to forage** ('the act of preying, ravage, destructive rage'*);]
~ With sightless Furies she ensnares the Crown in destructive rage; ~
~ Like a sightless Fury she begins to ravage; ~

555 *Her face doth reek and smoke, her blood doth boil,*

[**Her face** (identity; outward appearance, superficial being, apparent disposition?) **doth reek** ('to emit vapour, to steam'*; the emission or change of state of boiling water'*) **and smoke** ('the sooty exhalation from burning things'*, 'visible suspension of carbon or other particles in air, typically one emitted from a burning substance'), **her blood** ('serving to denote relation and consanguinity'*, 'hence, noble birth, high extraction'*) **doth boil** ('heat a liquid to a temperature at which it bubbles and turns to vapor'),]

~ *Her identity doth change: Reign to vapor, Wood to smoke, her nobility doth 'dis-still', ~*

This line plays on the change of state of the figurative identities for Elizabeth: Vapour as suspended 'reign', and smoke as suspended 'wood', i.e. bois, Woodstock, or Pantagenet.

556 *And careless lust stirs up a desperate courage;*

[**And careless** ('heedless, regardless*'; 'showing no interest or effort') **lust** (desire; 'carnal appetite, indulgence of sensual desire') **stirs** ('to excite, to raise*') **up** () **a desperate** ('hopeless'; 'despaired of, irremediable, not to be saved*') **courage** ('heart, mind, disposition in general*', 'hence = desire');]

~ *And heedless sensual indulgence excites a hopeless desire; ~*

557 *Planting oblivion, beating reason back,*

[**Planting** (plant: 'to engender'; alt.: the action of being Plant[agenet]-ed) **oblivion** ('the state of being forgotten, of no more living in the memory of men'), **beating** ('to turn some way, to drive*') **reason** ('the rational faculty, the power of the mind by which it distinguishes truth from falsehood*') **back** ('turning or returning from a place or person*'),]

~ *Engendering Oblivion to Pantagenets, driving righteousness away, ~*

558 *Forgetting shame's pure blush and honour's wrack.*

[**Forgetting** (forget: 'not to respect, to neglect*') **shame's** ('dishonour, disgrace*'; alt.: 'the state of being ashamed, the sensation which makes to blush*') **pure** ('free from mixture, unalloyed*') **blush** ('to redden in the face*') **and honour's** ('high rank, dignity, distinction*'; alt.: 'good name, high reputation, renown*') **wrack** ('destruction, ruin*').]

~ *Neglecting disgrace's unalloyed Red and reputation's ruin. ~*

559 *Hot, faint, and weary, with her hard embracing,*

[**Hot** ('extremely warm, burning*'), **faint** (Weak, feeble*'; alt.: 'languid, exhausted*'), **and weary** ('tired, impatient of the continuance of something*'; alt.: *wordplay Vere-y*: being characterized as Vere) **with her hard** ('harsh, rough, difficult to be borne, evil, disagreeable*') **embracing** ('to surround, to encompass*'),]

~ *Burning, exhausted, and impatient, with her harsh confinement, ~*

560 *Like a wild bird being tam'd with too much handling,*

[**Like a wild** ('not tame, not domestic*') **bird** (*allusion* Catholic recusants who wish for deliverance from enforced Protestant observance; alludes to William Byrd, Gentleman of the Chapel Royal) **being** (manifesting one's true nature (probably divinely ordained); for de Vere = the Royal/True self, the Monarch) **tam'd** ('subdued*'; alt.: 'ineffectual, impotent*') **with too** (*surname fragment* 'Tu': as always, searching for it's double d'or' mate *see ll.561-2*) **much** (*adjective and pronoun wordplay* more + 'to a great extent', 'many') **handling** ('to manage, to wield*'),]

~ *Like a Free Recusant, a true nature, overcome with 'Tu' 'Mour' manage, ~*

561 *Or as the fleet-foot roe that's tir'd with chasing,*

[**Or** (*surname fragment* Ore, d'or: gold, of gold) **as** ('in the same degree, of the same quality*', being of the same quality, 'though of the same degree'; specifically, like de Vere and Southampton *see glossary*) **the fleet** ('swift*'; alt.: 'the prison for insolvent debtors in London, originally built 1197)-**footed** ('raised, levied, under arms*') **roe** (Western Roe Deer *Cervus capreolus*; alt.: 'the spawn of fishes; possible allusion to Matthew 4:19 "I will make you fishers of men") **that's tir'd** ('to fatigue, to weary*') **with chasing** (the chase: 'hunting as a sport' + ing, i.e. the action of being hunted),]

~ *Golden, as the Captive Dear that's exhausted with the chase, ~*

~ *Golden, as the cornered deer that's exhausted with the chase, ~*

562 *Or like the froward infant still'd with dandling,*

[**Or** (*surname fragment* Ore, d'or: gold, of gold) **like** ('the same*') **the froward** ('not willing to obey or comply, refractory*') **infant** ('a young child', in this case, precisely ' **still'd** (E. Ver-stilled, E. Ver silenced, the containment of Elizabeth's child Edward Tudor Seymour in the name of Edward de Vere) **with dandling** ('move something lightly up and down', here referring to title or social status),]
 ~ *Golden, [precisely] the same unmanageable child made 'Ever' with light movement, ~*

563 *He now obeys, and now no more resisteth,*

[**He now** ('by this time*') **obeys** (*likely wordplay* 'O' [at] bay; alt.: 'to submit, to be ruled by, to comply with*'), **and now** ('things being so', replacement for so that is more specific to de Vere than all progeny?) **no more** (*adjective and pronoun wordplay* 'no Mour') **resisteth** ('to withstand, to oppose, go strive against*'),]

~ *He now submits, and no longer 'Mour' nor opposes, ~*

~ *By this Time, he obeys, and by this Time no "More" resists, ~*

564 *While she takes all she can, not all she listeth.*

[**While** ('at the same time that' implying a contrast) **she takes** (take: 'to be contented with'; 'to acquiesce in, to put up with*') **all** (*metonym* The Monarchy; all family members directly descended from Henry VII, i.e. the Tudors) **she can, not all** (*as before*) **she listeth** ('to desire*'; to please, to choose*').]

~ *While she acquiesces to the Monarchy offered her, not that Monarchy she would choose. ~*

565 *What wax so frozen but dissolves with temp'ring,*

[**What wax** (*figurative* 'the substance which bees form into cells for the reception of their honey*'; plays on Elizabeth as Queen Bee and de Vere as her 'bee-child') **so** (the same, equally, even, 'in the same degree; as*'; 'similarly'; a 'Seym-child', a 'More-child'; de Vere or Wriothesley; *denoting Tudor Succession, or Tudor descent; 'what follows, that which proceeds'*) **frozen** ('to be congealed by cold*') **but dissolves** ('to loose, to undo'; 'to melt*') **with temp'ring** ('to bring to a proper or desired state or quality*'),]

~ *What 'More-child' handiwork of the Queen so congealed but can be brought to desired state, ~*

566 *And yields at last to very light impression?*

[**And yields** ('to deliver, to render, to give up, to surrender*') **at last** ('beyond which or whom there is no more*') **to very** (*wordplay* Vere, de Vere + y: *suffix* 'denoting a state, condition, or quality'; name given to child of Elizabeth Tudor by Sir Thomas Seymour) **light** ('of little weight, opposed to heavy'; alt.: 'of no moment, of little value, unimportant*') **impression** ('the mark or figure made [by applied pressure]*')?]

~ *And surrenders 'More State' to a lesser 'Vere' mark? ~*

567 *Things out of hope are compass'd oft with vent'ring,*

[**Things** (*thing*: 'whatever is*', 'being, creature*') **out** ('without*'; 'absence and separation*', 'beyond*') **of hope** ('the object of an agreeable expectation*') **are** (R = regnant, reigning; 'To be royal', *Latin* Regina: 'Queen', Regius: 'Royal', Rex: 'King') **compass'd** (*compass*: 'reach*') **oft** ('frequently*') **with vent'ring** (*venture*: 'to try the chance, to run all hazards*'),]

~ *What 'Ever', though beyond the expectation of accession [yet may be] often reached by enterprise, ~*

568 *Chiefly in love, whose leave exceeds commission:*

[**Chiefly** ('principally*') **in love** (*in love*: by the example of 'love', i.e. lust, almost synonymous with Robert Dudley), **whose leave** ('liberty, license*') **exceeds** ('to go beyond*') **commission** ('a warrant by which any trust is held, or power exercised*'):]

~ *Principally by the example of Leicester, whose license goes beyond his warrant: ~*

569 *Affection faints not like a pale-fac'd coward,*

[**Affection** ('bent of mind, disposition'; alt.: 'natural instinct, on which the disposition depends*') **faints** (*faint*: 'to lose courage, to be dispirited*') **not like** () **a pale** ('an enclosure', as of a 'Dear Park')-

faced (face: 'to meet in front, to oppose'*; alt.: 'to edge', to be hemmed by) **coward** ('destitute of courage, basely timid'*),]

~ *Instinct is not affrighted like the enclosure-confronted coward, ~*

570 *But then woos best when most his choice is froward.*

[**But then woos** ('to solicit, to seek to gain or to obtain'*) **best** (*metonym* Edward de Vere, the Queen's son) **when most** (that 'One' beyond more, i.e. beyond 'mour') **his choice** ('to choose, to select'*; to indicate preference) **is froward** ('not willing to obey or comply, refractory'*).]

~ *But then seeks to obtain 'Vere' when his preferred 'Mour' is non-compliant. ~*

571 *When he did frown, O, had she then gave over,*

When he did frowne, O had she then gave over, 1593

[**When he did frown** ('a stern and surly look'*; 'to regard angrily'*), **O** (*metonym* Oxford), **had she then gave over** (*give over*: 'to cease, to discontinue, to quit a business'*),]

~ *When he did regard with anger—if only 'Oxford' she had then removed— ~*

572 *Such nectar from his lips she had not suck'd.*

[**Such** ('of that or the like kind or degree'*; 'of the like kind'*; 'of the same kind'*) **nectar** ('the drink of the gods'*; having the power to make immortal) **from his lips** (seals of contract; alt.: *as above* mouth = voice, 'judgement'*; 'vote, suffrage'*) **she had not suck'd** ('to draw in with the mouth'*; alt.: 'to draw in, to draw out'*).]

~ *The [forbidden] heavenly liquor of his covenant she would not have tasted. ~*

~ *This heavenly judgement by his seal she would not have taken in. ~*

573 *Foul words and frowns must not repel a lover;*

[**Foul** ('troubled, stormy'*; alt.: 'disgraceful, derogatory, detractive'*) **words and frowns** ('a stern and surly look'*) **must not repel** ('to turn away from a love-suit'*; alt.: *Latin wordplay* *āmōvĕre, dissolvĕre*: 'to put to flight', 'to release'*) **a lover** ('one loving, one kindly disposed'*);]

~ *Troubled words and looks [it appears] do not turn away one who loves; ~*

574 *What though the rose have prickles, yet 'tis pluck'd:*

What though the rose have prickles, yet 'tis pluck'd? 1593

[**What though the rose** (symbol of the Royal family (with several branches), red = Lancaster Plantagenets, white = York Plantagenets, red and white = Tudor) **have prickles** ('the thorn of the rose'*), **yet** (*wordplay* nevertheless = 'by infidelity reduced', generally referring to Elizabeth's inconstancy, or Vere's reduced position) **'tis pluck'd** ('to get, to obtain, to win'*):]

~ *Even though the [Tudor] Rose bears vexations, Never(the less) it is seized? ~*

575 *Were beauty under twenty locks kept fast,*

[**Were** (man-Vere, were: *anglo-saxon* = man, from Ovid's *Metamorphosis*, bk.1, l.260?) **beauty** ('divine order', 'Truth'; alt.: *surname metonym* Beau[fort]) **under** () **twenty** (a number of peculiar significance: probably a multiple of the sum of £1000 that was de Vere's settlement for a 'half-crown'; possibly refers to the great annuity suggested (1562) for Leicester as 'Lord Protector' should Elizabeth die?) **locks** (*wordplay* 'curls?', hairs/heirs; alt.: 'an instrument to fasten doors or chests'*) **kept** ('to guard'*; alt.: 'to hold, to hold up'*) **fast** (strongly, 'tightly'; 'firmly, immovably, unchangeably'*),]

~ *Were 'Beau[ty]', held by twenty heirs guarded 'fort'[tly], ~*

576 *Yet love breaks through and picks them all at last.*

[**Yet** (*pun* nevertheless = 'by infidelity reduced', generally referring to Elizabeth's inconstancy, or 'Not Ever the Same, and thereby diminished') **love** (lust, almost synonymous with Robert Dudley) **breaks** ('to burst through, to open by violence'*) **through** ('denoting a medium passed'*) **and picks** ('to gather, to

take up*'; alt.: 'to open and hence to steal from, to steal*') **them all** (The Crown, The Monarchy; all family members directly descended from Henry VII, i.e. the Tudors) **at last** ('in the end, finally*').]

~ *Nevertheless, Leicester breaks open and gathers them, All Tudors, in the end.* ~

577 *For pity now she can no more detain him;*

For pity now she can no more detain him, 1593

[**For pity** ('out of compassion', 'an exclamation not only of distress, but of regretful surprise*') **now** ('things being so', replacement for so that is more specific to de Vere than all progeny?) **she can no more** (as the opposite of ever/E.Vere, no [longer] Mour but, rather, Ever) **detain** (Latin *dētīnĕo* = *de*: 'away, aside' + *tenere*: 'to hold') **him**;]

~ *Out of compassion and things being so, she can hold him aside as E.Vere*; ~

578 *The poor fool prays her that he may depart:*

[**The poor** ('weak, impotent*'; 'little, insignificant, worthless*'; 'of a bad quality, mean, beggarly*') **fool** ('one who acts or thinks absurdly'; alt.: 'a term of endearment and pity') **prays her** ('to ask earnestly, to entreat*'; alt.: *wordplay* 'praise her', possible reference to Aeneas *Greek* 'to praise') **that he may** ('denoting subjective ability*') **depart** (Latin *dispertire*: 'to separate, divide' *Cassell's*):]

~ *The impotent dear (de Vere) entreats her that he may divide*: ~

~ *The dear beggar (Elizabeth) (praise her), that he might become two*: ~

579 *She is resolv'd no longer to restrain him;*

[**She is resolv'd** (Latin *decernĕre*: to determine, to settle *Cassell's*, possible *wordplay* to settle the heir) **no longer** (*wordplay* longer than 'not at this time', i.e. never) **to restrain** (Latin *restringĕre*: to bind back, bind tight' *Cassell's*, 're-'back' + *stringĕre* 'to tie, pull tight') **him**;]

~ *She is no longer determined to restrain him*; ~

~ *She is determined to no longer restrain him*; ~

580 *Bids him farewell, and look well to her heart,*

[**Bids** ('to order, to command*') **him farewell** (*metonyms* fare + well; fare: *wordplay* 'perform in a specified way in a particular situation or over a particular period', 'a journey for which a price is paid'; this term is played adverbially or adjectively; it is used precisely in the manner of Tender Heir; well: spring = Edward de Vere, Latin *Primo Vere*, Italian *Primavera* associated with **green**; alt.: 'a spring, a fountain*'), **and look** ('to appear, to have a particular exterior*') **well** (spring = Edward de Vere, Latin *Primo Vere*) **to her** (*wordplay?* heir) **heart** (*pun* hart, venison, i.e. Venus' Son, derived from English Forest Law protecting the 'venison and vert' see *Historical Preface 2, p.37, this essay*),]

~ *Commands him to be valued at Primo Vere, and to appear Spring to heir Venus' Son*, ~

581 *The which, by Cupid's bow she doth protest,*

[**The which** (wit[ch], or Wit Which: creatures who appear other than who they are, 'sorcerers who can change their identity*'), **by Cupid's** (*Classical Mythology* Cupid: son of Venus and Mars; the enemy of chastity, opposed to Diana) **bow** ('to bend in token of submission*'; alt.: *figurative* Cupid's arrows carry the impulse or 'sting' of love) **she doth protest** (Latin *adseverare, confirmare*: 'to state positively' *Cassell's*; to assure, to avow, to pronounce; alt.: Latin *recusare*: 'to [declare] against a thing' *Cassell's*; to object, to deny),]

~ *The 'Witch', by Venus' Son's submission she doth pronounce*, ~

~ *The Creature, by Venus' Son's sting, she doth pronounce*, ~

582 *He carries thence incaged in his breast.*

[**He carries** ('to convey, to import*') **thence** ('from this, out of this; from that source, for that reason*') **incaged** ('confined in any manner*') **in his breast** ('the heart*').]

~ *He signifies from that moment immured in his heart*. ~

583 *'Sweet boy,' she says, 'this night I'll waste in sorrow,*

[**'Sweet** ('kind'*; 'Royal Being', child; alt.: evoking the second half of the Old French phrase *Honi soit* or *Hony soyt* = *shamed is he, shamed being, Shamed Bee*, perhaps corrupted to *Shamed am I*) **boy** (from French *bois*: 'a wood or forest' Cassell's; refers to Plantagenet 'Woodstock' exiled "from out the companies of men" *Fidessa VI 4*, see *Forest Law, p.35 this essay*), **she says** (), **'this night** (the period of Christian disunity 1517 forward, and Tudor confinement 1558-1603, 'a dreary and hateful time'*; 'represented as the nurse of crime'*; 'Night herself represented as a goddess, drawn by a team of dragons'*; therefore a figurative description of Elizabeth controlled by a Welsh 'junta') **I'll waste** ('to expend unnecessarily, to squander, to dissipate') **in sorrow** (Tudor confinement: So + R + O, surname fragments of Southampton + Regius + Oxford; the sorrow of these),]

~ *'Shamed Woodstock,' she says, 'this hateful Time I'll squander in Our Tudor Confinement,* ~

584 *For my sick heart commands mine eyes to watch.*

[**For my sick** ('used of any irregular, distempered, and corrupted state') **heart** (*pun* hart, venison, i.e. Venus' Son, derived from English Forest Law protecting the 'venison and vert' see *Historical Preface 2, p.37, this essay*) **commands** ('to have at one's disposal and service') **mine** (the material value of the Monarchy, i.e. the 'attainted' person of the Crown redistributed to Cecil, Leicester, Pembroke, Mountjoy, and others) **eyes** (*Protestant Overlords* and their spies, i.e. Robert Dudley, Earl of Leicester, son of John Dudley, Duke of Northumberland) **to watch** ('to keep guard, to act as a sentinel').]

~ *For my corrupted son has (at his service) the Overlords of Crown Matter to guard him.* ~

585 *Tell me, love's master, shall we meet to-morrow?*

[**Tell** ('to count, to number'*; to account for) **me, love's** ('lust'*; Robert Dudley, Earl of Leicester) **master** ('commander'*), **shall** ('should'*; 'ought') **we meet** ('answer the purpose') **to-morrow** (*metonym, surname frag.* 'Tu' + 'Mour' + 'O')?]

~ *Account for me, Leicester's commander, shall we answer the purpose [of] Tudor-Seymour-Oxford?* ~

586 *Say, shall we? shall we? wilt thou make the match?*

[**Say** (surname frag. 'Sey'[mour]; alt.: 'speak'*), **shall** () **we? shall we** () **wilt** () **thou make** () **the match** ()?]

587 *He tells her, no; to-morrow he intends*

[**He tells her, no; to-morrow** (*metonym, surname frag.* 'Tu' + 'Mour' + 'O') **he intends** ('to purpose'*)]

~ *He tells her, no, Tudor-Seymour-Oxford he purposes* ~

588 *To hunt the boar with certain of his friends.*

[**To** (*surname frag.* 'Tu') **hunt** ('game killed in the chase') **the boar** (*metonym* Oxford, the title and estate) **with certain** (*Latin quīdam*: 'a certain person or thing', something of a [friend], 'a kind of [friend]; alt.: "assured"*; 'reliable') **of his friends** ('near relations, especially parents'*; may refer to supposed 'family' of de Vere).]

~ **'Tu' kill the Vere with Some Kind of friends.** ~ *Tudor-Seymour's (Adonis') companions: de Vere, Shakespeare*
~ *'Tu' kill the de Vere title with his assured relations.* ~

Here is the Heart of Venus and Adonis and of All Shakespeare. If Edward 'de Vere' is the rumored child of Princess Elizabeth Tudor and Sir Thomas Seymour, an allegory of opposed identities may be easily inferred from the five stanzas II. 589-618 of *Venus and Adonis*. What *seems* (by the apparent context of the 'love poem') to be rejected 'love' is more richly described by the playful particularizing of *Latin Āmōr*, i.e. A-More... not 'More'... 'thwarted More'... . You'll find it useful to examine the word *more* elsewhere in the canon; it is consistently used metonymically for the raw, 'uncured' *Werewolf Man-King* — The Boar's' Seymour birthright see *As You Like It III.2 343-414* .

In his years of increasing isolation 'from the company of men', let's say from 1577-1604, de Vere developed an engaging method or 'process' to memorialize his suppressed 'being'. The keys to this process are metonymy and

surname fragments; de Vere called them ‘nicknames’ *see Hamlet III.1 151*. By this metonymy, he might name his mother ‘Venus’ or ‘The Moon’; she might be Gertrude in *Hamlet*, or Lear in *King Lear*. The writer called himself Adonis or Prince Hamlet or Romeo, etc.—he is the protagonist in his artistic works—but he also created opposing roles to further delineate that ‘principal’. *In his Art as in his life*, imposed identities might oppose his natural ‘being’ as surely as might an antagonist. Thus, while Othello represents Edward Tudor-Seymour, Iago is likely his destructive alter-ego Edward de Vere; and Roderigo, I suggest, stands in for the writer’s pseudonyms John Lyly or Will. Shakespeare.

Sonnet 76 is the key to *Shakespeare’s Sonnets*, just as the five stanzas below are the key to *Venus and Adonis*. Note this short passage from 76 which admits his theme is himself:

O, know, sweet love, I always write of you, sweet, soit: (French) ‘be he’, from the motto of the Garter
 ~ **O[xford], know [this], Be He A-More, I always write of you,** ~
 And you and love are still my argument:
 ~ **And you and a More R[egius] Ever my theme,** ~

Sonnet 76 9-10

“I Always write of you”? ‘Shakespeare’ is hardly exaggerating! This process or invention truly pervades the canon; the key words indicate that all the plays and poems have been modified from their sources to produce analogs of the writers life. ‘Shakespeare’, then, is an early expression of Existential ideas; here is a man’s struggle for ‘Authenticity’. He may seem an ‘Ox’ yoked to a ‘Trembling Javelin’, but he wishes *to be* More—*to be* who he really is.

Edward Tudor-Seymour had every right to be preoccupied with his identity. History will record his birth as the peculiar crux of the English Reformation. He may well have been born ‘legitimate’ *see Hamlet III.1 146-49*, yet his name was changed in infancy, perhaps to cleanse the young Princess’ record, but most probably to create a ‘fulcrum’ by which a de facto Regency of Protestant Reformers could maneuver political weight... and to appropriate wealth. Close examination of *Venus and Adonis* *see my essay The Puzzling Life of Edward de Vere* will reveal that Edward Seymour (Somerset) and John Dudley, likely advised by John Cheke and William Cecil, contrived this ‘special attainder’. So we have a motive for de Vere’s change of identity, and we have the weapon; let’s hear from an eyewitness to this ‘extra-judicial punishment’—by any other name *Usurpation*:

Original
 ~ **Transposition** ~
 589 ‘The boar!’ quoth she; whereat a sudden pale, boar: (Latin) verrēs sudden: hasty, (wordplay) Hastings family
 ~ **‘The Vere!’ quoth she; at which a ‘Hasty’[ngs] palisade,** ~
 590 Like lawn being spread upon the blushing rose,
 ~ **Like Green Nature encased the Tudor Rose,** ~
 591 Usurps her cheek; she trembles at his tale, cheek (latin wordplay) geno: clan trembles: shakes tail: limitation
 ~ **Seizes her clan; she ‘Shakes’ at his limitation,** ~
 592 And on his neck her yoking arms she throws:
 ~ **And on his life her Ox’s ‘Ensign Armorial’ she imposes:** ~
 593 She sinketh down, still hanging by his neck, still: (wordplay) content
 ~ **She slips down, E. Ver ‘content’ clinging to his (yoked) life,** ~
 594 He on her belly falls, she on her back.
 ~ **He by her womb falls, she by her sex.** ~
 595 Now is she—in the very lists of love,
 ~ **Now ‘One’ is she in the Vere-y defenses of a More,** ~
 596 Her champion mounted for the hot encounter:
 ~ **Her defender positioned for the Heart[’s] Struggle:** ~
 597 All is imaginary she doth prove, **Key Line** [Roi]All: The Monarchy
 ~ **The Monarchy is a fiction, she doth manifest,** ~
 598 He will not manage her, although he mount her;
 ~ **He purposes not to govern her, although he betters her;** ~
 599 That worse than Tantalus’ is her annoy, tantalus: (Latin) ‘so little’, ‘such a small’
 ~ **That worse than little Seem-ore is her suffering,** ~
 600 To clip Elysium and to lack her joy.
 ~ **‘Tu’ cut free of the ‘Royal Enclosure’, yet ‘Tu’ mangle her delight,** ~
 601 Even so poor birds, deceived with painted grapes,
 ~ **Verily ‘The Same’, pitiable recusants tempted with artifice,** ~

- 602 Do surfeit by the eye and pine the maw;
~ **Do glut by ap-peer-ance, and starve [by] the 'More';** ~
- 603 Even so she languisheth in her mishaps
~ **Verily Seym-ore, she is enfeebled by her ill-fortune** ~
- 604 As those poor birds that helpless berries saw.
~ **The Same' [as] those pitiable recusants that unavailing 'protection' had seen.** ~
- 605 The warm effect which she in him finds missing
~ **The Worm Creature Witch she perceives in him [to be] absent** ~
- 606 She seeks to kindle with continual kissing.
~ **She seeks to inspirit with everlasting quittance.** ~
- 607 But all in vain, good queen, it will not be,
~ **But [the] crown in vain, possessed Queen, The Creature Will-not Be,** ~
- 608 She hath assayed as much as may be proved:
~ **She hath put to trial 'The Same' Ore More than 'Ver' 'Sum'[mër] obtained:** ~
- 609 Her pleading hath deserved a greater fee;
~ **Her request hath warranted a greater recompense;** ~
- 610 She's Love, she loves, and yet she is not loved.
~ **She is [the Queen] Amor, she Un-Mores, and is still a-More.** ~
- 611 "Fie, Fie," he says, "you crush me, let me go;
~ **"Fie, Fie," he Seys, "you extract me, leave me Be;** ~
- 612 You have no reason to withhold me so."
~ **You have not shown fairness 'Tu' restrain me from [myself]."**
- 613 "Thou hadst been gone," quoth she, "sweet boy, ere this,
~ **"Thou hadst been Cedar/Sey-d'or," quoth she, "shamed 'Bois-heir' [ere] this,**
- 614 But that thou told'st me thou wouldst hunt the boar. boar: (Latin) verrēs
~ **But that thou told'st me thou wouldst kill the Ver[rēs].** ~
- 615 O, be advised: thou know'st not what it is
~ **Oxford, 'Be' 'Tu' 'See' : thou know'st not what 'is' is,** ~
- 616 With javelin's point a churlish swine to gore,
~ **With 'Spear'-End a surly Boar [to] 'Tu' transfigure,** ~
- 617 Whose tushes never sheathed he whetteth still,
~ **Whose half-crowns Not E.Ver worn, he frets E.Ver,** ~
- 618 Like to a mortal butcher bent to kill.
~ **Seeming 'Tu' A-More Crown killer intent 'Tu' destroy.** ~

What a scheme! If one could execute attainder by judicial process, why not by emotional blackmail? Edward Tudor-Seymour lays the blame for the disaster of political and religious overthrow in the lap of his mother, Elizabeth Tudor.

Justification:

- 589 'The boar!' quoth she; whereat a sudden pale,
[**'The boar** (Latin *verrēs* ; *metonym* de Vere)! **quoth she; whereat** ('at which') **a sudden** ('quick, hasty', **quick** may relate to Hastings (*wordplay* 'hasty') and Dudley families; alt.: Latin *sūbitus*: sudden, 'hasty'; 'improvised' *Cassell's*) **pale** ('an enclosure, especially of a park'),]
- ~ **'The Vere!' quoth she; at which a 'Hasty'[ngs] palisade,** ~

The key words: hasty, quick, and sudden appear to relate to the political alliance between Francis Hastings, 2nd Earl of Huntingdon 1514-61 and John Dudley 1504-53. The Hastings family were among the few remaining Plantagenet descendants who survived into the late Tudor period; they became the principle prop of the 'Region Cloud' (Regency *see Sonnet 33 12*) that governed Elizabeth. Francis' son, Henry Hastings, 3rd Earl 1535-95 was a 'reliable' and flexible supporter of both Protestant and Catholic Monarchs; Elizabeth is said to have distrusted him. This 'sudden pale' or 'Hastings Enclosure' probably refers to a Cecil/Dudley/Hastings control of the Monarchy, and hence, of 'de Vere'.

Henry Hastings was among the small group of noble youths who were classmates of the precocious Edward VI; Sir John Cheke was their master/tutor.

590 *Like lawn being spread upon the blushing rose,*

[**Like** ('equal*', alt.: 'similar, resembling*') **lawn** ('fine linen*'; alt.: green, 'mid 16th century: alteration of dialect *laund* 'glade, pasture,' from Old French *launde* 'wooded district, heath') **being** (manifesting one's true nature *probably divinely ordained*; life, soul) **spread** ('to apply a substance to an object or surface in an even layer; to cover a substance in such a way') **upon** ('placed before that by which a thing is borne or supported; hence, denoting charge*', injunction, mandate) **the blushing** ('red colour suffusing the cheeks*'; red color suffusing a white background) **rose** (symbol of the Royal family (with several branches), red = Lancaster Plantagenets, white = York Plantagenets, red and white = Tudor = combined elements of the Lancastrian and Yorkist).]

~ **Like Green Nature encasing the Tudor Rose,** ~

Green Nature is the displacement of Tudor-Seymour by de Vere imposture. Alternately, if lawn denotes linen, we understand whiteness covers the red rose—York over Lancaster.

591 *Usurps her cheek; she trembles at his tale,*

[**Usurps** (**usurp**: 'to seize or take or assume falsely or against right*', Latin *ūsurpare*: 'to take possession of, acquire'; alt.: 'to make use of, to use, to bring into use' Cassell's) **her cheek** (Latin *gēna*: 'cheek', wordplay *gēno*: 'a clan, a number of families connected by a common descent' Cassell's; alt.: wordplay **check**: arrest, restrain, control, limit, circumscribe, constrain, betray; alt.: *concept and proper name metonym* refers to Sir John Cheke; i.e. unfaithful to principle, unprincipled adherents; see Latin *cicatrix*: scar, wound; Italian *cicatrice*: scar); **she trembles** ('to shake involuntarily, to quake*', probable reference to the name Shakespeare; hence, with Oxford see I.592, Edward Tudor-Seymour is **yoked**: 'a wooden cross-piece that is fastened over the necks of two animals and attached to the plow or cart that they are to pull) **at his tale** (wordplay, legal **tail**: 'limitation of ownership').]

~ **Seizes her clan; she 'Shakes' at his limitation,** ~

~ **Seizes her wound; she quakes at his exclusion,** ~

Trembling is used in an active sense; Venus 'shakes' or threatens toward Adonis' attainer. In de Vere's scheme, this "tremble" probably finds its companion at I.616 with "javelin's point"—thus 'Shake-speare'.

592 *And on his neck her yoking arms she throws:*

[**And on his neck** (account for, or take responsibility for, with one's life; 'to lay to the charge of*') **her yoking** (**yoke**: 'to put under a yoke: metaphorically 'to bring into bondage, to subdue*') **arms** ('ensigns armorial of a family*', here referring to the noble but lesser title of the de Vere Earls of Oxford) **she throws** (**throw**: 'to inflict on, to lay on*'):]

~ **And on his life her Ox's 'Ensign Armorial' she imposes:** ~

Adonis is 'yoked' to Oxford's ensign armorial and to 'Shakes'.

593 *She sinketh down, still hanging by his neck,*

[**She sinketh** ('to fall, to perish*'; 'to go down, to descend*') **down** ('from a higher to a lower place*'), **still** (wordplay content: meaning 'the things that are held or included in something' and also 'satisfied with a certain level of achievement'; alt.: *metonym*, Sonnet 76 E. Ver-stilled, All silent) **hanging** ('to be suspended, to be supported by an object above*'; alt.: 'to cling to*') **by his neck** ('by the ruin of*', figurative by tenuous life).]

~ **She slips down, E. Ver 'content' clinging to his (yoked) life,** ~

Venus/Elizabeth falls down, her content also yoked to his encumbered life.

594 *He on her belly falls, she on her back.*

[**He on** ('denoting the ground or occasion of any thing done*', by such means) **her belly** ('swell*', probable reference to Elizabeth's pregnancy by Seymour) **falls** ('downfall, degradation, loss of greatness*'); **she on her back** (figurative the sex act, see *Othello* 1.1.118; alt.: 'the part of the body which bears burdens*', perhaps by political burden).]

~ **He by her womb falls, she by her sex.** ~

Adonis/Tudor-Seymour loses position by his birth, Venus/Elizabeth by political and sexual intrigue.

595 *Now is she in the very lists of love,*

[**Now** (anagram Won, wordplay One; alt.: 'by this time'*) **is she in the very** (Vere) **lists** (list: 'to desire'*, 'lust'*; alt.: 'barriers enclosing an area for a jousting tournament'; alt.: 'catalogue'*, number; alt.: 'outer edge'*; 'boundary, limit, barrier'*) ;) **of love** (lust, almost synonymous with Robert Dudley, the uncertain and deceptive object of Elizabeth's romantic affection; alt.: the 'tender affection'/material affection, or bond of love between the Tudors based on shared assets, referring to the material valuation of the 'Royal Person'),]

~ **Now One is she in the Vere-y defenses of a More,** ~

~ [By this] *is she within the Vere-y position of A-More,* ~

At this point the 'sleight of context' becomes most evident. What appears to be explicit reference to sexual intercourse shifts easily to political intercourse; but notice: "the very lists of love" would be a metaphorical description of the sex act, while 'the Vere-y barriers of A-More' is literal. The first interpretation may seem more obvious to a reader accustomed to figurative or transferred meaning, but—allowing for the metonyms fundamental to 'Shakespeare'—the political significance of Seymour confined within Vere is more concrete. This trick of context continues in 596 only to be entirely dispelled in the 'key line' at 597. How unfortunate for the writer that his finely crafted deception is only too successful and the readership is deceived.

This is de Vere's 'process' as suggested in Othello I.3 128-75 *see my essay "Mangled Matter..."* and perhaps also the 'invention' noted in the dedication to *Venus and Adonis...* though his invention is almost certainly a veiled reference to his son Henry Wriothesley, 3rd Earl of Southampton, as well.

596 *Her champion mounted for the hot encounter:*

[**Her champion** ('he who fights for a person or a cause'*) **mounted** ('to place on or furnish with a horse'*, note ll. 258-326 allegorizing the 'horse' of state, and the rider as his head) **for the hot** ('burning', consuming; alt.: 'fiery', *French fier*: pride, wordplay the 'pride of the Lion'—the Tudor family; alt.: wordplay heart, hart *see glossary*) **encounter** ('combat'*, 'a confrontation or unpleasant struggle', *Latin 'in*: in + *contra*: against'):]

~ **Her defender positioned for the Heart[']s Struggle:** ~

~ *Her protector positioned for the fiery combat:* ~

597 *All is imaginary she doth prove,*

Key Line

[**All** ([Roi]All, Royal = The Crown, The Monarchy; all family members directly descended from Henry VII) **is** (third person singular present of BE; manifesting one's true nature) **imaginary** ('not real, delusive'*) **she doth prove** ('to evince, to show'*),]

~ **The Monarchy is a fiction, she doth manifest,** ~

Key Line. The Monarchy is an illusion; 'All' that appears invested in the Monarchy is a finely crafted myth. This line is the midpoint of *Venus and Adonis* and has great significance; the five stanzas that frame this line explain the crux of the writers life and his Art.

598 *He will not manage her, although he mount her;*

[**He will** (the intent or purpose of Oxford, the will to effect: the royal purpose, their intent or choice, the royal prerogative) **not manage** ('to handle, to wield'*; alt.: 'to administer, to control, to govern'*) **her,** **although he mount** ('to raise aloft, to lift on high'*) **her;**]

~ **He purposes not to govern her, although he betters her;** ~

Though 'The Son' overtops her by agnatic 'right', Edward does not seek to overthrow his queen.

599 *That worse than Tantalus' is her annoy,*

[**That** () **worse than Tantalus'** (*greek mythology* Tantalus of Phrygia was condemned by the gods to be surrounded by fruit and water yet they should be forever withdrawn as he reached for them; alt.: *Latin tantalus*: 'such a small') **is her annoy** ('pain, suffering, grief'*),]

~ **That worse than Tantalus' is her suffering,** ~

600 *To clip Elysium and to lack her joy.*

[**To** (wordplay 'Tu') **clip** ('embrace'*; alt. 'to curtail, diminish*') **Elysium** ('Paradise'* = Latin from Greek *Paradeisos*: 'royal (enclosed) park'; 'the abode of the blessed' Cassell's; the afterlife of the gods and righteous) **and** (and yet) **to lack** ('to want, not to have'*; alt.: Latin verb infinitive roots *lac*: 'to tear, to mangle') **her joy** ('delight or happiness'*).]

~ 'Tu' cut free of the 'Royal Enclosure', yet 'Tu' mangle her delight, ~

~ To cut free of the 'Royal Park' yet to want her delight. ~

101

601 *Even so poor birds, deceived with painted grapes,*

[**Even** (Latin *vērō*: 'even, indeed', 'in truth, really, verily, indeed', 'certainly, to be sure', Cassell's) **so** (metonym Some-Ore, Southampton-Oxford, Seymour-Oxford, etc. = the same, equally, even, 'in the same degree; as'*; 'similarly') **poor** (pitiably, 'a term of compassion = moving pity'*; alt.: 'a term of modesty, used in speaking of things pertaining to oneself') **birds** (= Catholic recusants; alludes to William Byrd, Gentleman of the Chapel Royal and most highly regarded composer of the English Renaissance), **deceived** ('to mislead the mind, to cause to err'; to tempt) **with painted** ('artificial, counterfeit, unreal*') **grapes** (fruit, food for birds; perhaps analogous to 'bread' for man; see *Temptation of Christ* Matthew, Mark, Luke),]

~ Verily 'The Same', pitiably recusants, tempted with artifice, ~

This stanza links the 'enclosure' of the Tudor Monarchy—the supplanting of the 'Royal Will'—with the displacement of traditional faith from England. 'Birds' almost certainly signifies Catholic recusants who refused to submit to forced Protestantism; the metonym is a reference to William Byrd, a close friend of de Vere's who received special dispensation to (discretely) practice his religion.

'Vere' promoted himself as a Prince capable of healing the tear between Catholic and Protestant positions. Cymbeline presents a young protagonist, Posthumous Leonatus (Edward Tudor-Seymour disguised), who espouses the independence of England from Rome, but nonetheless advocates restoring the 'decimae' or tithing due to Rome as if England were a client state.

602 *Do surfeit by the eye and pine the maw;*

[**Do surfeit** (to desire no more, having already taken in to excess) **by the eye** (Protestant Overlords and their spies, from John Dudley's title: *Primus inter pares* = wordplay peers, equals, 'eyes' see glossary 'first among peers': Elizabeth's pet name for Robert Dudley, Earl of Leicester, son of John Dudley, Duke of Northumberland; alt.: wordplay? L' eye-estre: the one engaged in eyeing) **and pine** ('to starve'; alt.: 'to wear away', to languish*) **the maw** (consonant wordplay, surname fragment 'More'; alt.: 'stomach*');]

~ Do glut by ap-peer-ance, and starve [by] the 'More'; ~

~ Do glut by 'The Keeper', and starve [by] the 'More'; ~

'The Eye'—Leicester—channeled great financial resources to his political allies. Will. Cecil noted in memoranda of 1566: "He (Leicester) shall study nothing but to enhance his own particular friends to wealth, to office, to lands, and to offend others." Cecil listed Dudley's clients:

Sir H[enry] Sidney,	Apleyard,	Middlemore,	ii Christmas,
Erl Warwyk,	Horssey,	Colshill,	Fostar,
Sir Hames Croft,	Layghton,	Wyseman,	Ellyss,
Henry Dudley,	Moonex.	Killigrew,	Middleton.
Sir Fran. Jobson,		John Dudley,	

This only includes those of real political influence; but the network of spies and informers being paid or coerced by Dudley and Walsingham left few whom de Vere could trust. Line 602 suggests even those who were inclined toward Vere's religious tolerance could be bought.

Though a locus of dissident support, Tudor-Seymour/de Vere had little to offer. He was profligate. We know he had 'friends' who prospered by his patronage, but who quickly turned to R. Dudley or Cecil when the money ran out. Though generous in gifts to artists, he was is not known to have had available the sums needed to wield political power.

603 *Even so she languisheth in her mishaps*

[**Even** (*Latin* *vērō*: ‘even, indeed’, ‘in truth, really, verily, indeed’, ‘certainly, to be sure’, *Cassell’s*) **so** (*metonym* Seymour-Oxford; the same, equally, even, ‘in the same degree; as’*) **she languisheth** (‘become faint, feeble, or ill’) **in her mishap** (‘ill chance, misfortune’*)]

~ **Verily Seym-ore, she is enfeebled by her ill-fortune** ~

~ **Verily [as] Southampton-Oxford, she grows feeble in her misfortune** ~

The Queen herself must defer to the hand of William Cecil for money; he came to control the Will of the Nation through it’s pursestrings. Cecil was offered the Lord Treasurership in 1572 when Robert Dudley declined to accept the newly vacant position. Cecil had proved himself fastidious in money matters even on a grand scale; Dudley was perennially “far in debt” *Cecil memorandum 1566* .

604 *As those poor birds that helpless berries saw.*

[**As** (‘in the same degree, of the same quality’*) **those poor** (‘moving pity’*, pitiable) **birds** (*metonym* Catholic recusants; alludes to William Byrd, Gentleman of the Chapel Royal and most highly regarded composer of the English Renaissance) **that helpless** (‘receiving no aid, wanting support’*) **berries** (*metaphor* fruit of plant or wood; food for birds; perhaps analogous to ‘bread’ for man; *see Temptation of Christ Matthew, Mark, Luke* ; alt.: *possible wordplay* Bury, borough: ‘castle, stronghold’, fortified population) **saw** (*wordplay* had Sey’n).]

~ **‘The Same’ [as] those pitiable recusants that unavailing ‘protection’ had seen.** ~

De Vere and the Queen, again, are “All One, the Same”. The writer is candid of their helplessness.

605 *The warm effect which she in him finds missing*

[**The warm** (*wordplay* worm: *Latin* *vermis*) **effect** (the artifact, the creation; ‘that which is produced by an agent or cause’*, here the creation of *Ver*) **which** (*wordplay* witch: ‘a male sorcerer’*, *see Macbeth* I.1 1-5 , ‘... who practices sorcery’*, *indirect wordplay?* ‘source-ry’: the corruption of the source?) **she in him finds** (‘to see, to perceive’*) **missing** (‘absent’; alt.: *miss*: ‘misbehavior, offence’*; i.e. offending)

~ **The Worm Creature Witch she perceives in him [to be] absent** ~

~ *The Worm Creature, which she perceives in him [to be] offending* ~

Playing on *Latin Vermis* as he had in *Hamlet* IV.3 19-24 , the Vere/Vermis is the ultimate avenger of political and religious usurpers: “Your fat king and your lean [*legal wordplay* lien] beggar is but variable service—two dishes, but to one table.”

606 *She seeks to kindle with continual kissing.*

[**She seeks** (‘to strive, to solicit’*) **to kindle** (‘to inflame, to incite’*; alt.: ‘to bring forth’*) **with continual** (‘uninterrupted’) **kissing** (Ore, d’or, gold (coins): sovereign = English Pound (gold bullion); therefore a payment, bond, contract, commitment, obligation;; alt.: = crown *five shillings*, perhaps = gold, with reference to Christ’s betrayal and Oxford’s annuity; therefore ‘selling out’, or ‘selling one’s soul’;).]

~ **She seeks to inspirit with everlasting quittance.** ~

~ *She strives to make familial with uninterrupted hush money.* ~

Elizabeth seeks to maintain her son as ‘Regency Counterweight’ by financial support. See my essay: “V&A II. 511-22 ‘Franc’ Talk About Money”; devereshakespeare.wordpress.com

102

607 *But all in vain, good queen, it will not be,*

[**But all** (*noun fragment [Roi]all, French Roial, Latin Regalis*: Royal, The Crown, The Monarchy; the Will of the Monarchy) **in vain** (‘answering no purpose’*), **good** (‘property, possession’*) **queen** (Regina), **it** (‘personal pronoun of the *neuter gender*’*, referring to the *creature* ‘It’ as an asexual being, or with no functioning sexuality) **will** (‘command, authority’*; alt.: ‘diminutive of William’*, possible ref. to pseudonym William Shakespeare) **not be** (*Latin* *sum*[mer], Some heir),]

~ **But [the] crown in vain, possessed Queen, The Creature [without Will] Will-not Be,** ~

~ *But [your] crown in vain, possessed Queen, the Creature Will-not Be,* ~

608 *She hath assayed as much as may be proved:*

[**She hath assayed** (assay: ‘to try, attempt’*, examine, inquire into, scrutinize, investigate; put to trial) **as** (*surname fragment* ‘The Same’, Seymour identity) **much** (more + ‘to a great extent’, ‘many’) **as** (*surname fragment* ‘The Same’, Seymour identity) **may** (Spring: *Latin Ver*) **be** (*Latin Sum*) **proved** (‘the state of having been tried and having stood the test’*):]

~ **She hath put to trial ‘The Same’ Ore More than ‘Ver’ ‘Sum’[mēr] obtained: ~ ?**

~ *She hath put to trial No More Than ‘Ver’ Summer proved: ~*

Edward de Vere is less effective than would be Edward Tudor-Seymour. By executing attainder, the ‘Region Cloud’ has weakened the Will of the Crown.

609 *Her pleading hath deserved a greater fee;*

[**Her pleading** (‘to argue, to speak by way of persuasion’*) **hath deserved** (‘to be worthy of, to merit’*, warranted; alt.: *Latin dēservīre*: ‘to serve well’, ‘to be a slave to’* *Cassell’s*) **a greater** (great: ‘large in size or dimensions’*) **fee** (‘reward, recompense, payment’*);]

~ **Her request hath warranted a greater recompense; ~**

~ *Her statement of innocence hath ‘Day-served’ a greater reward; ~*

610 *She’s Love, she loves, and yet she is not loved.*

[**She’s Love** (*Latin wordplay āmare*: ‘to love’ *Cassell’s*; possible wordplay *am-are* + *R[egius]* or *R[egina]*), **she loves** (*Latin wordplay a-more-s*: un-Mores, i.e. removes ‘More’), **and yet** (‘now as formerly’*) **she is not loved** (*Latin wordplay a-mored*: divorced?, separated from ‘More’).]

~ **She is [the Queen] AMor, she Un-Mores, and is still a More. ~**

~ *She is Am-are (Am-R), she a-More-S, and now as formerly, she is not a-More-d. ~*

~ *She is A-mare, she Un-Mores, and, now as formerly, she is not Un-More-d. ~*

This is obviously a riddle. Elizabeth is Venus, the Queen of Love. She un-Mores herself by retaining her Tudor name and maintaining her maidenhood; she un-Mores her son by imposing de Vere name; but she is still (by content) a Seymour, not having remarried after the execution of Thomas Seymour *see Hamlet III.1 146-49*.

611 *“Fie, Fie,” he says, “you crush me, let me go;*

[**‘Fie** (‘expressing impatience rather than contempt or disdain’*), **Fie,” he Seys** (*wordplay*), **“you crush** (‘to destroy by pressing’*, extract) **me, let** (‘to suffer, to allow’*) **me go** (‘to be’, ‘to be accepted as current’*);]

~ **“Fie, Fie,” he Seys, “you extract me, leave me Be; ~**

612 *You have no reason to withhold me so.”*

[**You have no reason** (‘equity, fairness, justice’*; alt.: *Latin reus*: ‘defendant’, ‘party in a law suit’ *Cassell’s* + son) **to** (*surname fragment Tu*) **withhold** (‘to hinder, to restrain’*) **me so** (*from French soi*: ‘oneself, himself’ *Cassell’s*, i.e. *Seymour-Oxford*; or *soit*: ‘either, or’ *Cassell’s*—referring to either de Vere or Southampton, in the same manner that R = Elizabeth, and O = Oxford).”]

~ **You have not shown fairness ‘Tu’ restrain me from myself.” ~**

~ *You have no defendant’s son [before you] ‘Tu’ restrain me ‘S-O’.*

103

613 *“Thou hadst been gone,” quoth she, “sweet boy, ere this,*

[**“Thou hadst been gone** (*Latin wordplay cēdēre*: ‘to go, to proceed’ *Cassell’s*),” **quoth she, “sweet** (*honey French honi*: ‘shamed’ *Cassell’s*; alt.: *French wordplay* honeybee = *Honi soit*: Shamed be *from the motto of the Order of the Garter*) **boy** (*proper name fragment Bois*, from Woodstock, Plantagenet), **ere** (*wordplay heir*) **this,**]

~ **“Thou hadst been Cedar/Sey-d’or,” quoth she, “shamed ‘Bois-heir’ [ere] this, ~**

~ *“Thou hadst ‘Bee-n’ ‘Sey-d’heir,” quoth she, “shamed ‘Bois’ Heir [before] this, ~*

614 *But that thou told’st me thou wouldst hunt the boar.*

[**But that thou told'st me thou would** (Wood) **hunt** ('pursue*', 'the game killed in the chase*', hence: to pursue with the intent to 'kill') **the boar** (Vere; the [blue] boar (*Latin verrēs*) being the symbol of the de Vere family).]

~ **But that thou told'st me thou wouldst kill the Ver[rēs]**. ~

~ *But that thou had informed me 'thou Wood' pursue the Vere.* ~

615 *O, be advised: thou know'st not what it is*

[**O** (*initial metonym Oxford*), **be** (*Latin sum, esse*) **advised** (*Latin wordplay ad: to, toward, 'Tu' + visere: 'to see'*): **thou know'st not what it** (*Latin is*) **is**]

~ **Oxford, 'Be' 'Tu' 'See': thou know'st not what 'is' is,** ~

616 *With javelin's point a churlish swine to gore,*

[**With javelin's** ('a light spear') **point** ('the sharp end of an instrument*', hence 'shake-spear' as the murder weapon of 'The Boar') **a churlish** ('rude in a mean-spirited and surly way') **swine** (*Latin sūs, sūis*) **to** (*surname fragment Tu*) **gore** (*Latin wordplay transfigēre: 'to pierce through' Cassell's*, and *transfigūro: 'transform, transfigure' Cassell's*),]

~ **With 'Speare'-End a surly Verrēs 'Tu' transfigure,** ~

Note that Adonis/Tudor-Seymour is armed with a "javelin's point" *l.616* when he attempts to kill the "churlish" Boar/Vere. Hence we find this structure: Seymour's shaking-spear proves no match against the 'half crowns' of the Boar.

617 *Whose tushes never sheathed he whetteth still,*

[**Whose tushes** (*tush: lingua franca 'half-crown' gold coin; wordplay 'half crown compensation for the 'full crown', the Monarchy*) **never** (*metonym not E.Ver, the true Seymour identity of 'Edward de Vere'*) **sheathed** (*sheathe: 'to put in a scabbard'*) **he whetteth** (*whet: 'to rub for the purpose of sharpening'**, to shape and wear(-down) a blade, fret) **still** (*wordplay content: 'satisfied', 'meek submission, resignation', 'to acquiesce, to consent', or 'the things that are held or included in something'*).]

~ **Whose half-crowns Not E.Ver worn, he frets E.Ver,** ~

~ *Whose half-crowns Not E.Ver sheathed, he lessens content,* ~

See my essay: "Frank Talk About Money, V&A 511-22, devereshakespeare.wordpress.com, for a full discussion of the 'half-crown' of de Vere's annuity.

618 *Like to a mortal butcher bent to kill.*

[**Like** ('the same*', alt.: 'similar, resembling*') **to** (*surname wordplay 'Tu'*) **a mortal** ('All-killing', regicidal) **butcher** ('a murderer*') **bent** (*intent, 'inclination, a leaning or bias of the mind'*) **to** ('Tu') **kill** ('to destroy*', alt.: *Latin verb infinitives, wordplay 'to commit suicide'*).]

~ **'The Same' 'Tu' a More, t'[he] [Roi]All killer intent 'Tu' destroy (himself).** ~

~ *The Seym[ore]-Tu[d'ore] Royal butcher intent 'Tu' Mors (voluntaria).* ~

~ *Like 'Tu' a Man(Vir) 'All' killer intent 'Tu' kill.* ~

In accepting the annuity rather than take action against the Region-C, 'de Vere' commits suicide (by inaction). This is the same discussion found in *Hamlet III.1 86-8*.

104

619 *"On his bow back he hath a battle set*

[**"On** ('denoting the ground or occasion of any thing done*') **his bow** (*bent, as the 'instrument to shoot arrows'**, alt.: bent, as to 'bend in token of submission*') **back** () **he hath a battle** ('an array similar to an army drawn up*') **set** ('to raise*', alt.: 'to place with a certain purpose, to arrange*')]

~ **Because of his oppression he hath an army raised** ~

620 *Of bristly pikes that ever threat his foes;*

[**Of bristly** (*horrid: Latin horrēre: bristle; Latin wordplay Ore + Heir*) **pikes** ('a sort of lance*') **that ever** (E.Ver) **threat** ('to menace, to threaten*') **his foes** (*foe: 'enemy'*);]

~ *Of Ore-Heir Spears that E.Ver threaten his enemies;* ~

~ *Of Ore-self Spears, that E.Ver threaten his enemies;* ~

621 *His eyes like glowworms shine when he doth fret;*

[**His eyes** (*Protestant Overlords* and their spies, from John Dudley's title: *Primus inter pares* = *wordplay peers/eyes* 'first among peers') **like glowworms** (*Lampyridae*: bioluminescent beetles that 'glow' to warn predators of mild toxicity, or to attract prey) **shine** ('to be conspicuous*' at night) **when he doth fret** ('to wear away'*; *wordplay* Were/Vere);]

~ *His Overlords like glow-worms are visible only when he Veers (into darkness);* ~

622 *His snout digs sepulchers where'er he goes;*

[**His snout** ('the nose of a swine*') **digs** (unearth, un-heirs; 'to turn up the earth*', overturns the Heirs) **sepulchers** ('a grave, a tomb*') **where'er** ('wherE.Ver') **he goes** ();]

~ *The Boar un-heirs tombs wherever he goes;* ~

623 *Being moved, he strikes whate'er is in his way,*

[**Being** (*Latin sum* + thing) **moved** (*Latin wordplay se mōvēre*, pronounced *sā mō-wār-(ě)*, i.e. *Seymour* : 'to move oneself', oneself is moved), **he strikes** ('to use one's weapons, to be active in fight or on any occasion of employing force*'; to be ready for fight; alt.: 'to efface, to blot*', erase) **whate'er** (whatever, without *wordplay what E.Ver*) **is in his way** ('passage*'; 'a path*'),]

~ [**Being**] *Some-thing Seymour, he sets upon whatever is in his path,* ~

624 *And whom he strikes his crookéd tushes slay.*

[**And whom he strikes** ('to use one's weapons, to be active in fight or on any occasion of employing force*'; to be ready for fight; alt.: 'to efface, to blot*', erase) **his crookéd** ('false*') **tushes** (English Pound, gold coins, gold half-crowns; 'Tushes', 'Toshes': *Lingua Franca* meaning gold half-crown; alt.: 'the long pointed tooth of the boar*') **slay** ('to kill, to put to death'*).]

~ *And whom he strikes his false half-crowns kill.* ~

105

625 *"His brawny sides, with hairy bristles armed,*

[**"His brawny** ('physically strong, muscular'; alt.: *wordplay* 'meat from a pig's or calf's head that is cooked and pressed into a pot with jelly'), **sides** (side or flank: 'the right or left side of a body of people such as an army'; alt.: the 'frame of the body*'; alt.: *wordplay* asides: a remark not intended to be heard by everyone present' ?), **with hairy** (*wordplay Harry*: English coins, 'pieces of the value of ten shillings*') **bristles** (*wordplay* Bristols: gold crown pieces from the Bristol Mint; Wm. Sharrington and Sir Thomas Seymour were accused of 'clipping' gold crowns) **armed** (,)]

~ *His pig-headed flanks, with Harry Bristols defended,* ~

"Hairy bristles", or Harry Bristols are ten-shilling gold coins issued by the Bristol Mint. One of the charges against Sir Thomas Seymour made during his trial for treason was that he had been debasing coinage in collusion with William Sharrington. Sharrington was a member of the household of Queen Catherine Parr and had been appointed 'under-treasurer' or Master of the Bristol Mint in 1546. Seymour and Sharrington were accused of issuing underweight gold coins and of minting more coins than were ordered. The overage was shared by Sharrington and Seymour. Seymour's stated aim was to lay aside £10,000 to fund a force of 10,000 men to topple the Regency of his brother Edward, Duke of Somerset.

This appears to be an accusation of embezzlement against the Dudleys. Though 'the Boar' represents the de Vere family, Edward de Vere was a creature of the Regencies of Somerset and Northumberland. With *wordplay* on *Bear* and *Boar* as emblems of the Dudley and de Vere families (respectively), a false de Vere identity is conjoined with the Dudley family as inimical to the true identity of Edward Tudor-Seymour: the verb *bear* with it's past *bore* represent the *burden* our writer would like to shed. Therefore, this line probably indicates the corrupted coinage or the overage of the Bristol Mint was later being diverted to the hands of Robert Dudley, and Edward 'de Vere' was the cover or security for that theft. This idea comes to

a head at l.660 in which Elizabeth states that allowing the [Sey]Mour identity would likely be her son's death. The threat must be Dudley.

626 *Are better proof than thy spear's point can enter;*

[**Are** (R = *Regius*: Royal) **better** ('superior') **proof** (test, reference to 'any of various preliminary impressions of coins struck as specimens'; alt.: , protection: '[something] able to withstand something damaging; resistant') **than thy spear's** (*wordplay* [Shake]speare's identity) **point** ('state, situation, predicament'; alt.: 'subject, matter, question) **can enter** ('pierce');]

~ **Are More protection than thy spear's point can enter;** ~

627 *His short thick neck cannot be easily harmed;*

[**His short thick** ('not thin or slender') **neck** ('the part of a person's or animal's body connecting the head to the rest of the body', here denoting that part severed at the execution of the writer's father, Sir Thomas Seymour) **cannot be easily harmed** (*Latin laedĕre*: 'strike', to be struck; to be harmed, 'hurt, injured' *Cassell's*);]

~ **His short thick neck cannot be easily struck [off];** ~

Anne Boleyn is quoted as having said: "The executioner is, I believe, very expert, and my neck is very slender" in the hours before her execution. As the discussion from line 623 has been de Vere's Seymour blood, I suggest l. 627 reinforces Edward's and Elizabeth's sameness ('Seym-ness') in being the offspring of parents accused of treason.

628 *Being ireful, on the lion he will venter:*

[**Being** (*Latin wordplay Sum* -thing) **ireful** (*Latin Tra*: 'wrath, anger', hence wrathful), **on the lion** (The House of Tudor) **he will** () **venter** (*wordplay* to make 'a small aperture or passage for air'/ heir; probable reference to the de Vere title being a backdoor accession to the Tudor throne):]

~ **Some-thing wrathful, by the Tudor [crest] he will accede:** ~

629 *The thorny brambles and embracing bushes,*

[**The thorny** ('causing distress, difficulty, trouble', dangerous) **brambles** ('blackberry bush, and in general a rough prickly shrub') **and embracing** (*embrace*: 'grasp'; 'engulf') **bushes** (*figuratively* cover for all kinds of nefarious activities; alt.: 'thick shrub'),]

~ **The mantling of brambles and bushes,** ~

I know little of heraldry, but this appears to be a reference to the Cecil coat of arms that shows a Mantling of vines surrounding the Helm and flowing down around the Escutcheon. This line probably reminds that the bearers were not entitled to Supporters; hence, the plants "part" as the Boar passes. Later arms for the Cecil family included Supporters.

630 *As fearful of him, part, through whom he rushes.*

[**As** ('as if', i.e. seeming to be) **fearful** ('filled with fear') **of him, part** ('to separate'), **through whom** (referring to persons, likely to the Cecils, perhaps Dudley; Schmidt 1874 errs ascribing this example 'To animals or things') **he rushes** ('to attack'; additionally: 'to move with suddenness and eager impetuosity').]

~ **Seeming fearful of him, part, through whom he charges.** ~

106

631 *"Alas, he nought esteems that face of thine,*

[**"Alas** ('expressive of sorrow or pity'), **he nought** ('nothing') **esteems** ('to prize, to rate high') **that face** ('form', 'front', presentation; alt.: 'to oppose', opposition) **of thine,**]

~ **"Alas, he at Nothing rates that form of thine,** ~

~ **"Alas, he does nothing regard that opposition of thine,** ~

Here is the opposition of de Vere and Tudor-Seymour; see essay on Othello 1-64 on the antagonism of Iago and Othello.

632 *To which love's eyes pays tributary gazes;*

[**To** (surname fragment Tu) **which** (wordplay witch) **love's** (a'Mour's) **eyes** (metonym spies) **pays** ('to offer, to render') **tributary** ('subordinate'; alt.: 'paying tribute, subject'; 'one that pays tribute, a vassal'; alt.: *Latin stipendiarius*: 'annual pay' for military service or servitude *Cassell's*; alt.: 'punishment', in servitude) **gazes** ('examination, investigation'; 'to look intently');]

~ **Tu, which a Mour's peers gives subordinate looks;** ~

~ **Tu which a Mour's spies gives punishing examinations;** ~

633 *Nor thy soft hands, sweet lips and crystal eyne,*

[**Nor** (neith-Or; alt.: *Latin neve*: metonym wordplay never?) **thy soft** (*Latin mollis*: 'tender'; offer, offering; alt.: not hard, not *Latin dur*) **hands** (), **sweet** ('lovely, charming'; alt.: 'kind, gentle'; *Latin mollis*; alt.: 'dear') **lips** (*Latin ōs, ōris, ore*: lips, 'mouth, as the organ of speech'; *Latin wordplay ore*: gold) **and crystal** ('bright'; *Latin inlūmīnare*: 'illuminate', 'to make clear' *Cassell's*; alt.: *Late Old English* 'denoting ice or a mineral resembling it'; alt.: 'fine glass') **eyne** ('eyes');]

~ **N'Ore thy [legal] tender offices, charming voice and illuminating eyes,** ~

634 *Whose full perfection all the world amazes;*

[**Whose full** () **perfection** () **all** () **the world** () **amazes** ();]

~ **Whose full perfection [Roi]-All, the world amazes;** ~

635 *But having thee at vantage—wondrous dread!—*

[**But** ('however') **having thee at vantage** (advantage: 'condition favorable to success'; alt.: 'profit, gain') —**wondrous** (wordplay won: One + drous, dross: 'something regarded as worthless') **dread** (terror, 'great fear')!—]

~ **However, having thee at service — Great-Nothing Terror! —** ~

636 *Would root these beauties as he roots the mead.*

[**Would** (?) **root** (unearth: wordplay un-heir, un-heireth; alt.: *Latin versus*: overturn the earth) **these beauties** (*French beau*: 'beautiful, fine, fair, glorious, noble, lofty, seemly, becoming' *Cassell's French*) **as** ('the Same as) **he roots** ('to turn up the ground, to dig as swine do') **the mead** (wordplay meed: 'deserved praise, merit, worth'; alt.: 'reward, recompense').]

~ **Would unearth these beauties the same as he overturns deserving.** ~

107

637 *"O, let him keep his loathsome cabin still;*

[**"O** ('O': self, as in *Latin O*: 'with nominative or accusative, calling attention to a person or thing' *Cassell's*, specifically himself), **let him keep his loathsome** ('hateful, odious, detestable') **cabin** ('confine in a small place') **still** (metonym 'silent; calm and quiet'; also 'always, ever, constantly'; hence 'E.Ver the Silent');]

~ **O, let him keep his hateful confinement E.Ver silent;** ~

638 *Beauty hath nought to do with such foul fiends.*

[**Beauty** (surname fragment Beaufort, *French beau*: 'beautiful, fine, fair, glorious, noble, lofty, seemly, becoming' *Cassell's*; + ty: suffix 'forming nouns denoting quality or condition, such as *beauty, royalty*');] **hath nought** ('nothing'; alt.: 'lost, ruined') **to do** (surname fragment Tudo[r]) **with such** (*Latin tantus*: 'so much', 'of that or the like kind or degree'; 'of the like kind'; 'of the same kind') **foul** ('impure, polluted'; alt.: 'troubled, stormy') **fiends** (fiend: 'devil').]

~ **Beauty hath nothing to do with such impure devils.** ~
 ~ **Beauty hath ruined Tudor with these kinds of impure devils.** ~

639 *Come not within his danger by thy will;*

[**Come not within his danger** ('hazard*', 'put something at risk of being lost'; from *arabic az-zahr*: 'chance, luck') **by thy will** (testament: 'a person's will', related to testimonial; likely referring to his Art under the name of Will. Shakespeare);]

~ **Come not within his hazard by thy testament;** ~

640 *They that thrive well take counsel of their friends.*

[**They that thrive** () **well** (*wordplay* spring: *Latin* ver: metonym spring, de Vere) **take counsel** (*Latin consilium*: 'consultation, advice'; alt.: 'privity to another's secret thoughts*') **of their friends** (*Latin fāmīlīāris*: 'a familiar friend'; 'belonging to a family' *Cassell's*).]

~ **They that [would] thrive Vere-ily take [secret] counsel of their familiars.** ~

641 *When thou didst name the boar, not to dissemble,*

[**When thou didst name** ('to mention by name') **the boar** (*metonym* de Vere), **not to** (*surname fragment* Tu[dor]) **dissemble** ('to assume a false appearance'; 'conceal one's true motives, feelings, or beliefs'),]

~ **When thou didst mention de Vere, rather than Tu[dor] appearance,** ~

642 *I feared thy fortune, and my joints did tremble.*

[**I feared** (*Latin wordplay vērēri*: 'to be afraid or anxious') **thy fortune** ('estate, possessions, wealth*'), **and my joints** (*law* 'applied or regarded together'; jointure, *joint tenancy*: 'two or more persons holding property together', 'the joint holding of property by husband and wife for life'; alt.: *Latin artus*: 'joints', *wordplay artis*: 'Art') **did tremble** ('to shake involuntarily*'; alt.: *wordplay, surname fragment* Shake-[spear]).]

~ **I Vered thy estate, and my possessions did Shake.** ~

108

643 *“Didst thou not mark my face? Was it not white?”*

[**“Didst thou not** (*wordplay* naught: 'nothing'; *Latin nulla rēs*: 'nothing', no matter) **mark** ('to make a sign or incision on, to stain, to stamp*'; alt.: 'to observe*') **my face** ('look, appearance, form*')? **Was it not** (*wordplay* naught: 'nothing') **white** (*Latin wordplay canus*: hoary, 'whitish-grey' *Cassell's*; *wordplay canis, lupus*: 'a wolf')?]

~ **“Didst thou Nothing stain my form? Was it naught Hoar?”** ~

644 *Saw'st thou not signs of fear lurk in mine eye?*

[**Saw'st** () **thou not** (*wordplay* naught: 'nothing'; *Latin nulla rēs*: 'nothing', no matter) **signs** (*sign*: 'distinguishing mark*') **of fear** (*Latin wordplay vērēri*: 'to be afraid or anxious') **lurk** ('to lie hidden and in wait*') **in mine** (*our*: *wordplay* ore) **eye** (*Protestant Overlords* and their spies, from John Dudley's title: *Primus inter pares* = *wordplay peers/eyes* 'first among peers': Elizabeth's pet name for Robert Dudley, Earl of Leicester, son of John Dudley, Duke of Northumberland; alt. mine eyes: *wordplay* gold/ore seeking overlords; Judas-like betrayers)?]

~ **Saw you 'Nihil' signs of Vere lying hidden in Ore spies?** ~

645 *Grew I not faint, and fell I not downright?*

[**Grew** ('to become*') **I not** (naught *Latin nihil*: 'nothing', from de Vere's motto) **faint** (*Latin intermōrīor*: 'to faint'; alt.: 'to die off, perish suddenly' *Cassell's*) **and fell** ('the act of dropping from a higher to a lower place*') **I not** (naught *Latin nihil*: 'nothing') **downright** ('directly, plainly*')?]

~ *Grew I Nihil, and fell I Nihil directly?* ~

646 *Within my bosom, whereon thou dost lie,*

[*Within my bosom* ('that part of the body which contains the heart*'; alt.: 'the receptacle of secrets*'), *whereon* ('on which') *thou dost* (*surname fragment* Tu[do]r:) *lie* ('falsehood uttered for the purpose of deception*'; 'belie'),]

~ *Within my heart, on which thou [Tu]Do[r] belie,* ~

647 *My boding heart pants, beats, and takes no rest,*

[*My boding* ('to be ominous in a bad sense*'; 'to portend, to foreshow*') *heart* (*wordplay hart*: venison, i.e. Venus' Son; alt.: *metonym, wordplay Art*) *pants* ('to have the breast heaving and the heart palpitating*'), *beats* ('to turn some way, to drive*'), *and takes* ('to have recourse to*'; alt.: *Latin sūmĕre*: 'to take') *no rest* (*Latin requiescĕre*: 'to rest in the grave*'),]

~ *My portentous Soul heaves, turns, and allows [itself] no grave,* ~

648 *But like an earthquake shakes thee on my breast.*

[*But like an earthquake* (*wordplay terrae motus*: 'earth movement', hence Heir's Movement; alt.: *Latin terrae motus; tremĕre, tremulare*: 'to tremble'; *Spanish temblor*: 'earthquake') *shakes* (*surname fragment* Shake [+ spear], i.e. cause to tremble; alt.: 'to unsettle in any manner, as to cause to waver, to trouble*' see I.642) *thee on my breast* (i.e. from infancy; from my breast).]

~ *But like a Heir's Motion, 'shakes' thee from my breast.* ~

109

649 *"For where love reigns, disturbing jealousy*

[*"For* (*Latin for*: 'to say, to speak') *where love* (*metonym amor*:) *reigns* (*Latin regnum*: reign, 'of a king'), *disturbing* (*Latin mōtus*: 'a motion, movement') *jealousy* (*Latin invidĕre*: 'to look upon with the evil eye' *Cassell's*)]

~ *'Say' where a 'More' is king, disordering invidiousness* ~

650 *Doth call himself affection's sentinel;*

[*Doth call* ('to name*') *himself affection's* (*affection*: 'love*') *sentinel* ('one who watches or keeps guard*');]

~ *Doth name himself a-More's watchman;* ~

651 *Gives false alarms, suggesteth mutiny,*

[*Gives false* (*Latin falsus, non verus*: 'not true', *wordplay non-Vere*; alt.: *subditus*: 'forged') *alarms* (*Latin terrĕre*: 'terror'), *suggesteth* () *mutiny* (*Latin seditio*: 'sedition'),]

~ *Gives non-Vere terror, suggests sedition,* ~

652 *And in a peaceful hour doth cry 'Kill, kill!*

[*And in a peaceful* () *hour* (*wordplay ore*: *surname fragment* or, [Tud]or) *doth cry* ('to demand eagerly') *'Kill, kill!* (*Latin intĕrĭmĕre*: 'to take away out of the midst'; 'to destroy, to annihilate'; 'to slay, to murder' *Cassell's* ; possible wordplay inter: 'between, amid, among' + *French mer*: 'sea'; alt.: *possible wordplay intermarry*: 'to marry across families, castes, tribes'),]

~ *And in a peaceful Ore doth demand 'Murder, murder!* ~

~ *And in a peaceful Ore doth demand 'Intermarry, intermarry!* ~

Note this wordplay on 'kill', *intĕrĭmĕre*: 'to take away out of the midst', 'to slay, to annihilate', is similar to that of 'drowned', *Latin summergĕre*: 'to drown, to plunge under' in Hamlet (IV.7 182).

653 *Distempering gentle love in his desire,*

[**Distempering** (*distemper*: ‘political disorder’, *Latin dis*: ‘thoroughly’ + *temperare*: ‘mingle’, ‘to mix in the wrong proportions’) **gentle** (*Latin ingēnūus*: ‘native, not foreign’; ‘free-born, of free birth’, i.e. not slave) **love** (*Latin wordplay* *āmōr*) **in his desire** (*wordplay* *de*: ‘down from’ + *sire*: ‘a male forebear’),] ~ **Displacing a free-born More out his birthright,** ~

654 *As air and water do abate the fire.*

[**As** (*metonym* the Same as) **air** (*Latin aēr*; *aura*: air in motion; *wordplay* *heir*) **and water** (*metonym, Latin aqua*: spring, well; ‘a medicinal spring’) **do** (“the name of action”; *metonym* the verb in *Tu[do]r*) **abate** (‘to beat down, to overthrow’) **the fire** (‘theophany of God’; a visible manifestation of God’s Glory, his wrath or judgement; *synonymous* light).] ~ [*The Seym*] **as heir and Spring do overthrow glorious light.** ~

110

655 *“This sour informer, this bate-breeding spy,*

[“**This sour** (*Latin āmārus*: ‘bitter’; *wordplay amores*: ‘disagreeable, unpleasant’, *amor, amore*: ‘love’) **informer** (‘denunciator, accuser’; *alt.*: ‘to form, to shape’), **this bate-breeding** (‘occasioning quarrels’; *breeding*: sowing: *Latin*) **spy** (*Latin spēcūlātor*: ‘a scout, a spy’; possible *wordplay* on *English speculator*: ‘invest in [a] venture with hope of gain but with risk of loss’; here a pejorative term),] ~ “**This bitter accuser, this discord sowing speculator,** ~

656 *This canker that eats up love’s tender spring.*

[**This canker** (‘a worm that preys upon blossoms’; larvae of *Geometrid* moths) **that eats** (*Latin rodēre*: ‘to eat away’; to wear away) **up love’s** (*Latin āmōr*: ‘love’) **tender** (‘a thing offered’; ‘a token representing money’; exchange) **spring** (*Latin Vēr*: ‘spring’).] ~ **This bud-worm that eats up a More’s Ver[e] exchange.** ~

This “canker” is an obvious reference to the ‘de Vere’ *vermis* who consumes the Tudor-Seymour rose-blossom. This appears to anticipate Freud’s *id, ego*, and *super-ego* (‘the It’, ‘the I’, and ‘the Over-I’) construct by which a Seymour *super-ego* affects the ‘de Vere’ *ego*.

657 *This carrytale, dissentious jealousy,*

[**This carrytale** (*wordplay* ‘tale-bearer’, tail-bearer; carrytail = carry: ‘to bear’ + tail: ‘limitation of ownership’), **dissentious** (‘apt to breed discord, seditious’; *dis*: in opposition, ‘in different directions’ + *Latin sentiō*: ‘to feel’, ‘to perceive’, ‘to think’) **jealousy** (*OF jalos*: ‘avaricious’; *alt.*: ‘suspicion, apprehension’),] ~ **This encumbrance-bearer, seditious greed,** ~
~ **This estate limiter, seditious suspicion,** ~

658 *That sometime true news, sometime false doth bring,*

[**That sometime** (*Latin alias ... alias*: ‘sometimes this ... sometimes that’ *Cassell’s*) **true** (*Latin verus*; *verax*: ‘truthful’) **news** (*Latin res*: ‘matter’), **sometime** (*Latin alias*) **false** () **doth bring** (‘to cause someone or something to be in or change to a particular state or condition’),] ~ **That alias Ver[e] Matter, alias False Matter doth cause,** ~
Is this amphiboly? Is alias Vere Matter

659 *Knocks at my heart, and whispers in mine ear*

[**Knocks** (‘to strike, to beat’) **at my heart** (*transferred* ‘the soul, the mind in general’), **and whispers** (of words spoken ‘in secret and by stealth’) **in mine** (*Latin aurifodina*: ‘gold mine’) **ear** (*wordplay* *heir*),]

~ *Strikes at my soul, and secrets in golden heir* ~

660 *That if I love thee I thy death should fear.*

[*That if I love* (amor) *thee I thy death* () *should fear* ().]

~ *That if I a'Mour thee, I thy death should fear.* ~

If Adonis is to signify de Vere, the Boar must be someone else. Therefore Adonis is likely Someone or Something else — I think Tudor Seymour — and he must confront de Vere (the Boar), his other self (alter ego).

111

661 *“And more than so, presenteth to mine eye*

[*And more* (surname fragment *mour*, wordplay on the second syllable of Seymour) *than so* (Seymour; the same, equally, even, ‘in the same degree), *presenteth* () *to mine* (Latin *metallum*: ‘quarry, mine’, return or income from investment; hence *aurifodina*: ‘goldmine, ore, *aurum*; the material value of the Monarchy) *eye* (Protestant Overlords and their spies, from John Dudley’s title: *Primus inter pares* = wordplay *peers/eyes* ‘first among peers’)]

~ *“And More than Seymour, presenteth to revenue peers* ~

662 *The picture of an angry chafing boar*

[*The picture* (‘image’; appearance) *of an angry* (Latin *trātus*: ‘raging’, boiling, seething; *transferred mare*: sea) *chafing* (wordplay ‘to fret, to rage’*; *fret*: ‘to corrode, to eat or wear away’*) *boar* (Latin *verres*: patrimony of Earls of Oxford)]

~ *The appearance of a Se[a]thing Wasting Vere* ~

663 *Under whose sharp fangs on his back doth lie*

[*Under* (‘beneath’*, ‘denoting a state of being oppressed or overwhelmed’*) *whose sharp* (‘harsh, severe, afflicting, painful’*) *fangs* (‘a large, sharp tooth, esp. a canine tooth of a dog or wolf’; alt.: *Late Old English* ‘denoting booty or spoils’; alt.: ‘the sense *trap* or *snare* is recorded from the mid 16th c.’) *on his back* (? with his back to the earth; down but facing his enemy—not in retreat) *doth lie* (‘to be in a posture of defense’*)]

~ *Under whose harsh tusks in defense doth lie* ~

664 *An image like thyself, all stained with gore;*

[*An image* (portrait; ‘a picture or statue, or any figure, representing a particular person’*) *like* (‘equal to,) *thyself, all* (*metonym Roi-All*) *stained* (‘full of disgrace’*; alt.: ‘to disfigure, to deface’*; alt.: ‘to pervert, to corrupt’*) *with gore* (wordplay *Old English gor*: ‘dung, dirt’; alt.: *Latin transfīgēre*: ‘to pierce a person through’ *Cassell’s*, wordplay *transfigure*);]

~ *A portrait like thyself, [Roi]-All disgraced in marred [Tu]-Ore;* ~

~ *A portrait like thyself, every aspect disgraced in befouled blood;* ~

This stanza may introduce the young Rose-ly (Wriothesley) children.

665 *Whose blood upon the fresh flowers being shed*

[*Whose blood* (‘ancestry, name, stock’) *upon the fresh* (‘untouched’*) *flowers* (*metonym flower* = rose) *being* (‘life, existence’*, *transferred* = identity) *shed* (‘lose hair as a result of molting, disease, or age’; alt. ‘the casting off of skin, to be replaced by another that has grown underneath’)]

~ *Whose name upon the young roses [true] identity lost* ~

666 *Doth make them droop with grief and hang the head.*

[**Doth make them droop** (*Old Norse drupa*: ‘hang the head’; alt. ‘drip’, weep) **with grief** (‘sorrow’) **and hang** (‘suspend’) **the head** (‘chief, leader, commander’).]
 ~ **Doth make them weep with sorrow, and suspend sovereignty.** ~

112

667 “What should I do, seeing thee so indeed,
 ~ “**What should I do, Seeing thee Seym-Ore in truth,** ~
 668 That tremble at th’ imagination?
 ~ **That Shake at things only conceived?** ~
 669 The thought of it doth make my faint heart bleed,
 ~ **The thought of it doth make my weak essence lose consanguinity,** ~
 670 And fear doth teach it divination:
 ~ **And Fair doth teach it prophecy:** ~
 671 I prophesy thy death, my living sorrow,
 ~ **I predict thy death, my own Fortune’s Repentance,** ~
 672 If thou encounter with the boar tomorrow.
 ~ **If Tu meet[s] with the Boar, Tu[dor]-[Sey]More-O[xford].** ~

667 “What should I do, seeing thee so indeed,
 [“**What should I do** (*surname fragment [Tu]do[r]*), **seeing** (*surname fragment + ing See + ing*) **thee so** (*metonym Some-Ore*; alt.: ‘in the same manner’; ‘in the same degree’; alt.: ‘used with reference to a manner or degree or quantity not expressly mentioned’) **indeed** (*wordplay in*: ‘expressing a state or condition’ + *deed*: ‘title deed’, ‘legal deed or document constituting evidence of a right, esp. to ownership of property’; alt.: ‘in truth, to be sure’).]
 ~ “**What should I do, Seeing thee The Same by legal title** , ~

668 That tremble at th’ imagination?
 [That tremble (‘to shake involuntarily’) **at** (‘on occasion of’; ‘suggests the idea of causality’) **th’ imagination** (‘the faculty of the mind by which it conceives and forms ideas of things not present to the eye’)?]
 ~ **That Shake at things only conceived?** ~

669 The thought of it doth make my faint heart bleed,
 [The thought of it doth make my faint (*OFr. feint*: ‘weak, soft’; *OFr. feindre*: ‘hesitate, falter, show weakness’) **heart** (‘the inmost and most vital part, the core, the very essence’) **bleed** (‘to be let blood’ *figuratively* for identity or name to be taken, ‘serving to denote relation and consanguinity’;),]
 ~ **The thought of it doth make my weak essence lose consanguinity,** ~

670 And fear doth teach it divination:
 [And fear (*Latin wordplay vērēri*: ‘to fear’) **doth teach** (‘show’) **it** (*Latin itā*: ‘so, thus’ *Cassell’s*) **divination** (‘prophecy’).]
 ~ **And Vere doth teach Seym-Our prophecy:** ~

671 I prophesy thy death, my living sorrow,
 [I **prophesy** (‘to foretell future events, to predict’) **thy death, my living** (‘property, possession, fortune’) **sorrow** (‘a state of being sorry, of repenting or pitying something’; alt.: *metonym S-ore-O*),]
 ~ **I predict thy death, my own Fortune’s Repentance,** ~

672 If thou encounter with the boar tomorrow.

[*If thou* (wordplay, silent 'h' Tu) *encounter* ('meet'*) *with the boar* (heraldry symbol of the de Vere family and identity; the Boar will lovingly murder Adonis) *tomorrow* (metonym Tu-Mour-O).]
 ~ *If Tu meet[s] with the Boar, Tu[dor]-[Sey]More-O[xford].* ~

113

673 *"But if thou needs wilt hunt, be ruled by me;*

[*"But if thou* (Tu) *needs* ('indispensably, absolutely'*, cannot be dissuaded; alt.: 'a thing that is wanted or required', a thing one cannot be without) *wilt* (will: 'the faculty of the mind by which we desire and purpose'*) *hunt* ('seek', 'contend for'; alt.: 'chase'*, with intent to kill, destroy), *be ruled* (ordered: arranged; *rule*: 'to govern'; hence 'be governed by me') *by me;*]
 ~ *"But if [you] Tu elements will seek, be governed by me;* ~
 ~ *"But if 'Tu' absolutely will't seek, be ordered by me;* ~

674 *Uncouple at the timorous flying hare,*

[*Uncouple* ('disconnect', separate'; alt.: 'to loose hounds from their couples, to set loose'*) *at* ('serving to mark a point of place or time'*) *the timorous* ('fearful', 'timid'*; alt.: *Latin* *tīmōr*: 'fear, dread'; 'transf. 'an object exciting fear') *flying* (*fly*: 'to flee'; alt.: 'to move rapidly'*) *hare* (wordplay *heir*; alt.: hare: order Lagomorpha, rabbits, hares, pikas; alt.:),]
 ~ *Separate at the fearful fleeing Heir,* ~

675 *Or at the fox which lives by subtlety,*

[*Or* (metonym, surname fragment *Or, Ore, [Tud]or*; alt.: *orat*: third pers. sing. 'to beg, plead') *at* ('serving to point out a mark aimed at'*) *the fox* (nickname, metonym William Cecil) *which* (as l. 676) *lives* ('to remain in life'*, to survive; alt.: 'to pass life or time in a particular manner'*) *by subtlety* ('cunning; stratagem'*; alt.: 'false appearance, deception, illusion'*),]
 ~ *Ore to the Fox-Witch, [which] thrives by deception,* ~

Two *Or*'s produce one of the writer's favorite anaphora; here two *or*'s plays on Tu-d'Or. The interpretation of 'which' as wordplay on the metonym 'Witch' holds in some instances (see Macbeth), but maybe not in all (?).

676 *Or at the roe which no encounter dare.*

[*Or* (anaphora, metonym as l.675) *at the roe* (anagram for metonym *Ore*; *roe*: small Eurasian deer *Capreolus capreolus*; related to *venison* and *Venus' Son*) *which* (metonym *witch*: perhaps alludes to accusations of witchcraft in the trial of Ann Boleyn) *no encounter* (OFr. *encontre*: 'to meet as adversaries') *dare* (OE *durrān*: 'to be bold, courageous', wordplay *dur* in Tudur; alt.: *Latin* *indurare*: 'to make hard', to withstand).]
 ~ *Ore to the Roe-Witch [which] no adversary oppose.* ~
 ~ *Plead [with] the Roe which no adversary oppose.* ~

Roe may refer to Elizabeth as the supple and *Tender Queen* who will not oppose her servant-ministers.

677 *Pursue these fearful creatures o'er the downs,*

[*Pursue* (*Latin* wordplay *prosecutus*, past participle of *prosequi*:) *these fearful* (wordplay *fair-ful*; alt.: *Latin* wordplay? *fērē*: 'almost, nearly' + *ful*) *creatures* (*creature*, *Latin* *creatura*: 'something created'; alt.: 'a living being'*; alt.: 'a servant, dependent'*) *o'er* (wordplay *Ore*, syllable of [Tud]-*or*) *the downs* (wordplay, surname fragment 'moor', More, mour; 'a tract of naked, hilly land'*),]
 ~ *Follow upon these full fair Creations-Ore, the Moors,* ~

678 *And on thy well-breathed horse keep with thy hounds.*

[**And on thy well** (*metonym* spring: *Latin Ver*)-**breathed** (*wordplay* breath: air) **horse** ('mount', estate; *root* kurs) **keep** () **with thy hounds** (dog: 'term of reproach*'; curs; alt.: 'to attend with molestation*').]

~ **And on thy Vere-heired estate practice with thy dogs** ~

114

679 *"And when thou hast on foot the purblind hare,*

[**"And when thou** (*surname frag.* Tu) **hast on foot** ('flying*', fleeing) **the purblind** (*wordplay* half-blinded, half concealed; alt.: 'partially blind; blind in one eye'; 'having impaired or defective vision'; alt.: 'figurative 'slow or unable to understand, dim-witted'; alt.:) **hare** (*wordplay* heir),]

~ **And when Tu hast in flight the half-concealed heir,** ~

680 *Mark the poor wretch, to overshoot his troubles,*

[**Mark** ('to take notice of') **the poor** ('moving pity*') **wretch** (*OE wrecca*: 'stranger, exile'), **to overshoot** (o'er + throw; alt.: 'to fly beyond*') **his troubles** ('affliction, suffering*'),]

~ **Note the pitiable exile, to O'er throw his troubles,** ~

~ **Note the pitiable exile, to aim above 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 wariness** ~

682 *He cranks and crosses with a thousand doubles.*

[**He cranks** ('spin'; abrupt change of direction, from the weaver's tool: 'handle for turning a revolving axis', hence 'a dodge' or dog-legged path) **and crosses** ('contrary, athwart; with reference to winds in sailing'; alt.: 'passing in different directions, zig-zag*') **with a thousand** (*metonym* the magical figure of de Vere's annuity: £1,000) **doubles** (*wordplay* doubloons: gold 2 escudo Spanish coin ~1535-1833, similar to French and Prussian 'pieces d'or').]

~ **He spins and tacks with a thousand d'Ors.** ~

~ **He spins and tacks with a thousand doubloons.** ~

683 *The many musits through the which he goes*

[**The many musits** (*probable wordplay* musit / muset / musette: referring to the various notes or stops on the chanter of the musette or bagpipe; thus *musits* suggests multiple voices; alt.: 'a hole for creeping through'; 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 voices through the Witch he passes** ~

684 *Are like a labyrinth to amaze his foes.*

[**Are** (R[egius]) **like a labyrinth** ('maze', *figurative* 'confusing state of affairs') **to amaze** ('to put in confusion') **his foes** (*OE gefa*: 'adversary in a blood feud'; alt.: foe: 'enemy*').]

~ **R[egius], like a maze to confuse his foes.** ~

115

This stanza discusses the degree of freedom allowed by English Forest Law to different animals; the Hare (heir) is free, the Coney (rabbit) is maintained in entitled warrens, and the deer are confined to the royal 'deer parks'.

685 “Sometime he runs among a flock of sheep,

[“**Sometime** (*Latin alias*: ‘distributively, one, another, *aliud est maledicere, aliud accusare*’; alt.: ‘Not E.Ver’, but Some-Time) **he runs** (‘to pass, to go’*; alt.: ‘to move by leaps or quick steps’*) **among** (*OE onmang*: ‘mingle in a crowd’) **a flock** (‘a crowd, a company’) **of sheep** (‘the type of timidity’; alt.: *figuratively* ‘those who belong to the followers of Christ’),]

~ “[As] **One, he passes in an assembly of faithful,** ~

686 To make the cunning hounds mistake their smell,

[**To** (?) **make** (‘to effect, to cause’*) **the cunning** (‘knowing, well instructed’*; alt.: ‘skillfully deceitful’) **hounds** (‘dog used for the chase’*, the *rache* or *running hound*) **mistake** (‘to take one person or thing for another’*) **their smell** (*metaphorically* ‘tincture’*, color, stripe, kind, type; alt.: ‘odor, aroma’),]

~ **To cause the crafty persecutors to mistake their prey,** ~

687 And sometime where earth-delving conies keep,

[**And sometime** (*Latin ‘alias’*) **where earth** (*Latin solum*: ‘ground, foundation’)-**delving** (*delve*: ‘to dig’; mine) **conies** (*coney*: *Anglo-French* conis, *Latin cuniculus*: ‘long-eared rabbit’, *Oryctologus cuniculus*; rabbit refers to the young of the coney, the coney being adult;) **keep** (‘to occupy, to inhabit’*; refers to *rabbit warren*, *OF garenne*: ‘game park’),]

~ **And [as] Another, where the flesh-mining warrens shelter,** ~

688 To stop the loud pursuers in their yell;

[**To stop** (‘that by which the sounds of wind instruments are regulated’*) **the loud** (‘high sounding, striking the ear with great force’*) **pursuers** (‘such as follow in hostility’*, ‘to follow with hostile intent’) **in their yell** (summons: ‘an authoritative or urgent call for someone to be present or do something’; alt.: baying of large hounds);]

~ **To silence the loud pursuers from their summons;** ~

689 And sometime sorteth with a herd of deer:

[**And sometime** () **sorteth** (*sort*: ‘associate, to consort’) **with a herd** (*Latin hērēdis*: ‘an heir, heiress’) **of deer** (*OE deor*, de’or):]

~ **And [yet] Another consorts with an heir of de’Ore:** ~

690 Danger deviseth shifts; wit waits on fear.

[**Danger** (‘peril’*) **deviseth** (*devise*: ‘contrive’*) **shifts** (‘change’*; alt.: ‘expedient, stratagem, trick’*); **wit** () **waits** (*wait*: ‘watch with hostile intent’) **on fear** (*wordplay* Fair).]

~ **Peril contrives Vere-iation; wit attends on fear.** ~

116

691 “For there his smell with others being mingled,

[“**For there** (‘multifariously employed to point to, and single out, persons and things’*) **his smell** (*wordplay* O-d’Or) **with others being** (*amphiboly* ‘other’s being’; i.e. with the being of others) **mingled** (‘to be mixed and joined’*),]

~ “**For there his O-d’or with other’s being joined,** ~

His longstanding duality, Oxford and Tudor-Seymour, is further mixed with ‘other’s being’.

692 The hot scent-snuffing hounds are driven to doubt,

[**The hot** (*green: Latin vīřdītās*; alt.: ‘recent’, *hunting term* fresh, new; alt.: ‘a strong smell or acrid taste’*) **scent** (‘the smell of game’*)-**snuffing** (‘to inhale’*; alt.: ‘to take offence’*) **hounds** (‘a term of reproach’*; ‘a dog used in the chase’*) **are** (*metonym* R[egius]) **driven** (*drive: hunting term* ‘to compel or urge forward, to propel’*) **to doubt** (‘to question, to hesitate’, ‘to be afraid’),]

~ **The Green-Scent snuffing dogs R compelled to doubt,** ~

693 *Ceasing their clamorous cry till they have singled*

[**Ceasing** (**cease**: 'to make an end of**') **their clamorous** ('loud**') **cry** ('barking, howling**') **till they have singled** (**single**: 'to isolate, to separate**'))]

~ *Leaving-off their loud cry till they have isolated, ~*

694 *With much ado the cold fault cleanly out.*

[**With much** (*Latin magnus*: 'great') **ado** (*Northern ME + surname fragments* 'to do, to deal**'; i.e. 'conflict', 'trouble or difficulty') **the cold** ('chaste**') **fault** ('want, default**', 'failure to fulfill an obligation'; alt.: 'offense, transgression, crime**') **cleanly** ('quite, entirely**'; alt.: 'in a clean manner, without a stain**') **out** ('thoroughly, completely**').]

~ *With great To-do, the want of chastity entirely without. ~*

695 *Then do they spend their mouths; echo replies,*

[**Then do** () **they spend** () **their mouths** (); **echo** () **replies** ().]

696 *As if another chase were in the skies.*

[**As** (*metonym* 'the same [as]') **if another** () **chase** () **were** () **in the skies** (*sky, OE sceo, Old Saxon scio*: 'cloud, region of the clouds').]

117

697 *"By this, poor Wat, far off upon a hill,*

["By this, poor Wat ('hare', *wordplay* heir), far off upon a hill ().]

698 *Stands on his hinder legs with listening ear,*

699 *To hearken if his foes pursue him still:*

700 *Anon their loud alarums he doth hear;*

701 *And now his grief may be comparèd well*

702 *To one sore sick that hears the passing bell.*

118

703 *"Then shalt thou see the dew-bedabbled wretch*

704 *Turn, and return, indenting with the way;*

705 *Each envious brier his weary legs do scratch,*

706 *Each shadow makes him stop, each murmur stay;*

707 *For misery is trodden on by many*

708 *And being low, never relieved by any.*

119

709 *"Lie quietly and hear a little more;*

710 *Nay, do not struggle, for thou shalt not rise.*

711 *To make thee hate the hunting of the boar,*

712 *Unlike myself thou hear'st me moralize,*

713 *Applying this to that, and so to so;*

714 *For love can comment upon every woe.*

715 *"Where did I leave? "No matter where," quoth he;*
 716 *"Leave me, and then the story aptly ends.*
 717 *The night is spent." "Why, what of that? quoth she.*
 718 *"I am," quoth he, "expected of my friends;*
 719 *And now 'tis dark and going I shall fall."*
 720 *"In night," quoth she, 'Desire sees best of all.*

721 *"But if thou fall, O, then imagine this,*
 722 *The earth, in love with thee, thy footing trips,*
 723 *And all is but to rob thee of a kiss.*
 724 *Rich preys make true men thieves; so do thy lips*
 725 *Make modest Dian cloudy and forlorn,*
 726 *Lest she should steal a kiss and die forsworn.*

727 *"Now of this dark night I perceive the reason:*
 728 *Cynthia for shame obscures her silver shine,*
 729 *Till forging nature be condemned of treason,*
 730 *For stealing molds from heaven that were divine,*
 731 *Wherin she framed thee, in high heaven's despite,*
 732 *To shame the sun by day and her by night.*

733 *"And therefore hath she bribed the destinies*
 734 *To cross the curious workmanship of nature,*
 735 *To mingle beauty with infirmities*
 736 *And pure perfection with impure defeature,*
 737 *Making it subject to the tyranny*
 738 *Of mad mischances and much misery;*

739 *"As burning fevers, agues pale and faint,*
 740 *Life-poisoning pestilence and frenzies wood,*
 741 *The marrow-eating sickness whose attaint*
 742 *Disorder breeds by heating of the blood,*
 743 *Surfeits, imposthumes, grief and damned despair,*
 744 *Swear nature's death for framing thee so fair.*

745 *"And not the least of all these maladies*
 746 *But in one minute's fight brings beauty under:*
 747 *Both favor, savor, hue and qualities,*
 748 *Whereat th' impartial gazer late did wonder,*
 749 *Are on the sudden wasted, thawed and done,*
 750 *As mountain snow melts with the midday sun.*

751 *"Therefore, despite of fruitless chastity,*
 752 *Love-lacking vestals and self-loving nuns,*
 753 *That on the earth would breed a scarcity*
 754 *And barren dearth of daughters and of sons,*

755 *Be prodigal: the lamp that burns by night*
 756 *Dries up his oil to lend the world his light.*

757 *“What is thy body but a swallowing grave,*
 [“**What is thy body** (Latin *corpus*, corpse) **but** (‘than’) **a swallowing** (*swallow*: ‘to devour’*, Latin *de*: ‘coming from, an origin’ + *vōro*: ‘swallow up’ Cassell’s) **grave** (‘a sepulchre’*),]
 ~ **What is thy body than an [Origin] swallowing tomb,** ~

758 *Seeming to bury that posterity*
 [**Seeming** (surname fragment *Seym* + ing: ‘suffix denoting material used for or associated with a process, etc’*) **to** (surname fragment *Tu*) **bury** (‘to conceal’*) **that posterity** (Latin *postērus*: ‘subsequent, following, after’, what is more; alt.: Latin *postērītās*: ‘future generations’*; ‘offspring’ Cassell’s)]
 ~ **Seym-ing Tu conceal, that More** ~
 ~ **Seym-ing Tu conceal, that offspring** ~

759 *Which by the rights of time thou needs must have,*
 [**Which** (wordplay *Witch*: creatures called forth, ‘wit which’; i.e. male and female sorcerers who can change their identity) **by** (‘serving to denote the instrumentality of persons’*) **the rights** (‘to satisfy [someone]’*, alt.: ‘satisfaction by combat’*, therefore: demands) **of time** (*metonym* Cecil power, the agency of the Cecil ‘Regency’) **thou needs** (*need*: ‘indigence, distress, extremity’*; alt.: ‘to be requisite, to be necessary’*) **must have** (‘to be under an obligation’*),]
 ~ **Witch, enchanted by the demands of Cecil thou in distress must be obligated,** ~

760 *If thou destroy them not in dark obscurity?*
 [**If thou destroy** (‘ruin, bring to nothing’*) **them** (offspring *see* l.758) **not in dark** (‘opposed to fair’*, alt.: ‘void of light’*) **obscurity** (Latin *obscurus*: ‘covered’; ‘secret’; ‘indistinct’ Cassell’s) ?]
 ~ **If thou bring them not to Nothing in Fair-less Night?** ~

761 *If so, the world will hold thee in disdain,*
 [**If so** (*metonym* *Seym-Ore*; alt.: *metonym* Done, surname fragment *D’o* + *nē* Latin ‘verily, truly’ Cassell’s), **the world** (wordplay earth: heirs) **will hold** (‘to think, to judge, to consider’*) **thee in disdain** (‘contempt’*),]
 ~ **If Done, the heirs will judge thee in contempt,** ~

762 *Sith in thy pride so fair a hope is slain.*
 [**Sith** () **in thy pride** (the ‘Tudor[-Seymour] Lions’; ‘a group of lions forming a social unit’) **so** (*metonym* *Seym-Ore*) **fair** (*metonym* fair heirs; just heirs: Latin *iustus heres* (?); also sole heir: *heres ex asse* Cassell’s) **a hope** (‘the object of an agreeable expectation’*) **is slain** (‘to annihilate, to destroy, to ruin’*).]
 ~ **Since in the thy [Tudor-]Seymour Pride the just heir is destroyed.** ~

763 *“So in thyself thyself art made away,*
 [**So** (= *Seym-Ore*: *metonym* Seymour; contraction, like *R* for *R*[egius], *O* for *O*[xford]; alt.: *The Same*: ‘in the same degree, as’*; alt.: Latin wordplay *eō*, go, I go; *EO* = Edward Oxenford) **in** (‘on account of’*) **thyself** (‘thy own person’*) **thyself** (yourself [being]) **art** (‘the power of doing something not taught by nature’*; alt.: ‘artifice’*; alt.: ‘the various branches of creative activity, such as painting, music literature...’) **made** (‘to move’, remove, have stolen) **away** (*make away*: ‘to make away with, to destroy’*, to have stolen away, to make absent),]
 ~ **“Seym-Ore, because of thy own person, thy person-artificial stolen away,** ~
 ~ **“The Same, in yourself is your [true] self stolen away,** ~

~ “*Seym-Ore, within yourself, your own person is stolen away, ~*

764 *A mischief worse than civil homebred strife,*

[**A mischief** (‘evil done on purpose, harm, injury’*; alt.: ‘fatal event, misfortune’*) **worse than civil** (‘relating to the community of the citizens of a state’*) **homebred** (‘taking place in one’s own country’*) **strife** (‘discord, contention, contest, combat, fight’*),]

~ *An injury worse than Civil War, ~*

765 *Or theirs whose desperate hands themselves do slay,*

[**Or** (*surname fragment* Seym-**Our**; Tud’**Or** ; alt.: **ore**: gold, the prize of power) **theirs** (plural, indicating two or more ‘Ore’) **whose desperate** (‘reckless of disgrace and danger’*, reference to Sir Thomas Seymour; alt.: *Latin de*: ‘following from, after’ + *Latin spēratūs*: ‘hoped for’ *Cassell’s*; alt.: ‘deprived of hope’) **hands** () **themselves do** () **slay** (‘to kill’*),]

~ *Ore t’ heirs, whose reckless hands themselves d’O slay, ~*

~ *Tu-d’Or and Seym-Or, whose accession (expectation) follows after offices, themselves ‘do’ kill, ~*

A classic example of *Multiple Significance* in poetry. Amphiboly and Indeterminacy allows layers of meaning...

766 *Or butcher sire that reaves his son of life.*

[**Or** (*surname fragment* Ore, from Tud’**or**) **butcher** (‘one that kills animals...’*, refers to Lord Admiral Seymour killing Thomas’ line of Seymour ‘Wolves’ and Tudor ‘Lions’) **sire** (‘father’*) **that reaves** (‘to bereave, to deprive’*) **his son of life** (‘the inmost part, essence, substance’*; alt.: ‘reality, nature, naturalness’*).]

~ *Ore-butcher father that deprives his son of essence. ~*

767 *Foul cankering rust the hidden treasure frets,*

[**Foul** (‘unsound, diseased, corrupted’*; alt.: ‘wicked proceeding, ill dealing’*) **cankering** (‘a corroding evil’*) **rust** (‘the ox[ide] forming a rough coat on the surface of metals’*, decay) **the hidden** (**hide**: ‘to conceal’*; alt.: wordplay ‘the skin of an animal’*; may refer to the re-skinning of the ‘Lion-Wolf’ with the hide of a Boar) **treasure** (*wordplay* **trey-sure**; **trey**: ‘a thing having three of something’ + **sure**: surety, ‘a person who takes responsibility for another’s performance of an undertaking’*) **frets** (‘to corrode, to eat, or wear away’*),]

~ *Corrupt, corroding, evil decay the concealed Trey-Sure [V]eres, ~*

The Treasure is Trey-Sure; Elizabeth R, Oxford, and Southampton are the three direct descendants of Henry VIII.

768 *But gold that’s put to use more gold begets.”*

[**But** (‘only’*, Onely) **gold** (*metonym* Ore, *Latin aurum*) **that’s put to** (*surname fragment* Tu) **use** (‘the act of employing a thing’*) **more** (*surname fragment* [Seym-]mour) **gold** (Ore) **begets** (‘to procreate’*; ‘engenders’*).”]

~ *Only Ore that’s put Tu use Mour Ore engenders. ~*

* * * *

Three Caveats:

Edward de Vere wrote to his brother-in-law Robert Cecil: “I hope truth is subject to no prescription, for truth is truth...” The great author is referring to the events and realities that are the substrate of all understanding. He trusts that honest men will not contest the verity of reason. This is the essence of his argument, and he holds his life to example the simple truth that lies beneath sophisticated untruth. This is why he earns special status as an early existentialist.

The Elizabethan Age was illusory. De Vere and his art had become a figment of the illusion, and so his genius is preoccupied with an examination of contrivance, deception, and misbelief. Though many philosophers have disclaimed absolute notions of truth, the reader always has a sense that the author of the Lyly/Shake-speare canon is searching for the most restrictive limits of convenient dishonesty and Pragmatic ‘Truth’.

Readers may take offense at my interpretation of de Vere’s regard for the Old Faith (Catholicism), and his suspicion of Protestants. There is abundant internal evidence of religious liberality if not agnosticism within the de Vere canon as well as legal testimony to that effect.¹ This will be rationalized at several points within the text of this essay. I have no religious affiliation, being a confirmed skeptic from childhood; please don’t infer pro-Catholic or religious sentiments in my analysis.

It would take a team of historical lexicographers and dispassionate historians to do justice to this subject and I apologize for the gross inadequacy of my knowledge in both disciplines. Yet, I believe there is enough substance in my reasoning for others to make a more informed study.

A reasonable interpretation of this cryptic political allegory can be made with the use of better dictionaries and with some knowledge of the affectionate names Queen Elizabeth assigned to her courtiers and councilors. I have consistently referred to Alexander Schmidt’s *Shakespeare Lexicon and Quotation Dictionary*. Produced by Dover Publications, my copy is the republication of the revised and enlarged edition of 1902. Definitions from Schmidt’s Lexicon are noted with apostrophes (space-saving quotation marks) followed by an asterisk (‘ * ’). Schmidt gives a straightforward definition of the words as used in the Ovidian love poem, but the political narrative is quite different. In that narrative, every word must be reconsidered, weighing alternate standard use and with occasional interpolations as needed to arrive at a plausible coherency.

I have chosen *The New Oxford American Dictionary*, 2nd Edition, Oxford University Press, 2005, to extend the possibilities. Where the Shake-speare enthusiast becomes pleasantly mired in Schmidt’s quotations, he can step forward to a concise modern dictionary for a clear overview. This is important because modern use is heavily influenced by de Vere. Furthermore, etymology governs polysemy, yet Schmidt makes little note of it in his *Lexicon*. Why didn’t I go all the way and use the *Oxford English Dictionary*? The time I can devote to this project is limited; I’ll have to leave that (considerable) enlargement and potential improvement to my retirement. *Oxford American*—aptly named—quotes are designated thus: (‘ ’).

If there are no marks surrounding a definition, they are my own and should be regarded askance.

Glossary: *Words in this glossary are ranked as Metonyms, Key Words, or Emergent Words. Metonyms, having an historical basis, are clearly of greatest importance. ‘Key Words’ are terms of signal value that derive from Metonyms. ‘Emergent Words’ follow from the others; that is, if context is determined by Metonymy, then the author’s intended meaning for an ‘Emergent Word’ among two or more polysemic possibilities will clearly be specified. If you don’t find a word in one category, check the others.*

Question: is the syntax also modeled on Latin?

“In a way, all of Shakespeare’s tragic heroes are in search of names — in search of their own hidden names, which will also be their deaths. They seek reputation, public name, but ultimately they all seek private names as well.” *Shakespeare After All*, Marjorie Garber, 2004, Anchor Books

¹ Noemi Magri, *The Venetian Inquisition Inquiry Regarding Orazio Cuoco, 1577.*

Metonyms:

Metonyms are the historical core of my thesis. Many were recorded in the literature of the Elizabethan Period. The first definitive use of these metonyms is in the works of John Lyly; Lyly's biographer R. Warwick Bond described this innovation as his most significant literary achievement.

metonym: n. 'a word, name, or expression used as a substitute for something else with which it is closely associated'.

Surname Metonyms (Surname fragments might be any part of these). These are the writers signatures. It is clear 'Edward de Vere' would not put this untrue name on his artistic works, and he was not permitted to use his true name: Edward Tudor-Seymour. Therefore he manipulated fragments of his several names into the text to claim authorship and indicate the significance of each name relative to the others:

Tudor: too, two, or, ore, gold, golden, do, done, hart, venison,

Seymour/Somerset/Somer's Day: summer, some, see, seem, seeming, our, hour, Caesar/Seize R...

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, gold 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...

Shakespeare:

Lyly:

Why did de Vere contrive so many metonyms to identify himself? By the convergence of literary and historical evidence we may positively answer: because he is a man of multiple identities. Different names identify different titles — and these effect varying capacities, functions, license, and warrant.

There is no doubt, 'de Vere' wished to remain anonymous to certain individuals and to be revealed to others. He loved himself. He loved his lineage and family history; but, Truth to tell, he did not verily own a name. He loved his artistic achievement, yet he was not free to possess it. There is no question that the thrust of de Vere's argument is 'I am that I am'—I am that Sum see essay: *Small Latine, and Lesse Greeke*, and ultimately, 'I will not be denied'. If de Vere is unable to say candidly who he is, he is never in doubt 'what' may be said of him: that his heart is steadfast, that his love is still a fixed star, that his faith does not bend with the remover.

Consider the dying moment of Prince Hamlet:

Hamlet Horatio, I am dead;
 Thou liv'st; report me and my cause aright
 To the unsatisfied. *Hamlet* V ii 349-51

Horatio [*Latin Oratio*: 'discourse, prayer', modified with *Latin Hortatio*: 'exhortation'], **that is, the 'living word' is the only enduring testament to his life and his cause. Only words can testify 'rightly' to the 'uninformed'.**

The Plays and Poems of 'Shake-speare' appear to be poetic expressions of the Counterpoint musical form or technique, identified during the 1580's and 90's with composer and de Vere associate William Byrd. Wm. Shakespeare, John Lyly, Edward de Vere, Edward Tudor Seymour, and probably other names, represent his multiplex identity. The author expressed his own—or the general—ambivalence on religious and political ideas in several voices within each work. Much research remains to ascertain why and when he uses specific metonyms, and to determine the degree of internal consistency.

An understanding of the following words is essential to the meaning of *Venus and Adonis*. Metonyms marked with an asterisk* apply more directly to de Vere himself and function almost as pronouns.

There are three divisions below, where two might suffice; there will be much shifting within these artificial divisions before the lists are comfortable.

Following the practice of John Lyly, **Venus** and **Adonis** are metonyms specific to this poem. **Venus** represents Elizabeth R, Queen of England; she is the “queen of love” *l.251* ; i.e. the Queen a'Mour or the 'spouse' of (Thomas) Seymour. **Adonis** is her son and her 'love' Edward Tudor-Seymour. He is Venus' 'dear' in the normal sense. 'Adonis' will die hunting his alter ego—the a-Boar'd Edward de Vere—with a shaking spear. Therefore Adonis, the Boar, and the Trembling Weapon are three identities of a single person.

The reader will come to see that 'Shakespeare' is liberal with metonyms; they may

- In *King Lear*, Elizabeth R (*Lear*) has divided her kingdom unwisely between Cecil (*Goneril*) and Dudley (*Regan*), but has passed over the 'True-Vere' child Edward (*Cordelia*) for a Seeming want of Amor.
- Macbeth
- Hamlet

Though the writer purposely leads us to assume the poem's context is sexual love between them, the key line *l.597* advises this is all imaginary. all other words in this glossary have the same significance throughout Shakespeare

Adonis represents her son Edward by Sir Thomas Seymour.

Venus = **Elizabeth Tudor**, Queen Elizabeth I of England, '*The Virgin Queen*'; mother of the man we call Edward de Vere, but who is more properly Edward Tudor Seymour. From Roman mythology: goddess of love, beauty, fertility. From a complex etymologic root: *vener*: 'sexual love', *venerari*: 'to honor, to try to please', *venia*: 'grace, favor', *venenum*: 'poison, venom', *vanas*: 'loveliness, longing, desire'.

Adonis* = **Edward Tudor-Seymour**; from Hebrew *Adonai*, *adonay*: meaning 'lord', 'God', originally in a religious sense, but here: Edward Tudor-Seymour, alias Edward de Vere, 17th Earl of Oxford, son of Sir Thomas Seymour and Elizabeth Tudor. From Roman mythology: the son of King Theias by a god-compelled, incestuous union with the king's own daughter Myrrha. There may be a half-joking suggestion of divine direction in the name Adonis.

barren = **Baron**; refers to the title of Wm. Cecil, 1st Baron Burghley;

— alt. likewise refers to Lord Burghley's Stamford estate south of the River Welland, in the civil parish of Stamford Baron St. Martin, hence the pun: "never after [heir] so barren a land" *V&A Dedication l.6* .

bear = **Dudley family** see *Winter's Tale III iii 58* ; refers to family crest—"the bear and ragged staff".

— alt.: *past bore wordplay* Boar; bore, borne, are outgrowths of Dudley influence on the Monarchy; i.e. Bear causes Boar = Dudley causes de Vere (in the case of the 17th Earl of Oxford only).

birds = **Catholic recusants**; alludes to William Byrd, Gentleman of the Chapel Royal and most highly regarded composer of the English Renaissance. He appears to have been strongly Catholic from 1573-90. His music was a locus for religious dissent, yet he received special dispensation from Elizabeth to follow his conscience; perhaps de Vere would apply this liberality to all religious dissidents. Byrd appears to have been a close friend of de Vere's and lived in the same household (at 'Fisher's Folly') for a time (?). Many of de Vere's closest associates were recusants.

boy, boys = from French *bois*: 'a wood or forest' *Cassell's* ; refers to Plantagenet 'Woodstock' exiled "from out the companies of men" *Fidessa VI 4* , see *Forest Law, p.35 this essay* . The sons of Sir Rowland de Boys are likewise 'of the forest' *As You Like It* ;

— alt. boy = heir.

day* = '**De**'; Latin 'down from'; 'coming from', 'made from' *Cassell's Latin Dict.* ; French *de*: 'Of; out of, made of, composed of, from' *Cassell's French Dict.* , i.e. referring to the family, origin, heritage: this is the 'de' in de Vere; *de* see all components and variants of *de + Vere, Verde, Seym + (h)our, and See + more, two + golden (d'or), two + silver, etc.* ;

— alt. "summer's day": *wordplay* derived from Edward Seymour, Duke of Somerset, dour Protestant 'Lord Protector', in contrast to his ebullient brother, Thomas Seymour/Somer's-day, i.e. Seymour 'light' (of

Thomas Seymour), in contrast to Somerset/Seymour 'Night' (of Edward Seymour), by extension Catholicism v. Protestantism;

— alt.: of God, God's from Latin: Deus, Dei ; ; possible pun Day = (Seymour), Night: see less.

do = surname fragment **do, doing, due, duty**; see *Macbeth* 1.4 21-27.

d'or = '**dor**'; see **gold, golden, gold complexion**; surname wordplay second syllable of Tudor; frequently played on **port, door, window**, etc.

E.O., Latin **ēō** = comparative 'the more'; wordplay Edward Oxenford as 'The More'; anagram wordplay Romeo: 'More-the-More'.

ever* = **E. Vere, Edward de Vere** : see glossary: **as, one, even, the same, so** ; E.Ver, the predominant metonym indicating Edward de Vere as the lesser of two 'titles' — the Earldom of Oxford see *Sonnet 76*, below .

even = Latin *Vērō*: 'even, indeed', 'in truth, really, indeed', 'certainly, to be sure', 'justly' *Cassell's Latin Dict.* .

eye = wordplay from Ovid **ai** = grief, 'the wail of mourning' (?) .

eyes = **Protestant Overlords** and their spies, from John Dudley's title: *Primus inter pares* = wordplay *peers/eyes* 'first among peers': Elizabeth's pet name for Robert Dudley, Earl of Leicester, son of John Dudley, Duke of Northumberland. Refers not only to Leicester himself, but to the entire rapacious and tyrannical Puritan political machine;

— alt.: wordplay the 'grief', the 'ai' or eye of Elizabeth and Vere, taken from the story of Phoebus and Hyacinth in Ovid's *Metamorphoses Bk. 10, l.229* ; in that tale, a "Lillye" "of purple hew" betokens the memory of Hyacinth and prophesies the coming of "a valeant Prince" to "leave his name upon the leaves for men to reede and see"; also the covetous 'eyes' of Dudley connote ignorance and deception. Compare with *hearing, ears*.

eyes, her eyes: the spies of Robert Dudley—principally Robert himself.

eyes, his eyes: the spies of Wm. Cecil—John Lyly, Ann Cecil, & Co.

fair* = 'legitimate', 'just', 'true', synonymous and perhaps homonymous with Vere; frequently used as metonym for the author, e.g. "For slanders mark was ever [E. Ver] yet (met. for Ed. Vere= 'still, even', 'now as formerly*', ever) the fair [Vere]" *Sonnet 70 2* ; alt.: 'in accordance with the rules or standards; legitimate'; 'without cheating or trying to achieve unjust advantage'; De Vere is a strong believer in bloodlines and 'the thoroughbred';

— alt.: wordplay **fare**: 'perform in a specified way in a particular situation or over a particular period', 'a journey for which a price is paid'; this term is played adverbially or adjectively; it is used precisely in the manner of Tender Heir see below = Material Heir;

— alt. Latin *fēro*: to bear, bring, carry.

— alt.: *beautiful by divine right*, derived from French *beau*: surname fragment Beaufort;

— alt.: Ver, Truth = the Just Heirs: a lexical 'trick' frequently used by de Vere: Fair = Fair Air = The Rightful Heir; in a single word: fair-fare, i.e. just but bound; fair: all that is highest and best and just; 'being as a thing ought to be, in order, in a good state*', equal to the Monarch, 'beautiful*', 'pure*', 'fine*', 'honorable, equitable*', 'favourable, auspicious*', 'kind*', 'accomplished, such as would be desired or loved*', i.e. the Tudor monarchy; Elizabeth, Edward de Vere, Henry Wriothesley;

— alt. Latin *ferre*: to be pregnant; to endure, suffer, bear, to cause, to bring about see *Hamlet 3.1 57* ;

— alt.: possible wordplay Fair vs. Fairy = 'Just' vs. 'Diminutive Spirit'*: i.e. rightful as opposed to unsubstantial.

fisher = **Bishop John Fisher** ; a reminder to Wm. Cecil of his old friend (Saint) John Fisher, Bishop of Rochester, and the glory and Truth of constancy (to the 'Old Faith'). Fisher is a famous example of 'Damnatio Memoriae'; the erasing of Fisher's memory from public and Cambridge records was attendant on his death sentence. De Vere was given the same treatment as Fisher; fisher = 1.526 "No fisher but the ungrown fry forbears": reference to John Fisher (since 1886 beatification, 'Saint'), beheaded for opposing divorce of Henry VIII from Katherine of Aragon. More generally refers to St. Peter's 'fishing assignment' and the Roman Catholic Church.

green* = '**Ver-de**', inversion of de Vere; E.Ver, wordplay on French *vert* = green, Latin *viridis* = green, and Latin wordplay *veritas* = Truth; likely alluding to prophetic writings of Hildegard von Bingen 1098-1179, see 1.397.

hear = Latin *auris*: 'the ear'; 'the hearing' *Cassell's*;

— alt.: surname fragment *aurēus*: 'golden', Ore;

— alt.: Latin *aura*: 'air', 'breath', 'wind' *Cassell's* .

hour = *surname fragment* hour/our accompanied by seem, some, seym wordplay; *Latin verni temporis*: season (*wordplay, proper name fragment* Sey-son); the discrete or separate assaults of Time/Cecil;
 — alt.: the elements of the ‘Royal Will’—that which is ‘ours’ to Elizabeth and de Vere—assumed by Cecil/Dudley;

— alt.: homonym of second syllable of Seymour, and subject to wordplay; alt.: ‘Our’, the royal plural (?) *see Tempest I ii 174*, perhaps approximating the sound of are, ‘R’, and representing the royal response to these assaults.

hourly = ‘every hour’*;

— alt.: continual, perpetual; *see hour*.

less = Leicester, signifies unsubstantial, superficial; contrasts with **more**/Seymour; alt.: ‘smaller, contrary to larger or bigger’*; ‘of an inferior degree, contrary to greater’*; ‘not so much, opposed to more’*.

lion = **Henry VIII**, de Vere’s grandfather, Elizabeth’s father;

— alt.: the Tudor family.

little time = **Robert Cecil**, son of Wm. Cecil, i.e. Time.

Mars = **Thomas Seymour**, Lord Admiral under Henry VIII. Identified as the father of Edward de Vere.

May = **Mary Browne Wriothesley**; ‘expressing possibility’, potential, ‘denoting opportunity or liberty offered’* personified in Mary, mother of Christ, and Mary Browne Wriothesley, mother of Henry Wriothesley, 3rd Earl of Southampton. She is immortalized in Sonnet XVIII l.3: “Rough winds do shake the darling buds of May”, and “And winking marybuds begin, To ope their golden eyes.” *Cymbeline II iii 23-4*; her lover and the father of her children was named as one ‘Donesame’ (*conflation of de Vere metonyms: done, one, same, derived from Mulmutius Donebant/Dunwallow in Holinshed’s Chronicles*) by the 2nd Earl;

— alt. Queen Mary I (?);

— alt.: = de Vere, Spring, *Primo Ver*.

moon = **Elizabeth Tudor**; ‘the satellite that revolves around the earth’*; a general metonym for Elizabeth I denoting the queens (supposed) influence on earthly objects.

Moor, The Moor* = **More**, sometimes recorded historically as the nickname of Francis Walsingham, ‘Principle Secretary’ to Elizabeth I, spymaster and ‘notary of shame’ *see Lucrece II.764-805, Fidessa, More Chaste Than Kind, by B. Griffin/de Vere, Titus Andronicus and Othello, by Wm. Shake-speare/de Vere*.

More, more = **Edward de Vere**; *surname fragment* mour, wordplay on the second syllable of Seymour;

— alt.: = Edward de Vere, the ‘More’ that follows from the motto of Henry V, “Une sans plus” = ‘One without more’, which contains two prominent metonyms; ‘One’ = the Monarch, more = ‘greater’, ‘something additional’, ‘to a greater degree’ embodied in de Vere and Th. More;

— alt.: faithful to principle = ‘by More’s example’. Sir Thomas More, Saint Thomas More, Lord Chancellor to Henry VIII: beheaded for opposing the Act of Supremacy. It may also combine the two allusions — to Thomas More and Henry V—in a composite such as ‘Faithful Majesty’. De Vere contrasts the characters of Thomas More and *The Moor* /Francis Walsingham in Sonnet 60 of *Fidessa* by B. Griffin/de Vere, and elsewhere. More and John Fisher are examples that de Vere wishes to follow... even while retaining his head;

— alt.: as with the use of fair = ‘fair air’ = fair heir, more may also signify ‘more ore’ = combining syllables of Seymour and Tudor, meaning ‘more golden’, exemplified by Henry V.

most = *Latin, surname fragment* *summum*: ‘at the most’ Cassell’s, ‘no More than’.

— alt.: that *One* beyond more (beyond ‘mour’);

— alt.: Supreme Power, God Eternal.

much = more, ‘mour’, likely reference to Much Hadham, Hertfordshire, birthplace of Edmund Tudor.

no more = *wordplay* as the opposite of ever/E.Ver, no [longer] ‘Mour’ but, rather, ‘Ever’;

— alt.: nom ore, name [of] gold *see Winter’s Tale I ii 64*;

O, Oh = Oxford, Ore *see final stanza of A Lover’s Complaint*, similar wordplay to Elizabeth’s signature ‘**R**’: Regina, she refers to de Vere as ‘**O**’: Oxford. As in *Latin O*: ‘with nominative or accusative, calling attention to a person or thing’ *Cassell’s*, specifically himself; *see I.445*; another precedent for this is in a prophecy cited by Gloucester “which says that G of Edwards heirs the murderer shall be” *Richard 3 I i 39-40*.

— alt.: an exclamation of self-address;

or, ore = *surname fragment* Tudor; or: ‘gold or yellow, as a heraldic tincture’;

— alt.: *wordplay* ore: ‘a vein of gold’.

ragged bough/staff = **Dudley Family**, co-usurpers—‘strumpeters of maiden virtue’ see *Sonnet 66*. This is, collectively, John Dudley, Robert Dudley, Guildford Dudley, Henry Sidney, Philip Sidney, Robert Devereux; the injured maidens [R]: Lady Jane Grey, Elizabeth Tudor.

Richmond = *Riche Monde*: wordplay **Richmond**: French *riche*: rich, abundant, precious *Cassell's* + **monde**: world, mankind, men, hands *Cassell's* ;

— alt.: French *richement*: ‘richly, splendidly’ *Cassell's*.

Rome = *anagram* More; surprising to me, de Vere is not above the use of anagrams.

rough bear = **Robert Devereux, Robert Dudley**; conflation of the ‘bear and ragged staff’, symbol of the Dudley family;

— alt.: reference to Robert Devereux, Earl of Essex, who is ‘roughly’ Dudley; Robert Dudley died in 1588, leaving Essex his political heir.

same* = wordplay, surname fragment **Seymour**, the first four letters of Seymour, e.g. “ever the same” *Sonnet 76 l.5* = E.Ver the Seym;

— alt.: ‘identical, not another*’, ‘the one*’, probably adapted from and operating as reflexive pronouns as in the Italian *se stesso*: ‘himself’, *il stesso*: ‘the same’, and Spanish *su mismo*: ‘himself’, and *lo mismo*: ‘the same’—which nicely identifies all elements of the key line: “Why write I still all one, ever the same” *Sonnet 76 l.5*; always denotes some quality, quantity, or character that is identical with de Vere/Seymour, the Queen, or Southampton.

seaman = ‘See the Man’, *Ecce Homo*. ‘Were’ in ‘Passion’.

season = wordplay **Sey-son**: Latin *tempus, tempestas, hora*; see also **opportunity, hour**. Closely related to **winter**: Latin *tempus hibernum*, also Italian *inverno*; **spring**: Latin *ver, primo vere, tempus vere*; **summer**: Latin *summa aestate*, also Spanish *verano* see glossary **estate** ; see **Time**.

see, sea, his love = syllable of **Seymour**;

— alt.: Holy See, The Seat of the Roman Catholic Church see ‘Sea-sorrow’ = Sey-sorrow *Tempest I ii 170* .

seem = **Seym[our]**, wordplay appear, ‘to have the appearance of being*’;

— alt.: ‘to be only in appearance and not really*’, see **same**.

severed = proper name fragments **Sey(mour)** + **Ver(e)** + **Ed(ward)**

so* = **Seym-Ore**; the same, equally, even, ‘in the same degree; as*’; ‘similarly’; a **Seym-child**, a **More-child**; de Vere or Wriothesley; denoting **Tudor Succession, or Tudor descent**; ‘what follows, that which proceeds’ see glossary of royal progeny, Princely—most;

— alt.: from French *soi*: ‘oneself, himself’ *Cassell's* , or *soit*: ‘either, or’ *Cassell's*—referring to either de Vere or Southampton, in the same manner that R = Elizabeth, and O = Oxford;

— alt.: ‘in the same degree, princely, as*’.

some = wordplay, surname frag. **Seym[our]**, **So-me** , based on ‘Somers de’; contrasts with Somerset, Edward Seymour, de Vere’s uncle.

sometime = Latin *āliū, āliās, alias* ; ‘once’, at one time; ‘one person at one time, another at another’;

— alt.: Seymour family as the source of Cecil power;

— alt.: subjects who have unjustly suffered legal attainder by the Cecil/Leicester vultures, e.g. Thomas Howard, Duke of Norfolk. De Vere’s sympathy is influenced by the *de facto* attainder of his own estate.

sorrow = So + R + O, surname fragments of **Southampton** + **Regius** + **Oxford**; the sorrow of these.

stir, stirring, stirred = proper noun fragment [Leice] + **ster**: to be changed by Leicester from a higher to a lower place; ‘to change place; to go or be carried away in any manner*’; alt.: to be ‘quickened’; ‘to be in motion, to be enlivened*’.

strange = **Stanley** and **Stuart** families—the ‘Lords Strange’ and the ‘Foreign’ Scottish branches of the Tudor family; by extension all that is outside the natural order, especially without agnatic primogeniture.

— alt.: Latin ‘peregrinus’, ‘externus’, ‘alienus’;

— alt.: wordplay ‘Strong’ pronunciation of the Stanley Lords **Strange** , probable reference to the legitimized bastardy of the **Beaufort** branch of Plantagenet family;

— alt.: wordplay unfamiliar, i.e. not of the same family; when used reflexively, refers to Elizabeth’s refusal to acknowledge her son;

— alt.: ‘not knowing*’, ‘unknown*’, ‘estranged*’, ‘not one’s own, belonging to another*’; refers to the indeterminate religious inclinations of Henry Stanley (9/1531-9/1593), 4th Earl of Derby, and his wife, the disgraced Lady Margaret Stanley, born Clifford, Countess of Derby, heiress presumptive to Queen Elizabeth until the Countess’ death in 1596. May also allude to the family in general; symbolizing inconstancy and

irresolution. His own supposed illegitimacy aside, de Vere regards the Clifford line as having a lesser claim to the crown because of their descent from Henry VIII's younger sister Mary Tudor, and because of the family's wavering politics. Ed. de Vere's eldest daughter Elizabeth married Henry Stanley's second son. The Stuart Family of Scotland are 'Strange' in the sense of 'foreign'.

summer* = **Somer/Seymour**, derived from Somerset, Edward Seymour; closely related to **winter**: *Latin tempus hibernum*, also *Italian inverno*; **spring**: *Latin ver, primo vere, tempus vere*; **summer**: *Latin summa aestate*, also *Spanish verano* see glossary **estate** .

summer's day = **Somer's de** = de Seymour = de Vere = Verde = green: refers chiefly to the Ed. de Vere who has matured from his youthful Prima-Vere (Spring) days, and is father to a male heir, Henry Wriothesley. Also refer to Thomas Seymour, Edwards father, to contrast Thomas' (and de Vere's) lightsome disposition with that of his brother, Edward Seymour, Duke of **Somerset** = **Summer's Night** see **day** and *Sonnet XVIII* .

Time, time = "O time, thou tutor both to good and bad," *Lucrece* l.995 ; 'bad' time is associated with **William Cecil**, Baron Lord Burghley, chief councilor to Elizabeth Tudor, father-in-law to de Vere; 'good' time = de Vere. This 'concept-metonym' *Time*, also signified by specific duration—whether an instant, a moment, an hour, a day—is opposed to what is everlasting or eternal, indicated by the metonyms "**Still all one, ever the same**" *Sonnet 76* , **always, every, forever, for aye**, etc., see *Lucrece* ll.925-1001.

tomorrow = **Tu** + **More** + **O**; surname fragments of **Tudor** + **Mour** + **O** see *Macbeth* 5.5. 19 , see **sorrow**.

too, two = surname fragment **Tu**; syllable of **Tudor**.

vere* = *Latin vere*: truly, really, actually, rightly; in fact, real, true; alt.: *wordplay vair (heraldry), Latin Varius*: 'variegated, manifold, diversified' *Cassell's* .

very = *wordplay Vere*, de Vere + **y**: suffix 'denoting a state, condition, or quality'; name given to child of Elizabeth Tudor by Sir Thomas Seymour.

well = spring, *metonym* = de Vere; alt.: 'a spring, a fountain*'.
wear = Vere, *Latin wordplay vīr*: 'a man'; variation of **were**.

were = *Latin wordplay vīr*: 'a man', *emphatically* 'a man of courage, a man of character' *Cassell's* ; therefore: man-Vere, **were**: *anglo-saxon* = man; "The man Shakespeare" (*letter from Mary Sidney*) clearly means Vere-Shakespeare.

— alt.: a 'Wulf-man, from Ovid's *Metamorphosis*, bk.1, l.260?, lycanthropy? *Anglo-Saxon were*: man + **wulf**: family seat of Seymour family, Wulfhall, birthplace of Jane Seymour and perhaps Thomas Seymour. De Vere is the 'Were'/man who might have been—"that were/Vere divine" *v&A* 730 ;

— alt.: past subjunctive of BE, expressing 'what is imagined or wished or possible';

— alt.: word play on Vere (Latin 'W' pronounced as 'V'; as a Latinist, de Vere was apparently aware of what we now call the First Germanic Sound Shift, or Grimm's Law, and plays freely with the substitution of w, wh, and v), eg. "so great fear of my name 'mongst them **were** spread" *Henry VI, l,iv, 50*;

— alt.: second person singular past of BE.

which, witch, also **who**, and **whom** = **Tudors** = **Ones** = creatures called forth, 'wit which'; 'information specifying one or more people or things from a definite set' (of **All**, **Tudor**). The three 'Witches' = male and female sorcerers who can change their identity; *wordplay* **Which Is**, or '**Which Are**' (Regius); see *Macbeth* l i 1-5 .

woe = **Wolf**; 'grief*', 'lamentation*', *metonym* fragment: **wolf**, representing the 'Wolvish Earls' of the Seymour family — the source of England's Woes see *Romeo and Juliet* 4.5 49-54 ; possible fragment of several emergent words: world, wonder, wood, words, would, etc.;

— alt.: dolor: *wordplay* dull ore; false or unrefined gold; less than Tud'or, Tudor.

— alt.: *wordplay* WOO (?);

wolf = **Seymour family**; *figurative* 'a rapacious, ferocious, or voracious person'; reference to the Seymour family — the wolves of Wulfhall;

— alt.: the Cecil/Dudley usurpers following the policies of attainder exploited by Edward Seymour.

Latin roots ver, vir. Here is a list of Latin words (vowels accented) that circumscribe the character and life of 'Vere' as an enforced morphological variation of his true self; these are the recurring themes in *Venus and Adonis*, and indeed, in all of 'Shake-speare':

vēr = spring

vērax = truthful

verber = a whip, scourge; a stroke

verbum = a word	vērē = from <i>verus</i> , see below	vērēcundia = feeling of shame
vērēdus = a swift horse	verna = a slave	verno = to be spring-like, grow green
vermis = worm	vernīlītās = servility	vernus = of spring, spring-like
verrēs = a boar	verso = to turn about	versābīlis = changeable
versīcōlor = changing color	versīfīco = to write verse	versīpellis = changing form
versus = a line, esp. of poetry	versus = a turning	vērus = true, real, genuine
vīr = a man, a male person	vīrectum = turf	vīrēo = to be green, fresh, youthful
vīresco = to become green	vīrīdans = green	vīrīdis = green
vīrīdītās = greenness	vīrīlis = of a man, manly	virtus = manliness, manly excellence

To understand the significance of the ‘horsey section’ *ll.258-326*, consider the *vere* in *veredus*. The relationship of the “tender spring” *l.127* to “summer” *l.91*, is the immaturity of *ver* to mature *summa aestate*, ‘summer’s estate’; think of it as the relationship between the ‘estates’ of Vere and Seymour. The long piece I call ‘Ode to Green’ *ll. 397-538* is best understood in terms of *viriditas* and abbess Hildegard von Bingen, the ‘Prophetess of Green’. What is the cause of ‘Summer’s’ untimely demise ere it “half be done”? *Verres*, ‘the Boar’, of course. This is not rocket science nor metaphor... simply polysemy. Befriend your dictionary!

Key words:

The following are key words - metonyms for principle character tropes, and artifacts of the political narrative:

adore = a +d’or

ai = expression of grief from *Metamorphoses*, Ovid, *bk.10, l.229*; related terms: *ai, grief, woe*; See *Greek mythology* Thersites and Ajax, Hyacinthus.

air = of The Four Elements see *Classical Elements, also Paracelsus Monarchia*.

all = noun fragment [*Roi*]all, French *Roial*, Latin *Regalis*: Royal, The Crown, The Monarchy; all family members directly descended from Henry VII, i.e. the Tudors see *glossary: as, one, ever, even, the same, still, so*; — alt.: used by Marguerite of Navarre to describe the Trinity, possibly adopted for the Royal Family as well: Elizabeth, de Vere, and Southampton.

all my best = Henry Wriothesley; first of four known sons of de Vere.

all one* = ‘the same’*, equal to ‘One’ = equal to the Monarch; ostensibly a family unit.

are = R = regnant, reigning; ‘to be royal’, Latin *Regina*: ‘Queen’, *Regius*: ‘Royal’, *Rex*: ‘King’; the Royal plural of Oxford’s ‘to be’, i.e. ‘we are’; Elizabeth, of course, signed her name Elizabeth R, see *rare*.

as = Latin, Law *as, asse*: ‘a whole, a unit’; ‘especially in terms relating to inheritance, *haeres ex asse*: sole heir’ *Cassell’s*; *as* = the sole heir, the ‘unique’ agnate of Henry VIII, though descended Elizabeth Tudor; — alt.: *surname fragment* ‘The Same’, ‘The Seym’, the *Seymour*.

— alt.: ‘in the same degree, of the same quality’*, being of the same quality, ‘though of the same degree’; specifically, like de Vere and Southampton see *glossary: all, ever, even, equally, one, the same, still, so*, probably adapted from and operating as reflexive pronouns, as in the Italian *se stesso*: ‘himself’, *il stesso*: ‘the same’, and Spanish *su mismo*: ‘himself’, and *lo mismo*: ‘the same’ — which nicely quantifies all elements of the key line: “Why write I still all one, ever the same” *Sonnet 76 l.5* — “tanto monta, monta tanto, Ferdinand como Isabel” = ‘So much’ the one, the other ‘so much’, Ferdinand like Isabel’: Senor Montanto in *Much Ado about Nothing*, is referring to the motto of Ferdinand and Isabella of Spain. That expression was replaced by “Plus Ultra” = ‘More beyond’, derived from the motto of Charles V (Habsburg), as identifying Catholic kings of Spain; perhaps de Vere’s claim to the throne of England is alluded to see *glossary more*;

— alt.: ‘used to indicate that something happens during the time when something is taking place’;

— alt.: ‘used to indicate by comparison the way that something happens or is done’;

— alt.: ‘because, since’; alt.: ‘used to refer to the function or character that someone or something has’.

be, bee = a punning reference to the ‘virgin queen’ bee/’be’, i.e. the ‘Virgin Queen Elizabeth’; *nymph l.9, 147* is a trope for the child of the bee. Likely derives from Seneca’s *Letter to Lucilius* that comments on

translation and imitation thus: bees consume materials, digest them, and produce something entirely different.

be, being* = Latin **sum**: to be *Cassell's*; *surname fragment, metonym* Seymour, summer, etc.; manifesting one's true nature (probably divinely ordained); for de Vere = **as** = the sole heir, the 'unique' agnate of Henry VIII, though a child of Elizabeth Tudor; the Royal/True self, the Monarch; denotes freedom to self-determine; nearly synonymous with essential or veracious existence; a 'Tudor Seymour being', where a false name may be the truest expression of an essence (?);

— alt.: **BE**, conjugated am, are, is; 'be' may be a pun derived from the Greek* *boeios*, meaning 'of an ox', also late Latin *bovinus*, and Latin *bos, bov*, 'ox' *Webster's Third New International Dictionary 1981, see etymology of 'bewit' or 'bewet', 'beef', 'Boeotia', etc.*. Schmidt's *Lexicon* gives abundant evidence of the special place this verb holds in the imagination of Shakespeare and Lyly. De Vere used the phrase 'I am that I am' (God's own self assertion *Genesis 3:14*) in a letter to William Cecil 1576, in Sonnet 121, and intimations of it throughout the canon. For metonym associations with king, yet: see Richard II, *IV i 162-76* . ;

— alt.: May also denote 'B': Bastard, with persistent questions of the nature of illegitimacy *See glossary were* .

beauty = *surname fragment* Beaufort, French *beau*: 'beautiful, fine, fair, glorious, noble, lofty, seemly, becoming' *Cassell's*; + **ty**: suffix 'forming nouns denoting quality or condition, such as *beauty, royalty*';

— alt.: 'divine order', 'Truth'; alt.: the constitution or 'assemblage of graces to please the eye and mind*', 'qualities that please the aesthetic senses', the zenith or the purest expression of a type;

— alt.: *wordplay* be: 'of an ox' *see above* + **beauty** ?

beget = *wordplay* be: of or by the Bee (Queen/Monarch) + get: 'to beget, to procreate*', 'to earn by labour*'.
best, her best = *metonym* Edward de Vere, the Queen's son.

best, my best = de Vere's output: his progeny and his art; de Vere's eldest son, Henry Wriothesley, 3rd Earl of Southampton, "the first heir of [his] invention" *see dedication to V&A*. Refers also to Oxford's art, which he rightly characterizes as 'invention', i.e. his consequence or outcome.

between = be: Virgin Queen = Bee + tween: 'between'.

boar, abhor* = Latin *verres*: patrimony of Earls of Oxford; generally: Edward de Vere, identified by the de Vere family symbol, the Blue Boar; the boar becomes the personification of de Vere's vengeful, self-destructive nature.

bristle = Latin *horrere*: bristle, Latin *wordplay* Our heir.

burden = the grief and encumbrance of Leicester by de Vere's birth; the weakening of the English Monarchy ensuing from Elizabeth's impregnation by Thomas Seymour *see Ariel's Song, The Tempest I ii 380* .

but = 'otherwise than' *see I.445* variant of Never *see glossary* ;

— alt.: 'without';

— alt.: 'except'; alt.: *wordplay* only/onely: related to the monarch *see one, wonder* .

cheek = *wordplay* check: arrest, restrain, control, limit, circumscribe, constrain, betray; reference to Sir John Cheke, tutor to Edward VI, Henry Hastings, Robert Dudley, etc.; John Cheke was the informant who, fearing being implicated in Sir Thomas Seymour's conspiracy to seize control of Edward VI, advised Lady Somerset and the Lord Protector of the plan; Cheke is therefore the Judas betrayer of de Vere's father.

= Latin *gēna*: 'cheek', *wordplay* *gēno, gens*: 'a clan, a number of families connected by a common descent' *Cassell's* ;

— alt.: *concept and proper name metonym* unfaithful to principle, unprincipled adherents; cheek is an antonym to More, i.e. 'faithful to principle'; reference to Sir John Cheke, whom de Vere credits with the design of usurping Princess Elizabeth's accession by blackmail—with Protestant/Opportunist *see Lucrece II.874-917* associations. Cheek was brother-in-law to William Cecil (*see time*); he was a Cambridge scholar, and tutor to Edward VI. From *V&A I.3* "Rose Cheek'd Adonis" we surmise that John Cheke engineered the idea of hiding young Edward's Tudor parent; de Vere, therefore, is 'Protestant check'd, i.e. 'Rose curb[ed]' or 'Rose restrain[ed]' *see Historical Preface 3 for a more complete review of 'red and white' symbolism*. 'Cheek' is used as a verb in *I.3* ;

— alt.: cheque/check: a negotiable instrument.

deer = *wordplay* dear, 'bearing a high price'; 'valuable', 'precious'; 'beloved', 'cherished'.

delight = *de*: Latin *poet*. 'of' + *līcēre*: 'to be of value'; therefore 'of value', 'tender'.

- alt.: **de**: *prefix* ‘denoting formation from’ + **light**: ‘illumination of mind, mental sight’*, derived from surname wordplay on See More/Seymour, referring to reason, truth, and religious belief, related to **sun/son** metonyms;
- alt.: *French de*: ‘Of; out of, made of, composed of, from’ *Cassell’s French Dict.*, i.e. referring to the family, origin, heritage + **light**: ‘to descend, opposed to mount’*, *dismount*, to withdraw from service — therefore, the *dismount* of heritage;
- alt.: *wordplay de Vere* = of Truth, or removal from Truth, *therefore* delight = of Light, or removal from Light.
- desire***, **desiring** = *wordplay de*: *prefix* ‘denoting removal or reversal’ + **sire**: ‘father’*;
- alt.: ‘denoting formation from’ + **sire**: ‘father’*, ‘to be father to’*, ‘a father or other male forebear’; i.e. **of the Sire**, refers to the royal grandfather, Henry VIII, or Thomas Seymour, probably closely related to **delight**.
- ears** = associated with Heirs;
- alt.: denotes wisdom, eg. being enchanted with music and poetry, and perhaps learning.
- earth** = *Latin solum*: ‘foundation’, ‘the lowest part of anything’; ‘ground, earth, land’ *Cassell’s*; probable wordplay on *solus*: ‘sole, only’, and *sol*: ‘sun’.
- alt.: the natural ‘stuff’ of *Vir / Man*; refers to Tudor-Seymour parentage.
- alt.: *pun* the heir’s estate *anagram of heart*: *heireth* = heir’s, i.e. belonging to the heir, of the heir’s;
- alt.: one of ‘the four elements’ *see Classical Elements, also Paracelsus Monarchia*;
- alt.: *wordplay heireth*: she who heirs/errs;
- alt.: possibly derived from Indo-European root meaning ‘man’ (?) .
- even*** = *Latin vērō*: ‘even, indeed’, ‘in truth, really, verily’, ‘certainly, to be sure’, *Cassell’s*;
- alt.: *Latin wordplay* ‘*ēvēnĭo*: result, issue, consequence’ *Cassell’s*;
- alt.: *wordplay* multiple of Two, ‘Tu’;
- alt.: ‘at the same moment, the very time’*;
- alt.: equally, ‘parallel, of the same height’*, ‘of an equal weight’*, ‘the very same’, [serves] ‘to denote identity of persons or things’*, ‘equally’*, equal to **all**: the royal son (not diminished by questions of legitimacy), equal or superior to the queen, ‘precisely, exactly’*, usually coupled with other ‘de Vere metonyms’ *see glossary terms with asterisk*, so as to emphasize the authors literary signature, e.g. **as**, **the sun**, **very**, **so**—indicates ‘the **very same**’ as de Vere;
- alt.: **Even**: an extension of the foundation trope/metonym ‘ever/E. Ver’, that signifies the direct royal line descending from Henry VIII, i.e. Edward VI, Elizabeth I (whose personal motto was ‘Ever the Same’), Edward de Vere, etc., *see explanation l.154 “even where I list to sport me” = “the very same where I list to sport me”*;
- alt.: ‘without a flaw or blemish, pure’*, ‘extricated from difficulties’*;
- alt.: ‘capable of being divided into two equal parts’*; alt.: ‘*figuratively* fair, honest’*;
- alt.: *metonym* Venus + the Evening Star/Evenstar, here ‘behaving’, or ‘acting’ “as the sun”: though Venus is the brightest ‘star’ in the heavens, it is insignificant compared to the sun/son—thus a figurative reasoning for the English monarchy being patrilineal *see pg. 64, explication of l.191*
- alt.: *not* ‘at odds’*, working towards the same purpose; usually coupled with other de Vere metonyms e.g. **as**, **the sun**, **very**, **so**.
- ere** = *wordplay* heir;
- alt.: *wordplay* before; used when *Latin sum* is not to be placed ‘fore another word’.
- estate** = *Italian aestate*: summer—refers to the ‘estate of England’ and equivalent to the Monarchy *wordplay on summer and Seymour*; Wm. Cecil referred to the Privy Council as the ‘privy council of estate’; Thomas Smith “used the image of the ‘cloath of estate’ to reinforce the personal power of the English monarch” *see The Early Elizabethan Polity 1558-1569, Stephen Alford p.112*.
- every*** = every = E. Ver y(*the*) = ‘the Vere’, *see all components and variants of de + Vere and Seym + our*;
- alt.: ever + **y** (*suffix forming adjectives*).
- fire*** = **Consuming Fair**: the burning or razing of the Rightful Heirs; ‘to burn with desire or impatience’*, *see glossary desire*; alt.: **Fair Ire**: fair anger, righteous anger *see above Fair*, i.e. the Tudor Monarchy; alt.: ‘heat and light joined’*; alt.: *see l.35* refers to the ‘badge’ of Henry’s VII and VIII: ‘**Flames of fire**’; *Note fire*: one of The Four Elements *see Classical Elements, also Paracelsus’ Monarchia*.
- flower*** = ‘one who is the ornament of his class’*; the class is royal, and de Vere is it’s highest ornament.
- golden** = signifying **or**, **ore**, the second syllable of **Tudor**; the Monarchy, valued in gold, ‘consisting of gold’*, referring to the material value of the Crown *see glossary: tender, love, ore*.

— *Latin aurēus*: ‘golden’ Cassell’s ; frequent wordplay with (*L*) *aura*: ‘air breathed or blowing’ and (*L*) *auris*: ‘the ear’.

hand = ‘office’, ‘power, control, possession’ (*Ety.o-l*).

hart, heart* = *pun* venison, i.e. *Venus’ Son*, derived from English Forest Law protecting the ‘venison and vert’ see *Historical Preface 2, p.37, this essay* ; the True Heart see **earth** = the **very essence*** = the constant essence of Vere; ‘the inmost and most vital part, the core’, the courageous soul, spirit, See *lines 231, 426* ; *heart defined Henry V, V ii 163-5* ; ‘Supposed to be the prompter of will and inclination’* ;

— alt.: possible reference to the twin harts that are the heraldic ‘supporters’ of Richard II *r.1377-99* and, therefore, de Vere’s identity with that deposed King. On the question of agnatic-primogeniture, de Vere was the only male direct-descendent of the Tudor family.

here = heir, ‘*Latin heres, hered*: heir’.

honey = shamed, the shamed/dishonored ‘sweetness’ often coupled with Be[e]’, *pun* **shamed + be, being, sweet**, derived from ‘*Honi soit qui mal y pense*’ = **Shamed be** who evil there thinks (finds), with indirect reference to Oxford and royalty, e.g. “That is all one, my fair, sweet, honey monarch” *Armado, Love’s Labour’s Lost V ii 530* ;

— alt.: ‘a general term of endearment*’, i.e. ‘my child’; alt.: ‘sweet*’, perhaps used depreciatively in the sense of ‘sugared over’ see *Hamlet III iv 93* alt.: ‘gentle, mild, meek’, ‘pleasing to any sense’ the shamed/dishonored ‘sweetness of the Be[e]’, *pun* **be, being, sweet**, usually coupled with indirect references to Oxford and royalty, eg. “That is all one, my fair, sweet, honey monarch” *Armado, Love’s Labour’s Lost V ii 530* ;

— alt.: ‘a general term of endearment*’, i.e. ‘my child’;

— alt.: derived from ‘*Honi soit qui mal y pense*’ = Shamed be who evil there thinks (finds).

honor = shamed Or, shamed gold (?).

horse, steed, courser, palfry = *Latin vēredus*: ‘swift horse’; the state/estate of Edward de Vere, i.e. England.

kind = *German* child;

— alt.: family, familial, ‘race*’, ‘species*’; ‘what is bred in the bone, quality, nature*’;

— alt.: ‘keeping to nature, natural*’; ‘not degenerate and corrupt, but such as a thing or person ought to be*’;

— alt.: ‘benevolent, gentle, friendly’* ;

— alt.: full of tenderness, affectionate* , refers to **love**.

kiss = Ore, d’or, gold (coins): sovereign = English Pound (gold bullion); therefore a payment, bond, contract, commitment, obligation;

— alt.: = crown *five shillings*, perhaps = gold, referring to Christ’s betrayal and Oxford’s annuity; therefore ‘selling out’, or ‘selling one’s soul’;

— alt.: ‘to meet, to join*’, ‘to submit to*’, the bond of fealty/fidelity, strongly tied the act of self-betrayal/self-revelation;

— alt.: ‘to submit tamely*’.

light* = ‘spiritual illumination by divine truth’; ‘that by which it is possible to see*’, with parallels between God, and the Poet or enlightened statesman.

lightning = *Latin wordplay fulgor*: ‘lightning’; transferred: ‘brightness, glory’, ‘glittering’, auro.

Lily, lily = John Lyly, personal secretary to Edward de Vere, spy, possible co-author of works by John Lyly. Though de Vere and Lyly had a working relationship in the London theater, and may at one time have been friends, Oxford makes it clear that he is ‘gaoled’ within the Lyly persona see *l.362*.

lion = Henry VIII, granddad; highly regarded by de Vere.

lips, mouth = seals of contract;

— alt.: *as above* mouth = voice, ‘judgement*’, ‘vote, suffrage*’ *as used by Coriolanus* ;

— alt.: the means of the **kiss**: the bond of fidelity between Elizabeth and Edward = the royal claimants in accord, but unequal in resolve.

lips, her lips = indicate the ‘Will’ and ‘voice’ of Cecil/Leicester in the mouthpiece of Elizabeth.

little, little time = short duration; opposed to eternal, ever; denotes Robert Cecil, Principal Secretary to Elizabeth I and James I, spymaster, younger son of Wm. Cecil, brother-in-law to Edward de Vere.

long = with something added; with the addition of...

love = see *specific forms below*; this is the most confusing and polymorphous idea in *V&A* (and in life); there is considerable implied discussion of *agape, eros, lust, and cupidity*

— alt.: lust, almost synonymous with Robert Dudley, the uncertain and deceptive object of Elizabeth's romantic affection;

— alt.: the 'tender affection'/material affection, or bond of love between the Tudors based on shared assets, referring to the material valuation of the Royal Person. Members of the Royal Family are used as negotiable tender — the result being **Nothing**, i.e. that they are stripped of all significant power.

— alt.: as the term is used in tennis, 'love' effects 'Nothing, zero, nil'.

Beware of confusion: 'love' may be capitalized at the beginning of a line. When Elizabeth/Venus speaks of love she is unable to discern 'Eternal Love' from 'carnal lust'.

Love = *metonym* Venus, 'a personified figure of love' *defined* I.610 ; however De Vere/Adonis identifies and corrects the misuse of 'love' when 'Love' is intended V&A II.769-810 . There is probably justification for the cautious distinctions of 'love' and 'Love. I suspect they are rooted in Elizabeth's sentimentalism regarding Dudley; de Vere/Adonis says 'More I could tell, but more I dare not say (Sey); The text is old...' *see* V&A 805-6 .

love, quick love = the unsure, unstable bond between Queen Elizabeth and Robert Dudley.

love, his love = The Roman Church *see* I. 307.

love, my love, my true love = a parents love, love of family, by extension self-interest; alt.: my child, Henry Wriothesley, 3rd Earl of Southampton.

mine = ore, *aurum*; the material value of the Monarchy, i.e. the 'attainted' person and office of the Crown; there should be no doubt that it properly belongs to our author, but has been appropriated by Cecil, Leicester, Pembroke, Mountjoy, and others.

— alt.: possibly a facetious reference to Cecil's lack of business sense; his wealth came by direct license or franchise from the Queen, but his investments proved ill-considered—as in the Mines Royal Co. and Mineral and Battery Co. *see* The Cecils , *David Loades, 2007, The National Archives, p.124-25* .

mine eye = gold/ore seeking overlords; Judas-like betrayers.

moan, moaning* = *Latin one, alone, all one*;

— alt.: *possible metonym/surname fragment* Henry V, Henry of Monmouth.

morn = the birth of 'More' = Edward de Vere.

morning, morn = *wordplay* the birth of 'Mour', Venus/Elizabeth, 'goddess of Mourning';

— alt.: Aurora/Eos, goddess of the dawn, 'rosy-fingered' and 'golden-armed', golden gates *Henry the Sixth (3) II.1* , opened the gates of heaven for Sol/Helios to pass each morning;

— alt.: the morning star, daystar: Venus. Probable reference to the saddened or bereaved Elizabeth/Venus;

— alt.: rebirth of Sir Thomas More, Henry V, etc.

mortal = mankind, *Vir-kind*.

much = *Latin multus*: 'many persons', 'many things'; comparative *Latin plūs*: 'more', *plūrēs*: 'several', *plūrīmus*: 'most, very many' *Cassell's* ;

— alt.: 'to a great extent', 'many'.

music = *metonym* concordant sound; **concord**: 'of one mind' *Latin con* = 'together' + *cord* = 'heart'; refers to the like-mindedness or agreement of Elizabeth and de Vere, as opposed to the 'Corambis' (*Latin cor* = 'heart' + *ambis* = 'two' or 'divided'), as had been used by Vere to name Wm. Cecil.

never* = 'Not Ever', 'Never Ever' *see Fair for explanation of word play* , refers to his proper Tudor-Seymour self, or one of his pseudonyms, i.e. when he is *not* E. Vere; *see* Hamlet V ii 238-55 for de Vere's intentions in the dissociation of his true Tudor self from his false Vere self;

— alt.: not E. Ver, used to refer to Elizabeth as unfaithful to her motto: *Semper Eadem* = Ever the same, 'ever herself', or 'ever [faithful to] herself', i.e. that, in contrast to Edward de Vere, she is not 'always the same', but rather, acts unfaithfully and defers to the will of others.

night = the period of Christian disunity 1517 forward , and Tudor confinement 1558-1603 , 'a dreary and hateful time*'; 'represented as the nurse of crime*'; 'Night herself represented as a goddess, drawn by a team of dragons*', therefore a figurative description of Elizabeth controlled by a Welsh 'junta', (*very occasionally there's a bad Welsh apple*);

— alt.: 'the time of darkness between sunset and sunrise*', the period of the English state between the concealment of de Vere, and his yearned for return—the 'Leicester/Burghley Commonwealth';

— alt.: 'Dian, the goddess of the moon, called *queen of night**', metonym for Elizabeth I as a captive of the Cecil/Dudley/Walsingham spy network.

nothing* = Latin *filius nullius*, ‘the child of no one’ *Shakespeare’s Legal Language, Sokol & Sokol*; Vere as he perceives himself to be—‘without identity’; alt.: from the Vere family motto: *Vero Nihil Verius*; de Vere is ‘needy Nothing’ see *Sonnet 66*.

once* = ‘at any time, ever*’;

— alt.: ‘used to signify that the matter spoken of is a point of fact, for which there is no remedy’, irrevocable, ‘at any time, ever’;

— alt.: ‘Middle English ones: genitive (‘indicating possession or close association’) of one’.

one* = Latin *Prīmōris*, *subst. Primores*: ‘first, foremost; first in rank, most distinguished’ *Cassell’s*;

a Prince; the first in rank, the highest ranking; synonymous with the head of the Royal family: “reckoned one the wisest prince that there had reigned” *Henry 8, II iv 48* ;

— alt.: ‘of the same value’*. see *glossary: all, as, even, ever, the same, so, still* .

— alt.: ‘some’; ‘somebody’*

pale = ‘of things wanting luster and brightness; as of the moon’*, including connotation of ashen:

pale gray, i.e. pale Grey, often used in association with Yorkist and Protestant references;

— alt.: ‘feeble and unimpressive’, suggesting that de Vere’s quarrel with Protestantism is not doctrinal but *ad hominem*, i.e. it is pale in color, and enclosing, by the examples of Dudley, Cecil, Grey, Rich, etc.;

— alt.: ‘enclosure’, enclosed by a fence.

palfrey = ‘alteration of late Latin *paraveredus*: riding horse—i.e. de Vere’s horse of state.

pride = the Tudor family; the direct line of descent from Henry VIII;

proper = Latin wordplay *prōpĕro*: ‘to hasten’, to quicken; alludes to Hastings alliance with John Dudley. See *glossary quick, sudden, hasty*.

quick = Hasty[ngs], unstable, moving, rapidly shifting, as quicksand—‘affording an unsolid footing’, transitory; = Hastings/Dudley Alliance: ‘expedient’.

rare = wordplay R + are, double R (two-d’R, Tu-d’R).

red = color of the House of Lancaster;

— alt.: represents the Catholic Church;

— alt.: stalwart courage.

red and white = the colors of St. George, patron saint of England; also the colors of the houses of Lancaster and York that combine in the Tudor rose. With the precedent of St. George, ‘red and white’ denote the benign and natural state of England. Likewise, ‘red and white’ may suggest relaxation of the Elizabethan Religious Settlement of 1559 to allow the coexistence of Protestantism and Catholicism.

rich = Sir Richard Rich (7/1496-6/1567), Lord Chancellor to Edward VI and evil, or at least amoral counterpoint to Th. **More**;

— alt.: religiously accommodating in the manner of Sir Richard Rich; i.e. variously Catholic, Episcopal Protestant, Puritan.

rose = symbol of the Royal family (with several branches), red = Lancaster Plantagenets, white = York Plantagenets, red and white = Tudor = combined elements of the Lancastrian and Yorkist, plus a healthy addition of Welsh blood;

— alt.: = esoteric Protestantism, from the Rosicrucian writings of ‘Paracelsus’—for my reading of the complex wordplay of ‘Rose’ as a blended ‘red and white’ as opposed to ‘red’ and ‘white’ held distinct, see *Historical Preface 3 p. 44* ;

— alt.: symbol of Love; red and white roses together symbolize Unity.

short = ‘deficient, inadequate’*, missing, without, lacking;

— alt.: often key to wordplay; in the nature of instruction: modify the specified word by subtraction.

— alt.: shortened, abridged.

spirit, saddle bow = Wm. Cecil. Saddle bow is Cecil, Ragged ough is Leicester.

spring* = *metonym* Edward de Vere, Latin *Primo Vere*, Italian *Primavera* associated with green;

— alt.: *pun* ‘the Vernal season’*, the Vere season;

— alt.: ‘fountain, source; in a proper and in a metaphorical sense’*;

— alt.: ‘the beginning, the first and freshest part of any state or time’*, the first Vere; Vere the First;

— alt.: ‘a young shoot’*;

— alt.: a trap used to ensnare wild game;

— alt.: referring to the marriage of the 15th Earl of Oxford's 2nd son Aubrey to Margaret Spring 1536, an expedient, to gain for the de Veres a financial boost in exchange for the social elevation of the Spring family of Lavenham; therefore a metonym for shameful mercenary social demotion(?) See **Tender**.

still = not moving, contrasts with vigorous movement of Seymour = *Latin se movere*; E. Ver-stilled, E. Ver silenced, the containment of Elizabeth's child Edward Tudor-Seymour in the name of Edward de Vere see *glossary: all, as, one, even, ever, the same, so*.

stranger = from *French étranger*: foreign, probable reference to the 'Stranger Churches', promoted by William Cecil and Catherine (Brandon) Willoughby, dowager Duchess of Suffolk; these were to be Protestant 'example' churches on which a domestic form might be modeled. De Vere, as a religious 'neutral' is opposed to foreign solutions. An English solution might be 'red and white': liberalized Christian doctrine under the influence of Renaissance Humanism, but perhaps with minimal Papal interference.

such* = *Latin tantus*: 'so much', 'of that or the like kind or degree*', 'of the like kind*', 'of the same kind*', see *Sonnet 105*: "all alike my songs and praises be, To one, of one, still such, and ever so" see *glossary for all underlined metonyms*;

— alt.: 'so great, very great*';

— alt.: Seymour's 'like kind' or child.

sun, son* = Edward Tudor-Seymour, the son who gives Light 1.751-56; the royal son see 1.856, "The sun ariseth in his majesty", Ed. de Vere/Edward VII by his own reckoning; often to distinguish Tudor-Seymour from de Vere, the two Ver gentleman;

— alt.: Elizabeth R, the 'light' of the Monarchy; homonymous with 'Son': the Sun and Son R = 'the Seym'.

— alt.: perhaps also Edward VI.

sweet = 'kind*', 'Royal Being', child;

— alt.: evoking the second half of the Old French phrase *Honi soit* or *Hony soyt* = *shamed is he, shamed being, Shamed Bee*, perhaps corrupted to *Shamed am I*; these are the first two words of the motto of the Order of the Garter. See **honey**.

sweet love = love for Henry Wriothesley; love for one's child;

— alt.: 'love of being', 'shamed love' (?).

tail, tale = *Latin tālis, tāle*: 'of such kind, such';

— alt.: Law, wordplay tail: 'limitation of ownership';

— alt.: 'imaginative fiction', 'lie'; [a narrative of] 'things not much to the credit of a person*'

tempest = Time's Storm, *Latin tempestas*: 'season, weather, storm*'; 'A violent disturbance of 'wind' and 'rain', i.e. of 'current heir' and 'rein/reign';

— alt.: *Latin tempestas*: 'season' wordplay, proper name fragment Sey-son = Seymours son;

— alt.: *Latin tempus*: 'time, season'. ;

— alt.: 'an uproar or controversy'.

tender* = material value see 1.538; negotiable currency—the medium of exchange, in a political as well as material sense; de Vere is the Tender Heir = Material Heir, *Mollis Aer Cym. v.v.*, the 'factual matter'.

thing = 'matter, affair, circumstance, fact, action, story*';

— alt.: 'whatever is*';

— alt.: 'being, creature*'.

thunder = *Latin wordplay frāgor*: 'a breaking', hence 'a noise of breaking, crack, crash'; the breaking or tearing of *surname fragment* 'Ore'.

touch = English Pound, gold coins, gold half-crowns; 'Tushes', 'Toshes': *Lingua Franca* meaning gold half-crown; very important word by which the agreement to succeed John de Vere as the Earl of Oxford also signifies the quitclaim by Edward Tudor Seymour of any Tudor title or the acknowledgement of his relation to Elizabeth Tudor; this 'tush', as a variant of 'tusk', is the 'murder weapon' of Edward Tudor Seymour.

truth* = *Latin Veritas*, verity, veritable, variation; de Vere used the *Latin ver* and *vir* roots extensively; see note at head of this section.

— alt.: from the Vere family motto: Vero Nihil Verius.

true time = Vere's 'Being' or ascendancy, opposed to [false] Time, i.e. Wm. Cecil.

water = 'emblem of falseness*', symbolic of opposed elements that normally extinguish each other 1.94, 654; also Lucrece, Sonnets 109,154—notably, both *water* and *fire* occur in final line; alt.: one of The Four Elements see *Classical Elements, also Paracelsus' Monarchia*;

— alt.: promotes the growth of 'Ver' (green); ironically Water (Elizabeth) suppressed the 'Vere'.

where = were heir *Anglo-Saxon were* + heir, *Latin vir* + heir: man-heir?

which = *wordplay* witch: 'a male sorcerer*', '... who practices sorcery*', with indirect wordplay on 'source-ry': the corruption of the 'source: Spring, origin' by a spell that has been cast;

— alt.: creature called forth = 'wit which'; 'sometimes the number, out of which one is asked forth, not exactly limited; but the question always intended to have one definitively singled out', denoting loss of authority or the loss of 'Shall!'.

white, pale = Yorkist associations, 'emblem of cowardice'*;

— alt.: 'emblem of purity and innocence'* (?).

will = 'a testament'; 'a legal document containing instructions as to what should be done with one's money and property after one's death'.

will, would = 'faculty of the mind by which we desire and purpose'*; may be ambiguous: 'good will' and 'bad will'; applies to the principle characters of *V&A* differently: for Wm. Cecil = 'arbitrary disposal, command, authority*', for Robert Dudley = similar to Cecil but may include 'carnal desire*', for de Vere = 'good will'* = 'willingness, good intention'*. The 'will' is the subject of concentrated wordplay in the canon, *see sonnets 134, 135, 136, 143*.

Will, 'Will' = the will of the queen and her son Oxford; this 'Will' of the Tudors is the lost capacity to effect: the royal purpose, their intent or choice, the royal prerogative. As noted in sonnet 135, the queen may or may not "wish", but her 'will' is surmounted by others: apparently de Vere, Wriothesley, Cecil, etc.

will, good will *l.479*, the will of Oxford.

will, thy will = *l.480* (?);

will not = (?).

wind, windy* = Edward de Vere, Current Heir, Heir Apparent by his own estimation, 'tender air', *Latin mollis aer*: gentle wind *see Cymbeline 5.5 435-58*.

— alt.: the wind's mate: *Latin mulier* = woman, the Roman Church *see Cymbeline 5.5 435-58*;

— alt.: *Reference* East wind: God's judgement, South wind: Quietness, North wind: Deliverance, West wind: Restoration *from various Biblical sources*.

wonder* = *pun* one-d'or, one-de-R, first among Two-d'or/Tudor;

— alt.: de + one = derived from one, child of One *see Sonnet 76*; alt.: *metonym* = de Vere, there *are/be* several;

— alt.: 'wondrous person' - perhaps self-mocking in his predicament... sounds like Vere can spot a sucker-bet coming.

world = *French monde* (?), fragment of Richmond, Henry Tudor, Henry VII.

year = the ear: *Latin auris*.

yet* = 'still, to this time, now as formerly*', 'after all*', despite contrary appearances;

— alt.: *pun* nevertheless = not E.Ver-the-less; rather, Tudor-Seymour-the-More.

— alt.: 'by infidelity reduced', generally referring to Elizabeth's inconstancy, or, 'Not E.Ver the Same'.

Emergent words: often the subject to wordplay, but the meaning is uncertain.

again = 'once More', once Seymour;

— alt.: 'once More'* *metonym* referring to English Christianity prior to the schism occasioned by Elizabeth's person (?).

anger = from Old Norse *angr*: 'grief' *see l. 76*.

art = 'archaic or dialect 2nd person singular present of **BE**';

— alt.: assertion and protest based on the Seymour name—that this man does not merely *seem* more, but *is* more, *see seem, same, more, hour, our, etc.*

aye = 'ai': expression of grief from *Metamorphoses, Ovid, bk.10 229*;

— alt.: for aye: 'forever', synonymous with other de Vere metonyms.

because = the cause being, the causal being; *Latin principium, primordium*: beginning; *see also princeps*.

— alt.: the 'sum' cause.

before = *Latin wordplay* **sum** should be placed to the fore.

begin = be: *Latin sum*: the Royal Self + 'gins: begins;

— alt.: **be**: ‘Small Latin’ *sum, esse*: the Royal/True self—nearly synonymous with essential or veracious existence + **gin**: *pun* ‘a snare for trapping game’, ‘a snare, a springe’* (?).

breath = ‘The Word’ *see Bible John 1*; ‘signal, profound communication’ *l.444*, may correspond to ‘Aether’ or ‘Quinta Essentia’, ‘The Philosopher’s Stone’ of ‘Paracelsus’ *see Historical Preface 3, p.31*; alt.: ‘a brief moment’, ‘a slight movement of air’, ‘give an impression of something’ *see l. 61*.

bridle = the control of the English State.

bud = *wordplay* bird, Catholic recusant *see above*; alt.: ‘an outgrowth from an organism’.

burn = ‘to consume with fire’*;

— alt.: ‘to be inflamed with passions and affections’*;

— alt.: ‘to be spoiled, or consumed by fire’*;

— alt.: ‘intense’, ‘deeply or keenly felt’;

— alt.: **burning**: ‘urgent interest or importance’;

— alt.: destroy.

color = ‘kind’*; class;

— alt.: ‘ensigns, standards’*, refers to political allegiance, clan.

crows = *corvi*: scavengers of the cross, i.e. of the crucified *Cassell’s*;

— alt.: infiltrators or anonymous tipsters within the Vatican or other closed organizations?

deep = ‘coming from, or dwelling in the inmost heart’*, ‘profound’*;

— alt.: ‘touching near, important’.

do, done = ‘to perform, to effect’*

each* = *Latin omnis*: ‘every’*, all, ‘used of a definite and limited number’*.

ear = *Latin wordplay auris: auri, aurum*, gold, made of gold, d’or;

— alt.: *wordplay* heir.

early = *wordplay* heir-ly ?

e’er, n’er = contractions used exclusively to avoid the established metonyms Ever and Never.

Contractions might be supposed to be used for metrical purposes, but throughout the de Vere canon they are consistently employed to signify non-metonymic meaning.

face = identity; outward appearance, superficial being, apparent disposition?

fairy = ‘diminutive spirit’, *see spirit, fair*.

feathers = “that preference or advantage, which allows advancement, that is derived from association with powerful men” *from The Holy State and the Profane State, Thomas Fuller, 1640*.

fixed = ‘fasten securely’, ‘to set or place steadily’*, or permanently; ‘certain’*; often coupled with metonyms: **ever, still, yet**.

for = ‘in the place of’*;

— alt.: ‘in exchange of, as the price of’*;

— alt.: ‘at the service of’*;

— alt.: ‘because of’*.

force = ‘necessity’*, ‘perforce’*, used in the phrase “of force” = of necessity.

grey, leaden = Royal Family, Brandon-Grey line.

hairs = *wordplay* heirs, hence **hairless** = without heirs, or directionless.

hand = Office, official capacity, position; ‘used in reference to the power to direct something’.

hasty, hasten = Hastings (?); refers to the noble family noted in Richard III; matrilineal line to Mary Browne Wriothesley.

hear = *Law* ‘listen to and judge’* (a case or plaintiff). Refers to judicial matters and legal counsel.

herdman and **herd** = Lawyers and the aggrieved.

hide, hied = *Wordplay* hide, hidden; *see l.298*.

hot = *homonym* Heart, pertaining to Oxford (?); seems to be associated with the pressure or force exerted against the monarchy from **Leicester/Burghley**.

it = *Latin itā*: ‘so, thus’ *Cassell’s*;

— alt.: the noble name of de Vere; hence, the ‘being’, Venus’ son named de Vere;

— alt.: [the] unyielding heart *l.423*, the essence of de Vere; likewise: “*the precedent of pith and livelihood,*” *l.26*; perhaps ‘divine impulse’.

jealousy = (?) .

know = (?) .

leaves = green

like = 'used of persons = equal'*;

— alt.: 'similar, resembling*', **like** may be an important substitution to indicate he is not referring to metonyms: **all, ever, even, one, the same, still, so** .

lust, lusty = (?) ; likely refers to Leicester's understanding of Eros; opposed to Agape.

miss = mistake.

my mistress = Elizabeth I of England, 1533-1603.

name = see *Richard II, IV i 254-67* ;

neat = 'an Ox', 'horned cattle'*.

ned = Edward, authors first name.

new = (?) .

now = *wordplay anagram One*;

— alt: replacement for **so** that is more specific to de Vere than all progeny?

nymph = a trope for the child of the bee see *glossary bee* .

old =

only = Onely; the principle, the Monarch.

our = *surname fragment our* , the last three letters of the Seymour name;

— alt.: representing the royal response to **hour**: the discrete and separate assaults of **Time/Cecil** see **hour** .

over = Oxford/Vere = 'O'Vere

pit = see **mine** a 'mine-shaft' of hellish torture ; compare *ll.119, 247* .

rag'd, enrag'd = alludes to Leicester's coat of arms: The Bear and Ragged Staff.

rein = reign, control.

river = riven Vere = divided Vere.

rough = see **ragged**, alludes to Leicester;

— alt.: 'harsh, not soft and gentle, but rugged of temper and manners*', 'not mild and peaceful, but stern and requiring energy and severity*', 'hard, unfeeling, cruel'*; coupled with wind, rough denotes the 'unpolished, rude, gross, coarse'* of the *Tempest* .

seat = 'estate, landed property*', 'place possessed as a property'*.

senses = five capacities of Monarchy; **to see** (to seat): religious authority, **to hear**: judicial authority, **to touch**: to effect change, **to smell**: the 'standing', Nature, ordination of Majesty, **to taste**: intellectual discernment.

shall = Royal Authority, Royal Privilege.

shame = from **Sham**: 'falsely present something as the truth', 'pretend to be' - 'perhaps a northern English dialect variant of the noun SHAME' see *glossary honey, and l. 76*.

silly, seely, merely = *surname wordplay See, Sea, Sey [mour]*.

silver = *heraldry* argent, 'denoting bright and pure whiteness'*;

— alt.: 'applied to the pale lustre of the moon*', and thus to Elizabeth R;

— alt.: as a precious metal, but inferior to gold; symbolic color of the lesser (and defeated) rose of York?

sit, set = to be seated: to be invested, anointed, enthroned, installed.

soon = (?) .

sport = *botany bud sport*, a part of a plant showing morphological variation from the rest of the plant due to mutation. Though the agency of genetic recombination was first described in the 19th century, mutation was known to the Romans and selective breeding perhaps thousands of years before.

stain = see *sonnet 109 for justification*.

stand = related to Still. 'To be in a state or condition*', 'almost equivalent to the auxiliary verb TO BE'*

state = estate.

sweet = dear, Royal, by God's grace.

Sycorax from *The Tempest* = *Psyche*: via Latin from Greek *psukhē*: 'the human soul, mind, or spirit' + *aurochs*: 'large wild Eurasian ox'; therefore, 'soul of ox', 'mind of ox';

— alt.: *wordplay* or-ox, aur-ox, i.e. gold-ox, therefore 'mind of golden ox'.

tears = transgressions, destruction;

— alt.: '**being** doomed to perdition*', likely refers to the Cecil/Dudley parasites who remain as the permanent scars of Elizabeth's 'sin'.

that = Nature, the divine spark? possibly related to **it**. (*Delete?*)

this = see I.25. (Delete?)

to-morrow = to, Tu : prep. 'expressing motion in the direction of' + more: *metonym* greater see *glossary* + O, oh: *metonym* 'Oxford' see *glossary* . See "To-morrow, and to-morrow..." *Macbeth* V v 17-28 .

twenty = (?) II.833-4

venison = Venus'-son, hart, dear.

where, whereon = (?) .

winter = *Italian* *inverno* , i.e. not green. *The Winter's Tale* = 'The Not Ver Tale', meaning that Leontes acted as Seymour, not de Vere; related to ever and never.

wood = the retreat of *Nēmo*: *Latin* 'no man, no one, nobody', who is *Latin* *wordplay* *nēmōřiwāgus*:

'wandering in the woods', or *nēmōřicultrix*: 'dwelling in the woods',

— alt.: indicating descent from Plantagenets; Plantagenet badge: 'Woodstock' or 'stump of wood'.

words = *Latin* *verbum* .

words, his words = the de Vere family motto (?) .

would = past or conditional of **WILL**; 'expressing a wish or regret'.

The Puzzling Life of Edward de Vere—Political Allegory in *Venus and Adonis*

Surname Wordplay

by Michael Stepniewski, 10/2012

For the full essay see: devereshakespeare.wordpress.com

Wordplay... makes up the enduringly strange character of [Shakespeare's] writing.

Nicholas Royle, *How to Read Shakespeare*, 23

The True identity of Master William Shakespeare will not be proved by our judgement; it is not a question of who *we think* he *is*. Rather, it is a question of who *he knew* he *was*. Despite protests to the contrary, this *is* the great puzzle of English Literature. In Shakespeare's wordplay, now examined with unprecedented skepticism, we detect a man consumed by the uncertainty of his being.

The themes of dual identities, mistaken identities, and lost identities are central to his work. As Marjorie Garber has stated, the great protagonists of the Shakespeare canon have in common the search for 'self'. Ultimately, the author and his art were creatures of the 'Will'. While orthodox scholars see in that 'Will' a Stratford native named Shakspere, an unorthodox amateur, like myself, may justifiably conclude Edward de Vere **to be**—the 'grief' of his Monarch's Will and the agency of Will[iam] Cecil.

I believe this verity can be discovered directly in Shake-speares Art, particularly the non-dramatic poetry, and most particularly in *Venus and Adonis*. His art constitutes a truthful and factual letter to the reader—nowhere so apparent as *V&A*; it need only be stripped of a translucent shroud of metonymy and indeterminacy. It is his 'Existential Deposition' and, if I understand the nature of poetic expression, more valid than any sworn statement.

Surname wordplay—the painful fragmenting of de Vere's identity made manifest—appears everywhere in the canon. I want to remind the members attending the Shakespeare Authorship Conference of some significant examples on the surnames de Vere, Oxford, Seymour, and Tudor. Let me begin by noting that our author was not the only writer of the period who referred to Shakespeare's 'hidden' identity in clever wordplay. The prime example is, of course, the famous poem *To the memory of my beloved, The Author Mr. William Shakespeare* , by Ben: Jonson. Jonson, a great Latinist, evidently wanted to prove himself equal to the task of eulogizing 'Shakespeare'—though he durst not presume to do so for Edward de Vere; he frames the poem like this *Note: Underlined words are 'Emergent' or words of special interest as well as 'surname wordplay'* :

Ex. 1a **To draw no envy (Shakespeare) on thy name,**

Am I thus ample to thy Booke, and Fame;

.....

Shine forth, thou Starre of Poets, and with rage,

**Or influence, chide, or cheere the drooping Stage;
Which, since thy flight from hence, hath mourn'd like night,
And despaire day, but for thy Volumes light.**

I want to focus on the wordplay in the last line, because it 'neatly' affects the others:

Parse **[And despaire** (*wordplay* dis: 'expressing negation'; alt.: 'denoting separation' + pairs: 'a set of two things used together or regarded as a unit') **day** (*wordplay* de: 'denoting formation from'), **but** ('otherwise than') **for** ('before'; 'toward, to, on the way to') **thy Volumes** (*Latin* *volumen* 'a roll', from *volvere* 'to roll': here playing on '[a] turn of Vere', i.e. [a] variant of Truth = Illumination, Light, etc.) **light** ('capacity to give 'illumination of mind').]

Interpret. ~ *And unpairs 'de', otherwise before your 'turn of Vere'—Light.* ~

Hugh Holland, also prefacing the First Folio with a poem, plays on the de Vere name :

Ex. 1b **Dry'de' is that veine, dry'd is the Thespian Spring,
Turn'd all to teares,** *Upon the Lines and Life of...William Shakespeare, l.5*

Interpret. ~ *Dry 'de' is that vein, dried is the Thespian Vere,* ~

~ *Turn'd all to teares,* ~ *See notes on Hildegard von Bingen, devereshakespeare@wordpress.com, the 'Ode to Green', p. 155, V&A ll. 393-538*

Someone has bothered to count 1700 examples of the ever-ambiguous 'ever' in the Shakespeare canon; here's the use that first caught my eye :

Ex. 2a **As proper men as ever trod upon neat's leather have gone upon my handiwork.**

Julius Caesar I i 24-26, (cobbler) .

Parse: **[As** ('in the same degree, of the same quality'*; equally) **proper** ('fine') **men as** ('equal to') **ever** (= E.Ver) **trod** (= shod, 'past participle shoe') **upon neat's** (neat: 'archaic a bovine animal'; neat's = an Ox's) **leather** (skin) **have gone** (to walk about, appeared; alt.: 'no longer present, departed', 'to vanish, to come to an end') **upon my handiwork** ('work of the hand'* of a cobbler, i.e. sole-mending, *wordplay* soul-mending).]

Or, as I understand it:

~ *Equally fine men, like to E.Ver, shod with Ox's skin, have vanished with my soul-mending.* ~

This is the very essence of polysemy; *such* ambiguity is elegant, *strangely* intended, and *O so* satisfying. The author was so taken with the game that he repeated his success:

Ex.2b **As proper a man as ever went on four legs cannot make him give ground** *Tempest II ii 59-60 .*

And again:

Ex. 2c ... , **he's a present for any emperor that ever trod on neat's leather** *Tempest II ii 68-9 .*

And on and on. De Vere's concern is his 'loss of fair' in being "unkept", "for call you that keeping for a gentleman of [his] birth that differs not from the stalling of a ox?" *As You Like It I i 8-10 .* Incidentally, the word present is used here precisely as derived from Latin—*praesentia*: 'being at hand', from *prae*: 'before' + *esse*: 'be'.

If 'ever' signifies E. Vere, then 'O' = Oxford is an obvious correlative. The use of a single letter to represent princes ('who must not be named') is derived from the Queen, Elizabeth R. 'O' ['interjection expressive of pain, of surprise or of desire, or used to give the speech the character of earnestness'*; alt.: = Oxford; shorthand for an impassioned self address, self admonishment, or an address to Oxford by another] appears frequently as an indicator of specific Oxford-related subtext.

Ex. 3 **O, had thy mother borne so hard a mind,
She had not brought thee forth, but died unkind.** *Venus and Adonis 203*

We all agree with this much. Now let's move on to the scary part:

Ex. 4a **A summer's day will seem an hour but short,** *V&A 23*

I think there's Tu-d'or in *them thar* 'wills'... (you'll have to forgive me, I've been doing *but* this too long).

Interpret. ~ *A 'Vere de' will (otherwise) hem 'Seym' an o u r short,* ~

or: ~ *A 'Vere de' hereditament—'Seym', an h o u r, [except] short,* ~

or: ~ *A de Vere-Tudor inheritance, 'Seym', only an o u r short,* ~

This is a straightforward equation; the de Vere on the left of the 'will' equals the Seymour on the right.

How about this one? Is this example too 'low' for the exalted Shakespeare intellect?:

Ex 4b **Being proud, as females are, to see him woo her,** V&A 309

Don't 'bee sham'd'—I had to blink twice, too.

Interpret. ~ [With] Princely want of modesty, as *Regina [was] to Se-ym-ou-r,* ~

It's not just *Venus and Adonis*! In *The Tempest* we find this jewel from Ariel's Song:

Ex. 4c **Sea nymphs hourly ring his knell:** *The Tempest* I ii 403

Interpret. ~ [Syllables among] '*Sea nymphs hourly*' toll his death: ~

or: ~ [Syllables among] '*Sea nymphs hourly*' circle his nomination/proclamation: ~

This is the last of five statements that must be 'fully fathomed' if you are to understand de Vere's / Seymour's, elegy-like riddle to Henry Stanley, Lord Strange, 4th Earl of Derby. For more on 'Ariel's Song', see my essay, p.153.

Now, perhaps, you'll concede the likelihood that Ben Jonson played successfully in the penultimate line of his *To the memory of my beloved*, quoted above:

Ex. 1b **Which, since thy flight from hence, hath mourn'd like night,**

Interpret. ~ *Which, since thy flight from hence, hath Seym[d] mour darkness,* ~ Or some such foolery.

Some examples of surname wordplay need hardly any explanation:

Ex. 5a **And now the happy sea-son once more fits** V&A 326

Ex. 5b **"More I could tell, but more I dare not say:**

The text is old, the orator too green.

Therefore, in sadness, now I will away; V&A 805-7

Similarly:

Ex. 5c **Have I, thy schoolmaster, made thee more profit**

Than other princes can, that have more time

For vainer hours, and tutors not so careful. *The Tempest* I ii 172-4 note: *vain* = apparent, *seeming*.

Interpret. ~ *For Seem-R-ours, and Tudors not child careful.* ~

Ex. 5d **Would in thy palm dissolve, or seem to melt.** V&A 144 note: *would* = Woodstock, Plantagenet.

Interpret. ~ *Plantagenet in thy palm dissolve, ore 'Seym' to melt.* ~ Note: 'ore seam' and vain/vein of prev. ex.

The final steps are now inevitable:

Ex. 6a **"Vouchsafe, thou wonder, to alight thy steed,**

And rein his proud head to the saddlebow; V&A 13-14

I am convinced that the 'wonder' is the Primo-Tudor; that is, de Vere is the One-d'or among Tu-d'or.

He is asked to be so trusting as to 'rein'/submit his 'Will' to the saddlebow of 'Packhorse Cecil' and to the Master of the Horse, Robert Dudley.

A *delightful* play on the Vere name—and with sledgehammer subtlety—is found in *The Winter's Tale* I ii 44-66. Who can miss it? **Verily, Verily, Verily, Verily, Verily**—with a "**verier wag o' th' two**" for good measure.

That last... ~ *the More Vere intail O the Tu* ~ is of interest because of the single syllable that expresses the whole, i.e. Tudor. This is but one example among hundreds. Keep a keen eye for each more or see, ore or seem, same or hour(*but short*), one or two, won or too, day or light, etc.

Here's a *more* straightforward approach:

Ex. 6b **Foul cankering rust the hidden treasure frets,** Note *fret*: 'to corrode, to eat or wear away'*.

But gold that's put to use more gold begets." V&A 767-8

How many golds in the *hidden treasure*? Two? And so you then have Two-d'or? No doubt! Look above at ll.765-6—Or theirs, Or butcher sire = Golden theirs, Golden butcher sire—Tudor indeed. Also note the two lines that preface the important stanzas ll.757-68:

Ex. 6c **'What is thy body but a swallowing grave,**

Seeming to bury that posterity... Note *posterity*: 'what *more* follows'.

Perhaps the most elegant 'surname wordplay' is to be found in Sonnet 18:

Shall I compare thee to a summer's day?
 ~ *Shall I compare thee to a 'Somers-de'?* ~ *Note: Somers = Summers, from Edward Seymour (Somerset)*
Thou art more lovely and more temperate.
 ~ *Thou art 'mour' 'Lovely' and 'mour' 'in-Tempest-uous':* ~
Rough winds do shake the darling buds of May,
 ~ *'Ragged heirs' do shake the darling scions of Mary* ~
And summer's lease hath all too short a date.
 ~ *And 'Somers's' estate hath [Roi]All 'Tu', short a da[te]:* *Note: Tu + da, two + date — te (minus 2)*
Sometime too hot the eye of heaven shines,
 ~ *Attainted 'Tu' strong, the 'peer' ('devise') of heaven shines,* ~ *John Dudley: 'first among peers'*
And often is his d'or complexion dimmed;
And the Vere 'right', from right, by attainder declines,
By chance, or Nature's changing course, [if] not amended:
But thy 'Ever Somer' shall not fade
Nor lose possession of that Right thou own,
Nor shall death brag thou 'Veer' in his protection
When in E.Ver lines to Cecil thou 'Rise'.
Southampton, as men can speak, 'Midas' (Dudley) can 'Seat'. *Note: So + outhampton (long).*
Southampton, this lives, and this animates thee. *Sonnet XVIII*

Don't you see? This surname wordplay is precisely the method orthodox scholars **crow** about with Robert Greene's "Upstart/Shake-scene" quote. Greene's comment is ambiguous, but we may safely assume he is using wordplay in the same manner as Ben Jonson and Hugh Holland, as noted above in examples 1a and 1b. No one contests "Shake-scene" is a reference to Shake-speare. Now—whether the 'hide' wrapping "his tiger's heart" refers to 'skin' or 'disguise' (hide: 'a camouflaged shelter') remains uncertain. What is not uncertain, is that such wordplay is counted as significant evidence.

De Vere's quibbling on his 'verity' is so highly developed as to lose ambiguity; but, I believe few have looked to find the Sey/mour and Tu/dor 'variety' that is closely associated. It is repeated frequently, yet requires concentration. To students of poetry who are accustomed to fashionable metaphor, direct allusion by name fragments is unexpected; by design it is not obvious. Had it been obvious, it would not have gone unnoticed for so long.

From where I now stand, it appears there is remarkable internal consistency; a metonym or 'emergent' word that has particular meaning in one place, has related meaning in most if not all instances. I believe this can be proved by feeding each suspected example from throughout the plays and poems into a spreadsheet that notes probable meaning. This will give a solid basis for my supposition.

Clearly, we must allow many of the examples shown in this essay as evidence of de Vere's hand in Shakespeare. If we maintain a balance sheet, I predict few if any may be credited to Will of Stratford, but many hundreds are creditable to Vere, Seymour, and Tudor. In doing so we will have begun to establish the means to 'truly' read Shakespeare. We will have discovered his method—and we'll double our pleasure. No! The pleasure will grow exponentially. Unraveling his 'hidden treasure' for ourselves must be far more satisfying than being spoon-fed a baseless myth by *the recalcitrant* or *the blind*.

Vere, Seymour, Tudor self-referencing can become very sophisticated. Here is an example of his *unexampled* mastery of the syllogism from the mouthpiece of de Vere's 'twin' Polixenes [Poly Greek *polloi*: many + Greek *xenes*: 'altered characteristics in form, color, etc.', morphological variation]:

Ex. 7a *Polixenes* **We were, fair queen,**
Two lads that thought there was no more behind
But such a day to-morrow as to-day,
And to be boy eternal. *The Winter's Tale I ii 62-5*

Wow! Having fun! Let me draw on the 'ever' growing glossary to fathom the writers intentions:

Interpret. ~ *We Vere (fair heir Queen)*
Tu Bois, that thought there was nom [d']ore behind
Otherwise the Seym, a de Tu-mour-O, the Seym Tu-de,
And Sum-heir, 'Never-ending'.

alt. *And 'to be' Wood forever.* ~ Note: *Wood* is evolved from *French Bois*, here indicating *Woodstock/Plantagenet*. The interplay of English, French, Latin, and Greek is an artifact of languages de Vere and Elizabeth held in common.

Now we may test the predictive power of this surname wordplay. We ask, where the devil is the poet 'coming from' in the following passage:

Ex. 8a **Upon his hurt she looks so steadfastly,
That her sight dazzling, makes the wound seem three,
And then she reprehends her mangling eye,
That makes more gashes where no breach should be:
His face seems twain, each several limb is doubled,
For oft the eye mistakes, the brain being troubled.** Note: wordplay **troubled** = *trebled* V&A 1063-68

Did you find some basis for this passage in Ovid? No, I didn't either. This is a case of dual—or is it treble?—identity:

Ex. 8b **My tongue cannot express my grief for one,
And yet (quoth she) behold two Adons dead,** V&A 1069-70

Venus is confused. I'm confused. Does Adonis 'Seym' three, or does he 'Seym' twain... shall we concede that he does 'Seym-mour', and call it good?

So, where in Shakespeare does all this wordplay come together? Everywhere!

Interpret. ~ *Enter three 'Which Is'.* ~ Or, ~ *Enter three 'Which R'.* ~

~ *When shall we three meet againe?*

In Jove, Enlightning, golden Reign? or, *In Vere, Somers-day, Tudor?*

When the casting-off of Burleigh's done.

When the Battle's lost, and One

That will be heir, the placement of Son. ~ *Macbeth* I i 1-5

* * * * *

To John Shahan, Shakespeare Authorship Coalition,

"This is a revolution, dammit, we're going to have to offend someone!" 1776, musical

I attended the Joint Conference in Pasadena this past weekend and was impressed by your presentation. As you finished, I was surprised at the sense of helplessness expressed by many in the room. I had expected to find the group riding a crest of success following *Anonymous*; yet it must be admitted, Emmerich chose the argument that is least comfortable and the most difficult to support. Perhaps members will rediscover their enthusiasm if *Last Will. and Testament* makes more progress.

On the other hand, do we deserve to be optimistic? There is too much diversity in the group and the distinct elements are (seemingly) granted equal consideration. It was never made clear which element is favored—and if one is, why? Whom do you represent? Collectively, we are like an entrepreneur who wants to go 'toe to toe' with Apple, but hasn't yet decided whether he's going to outdo them with an iPhone or a MacBook competitor. In this dishonest world of Pragmatic Truth, it's not good enough to be 'willing'. You have to have the product ready for market and it has to be more attractive than the established brand. Above all, it must be useful—otherwise, why bother?

In *Last Will.*, Derek Jacobi noted that only a 'smoking gun' will bring down Shaksper. We have it! The works of de Vere are peppered throughout with his self-identification. That *is* the smoking gun. Even members of this organization are ignorant of the warrant we have in our hands. How many times does he have to proclaim himself? No other writer begins to compete with de Vere's egoism; it's everywhere—his attained identity is, with all due modesty, his 'Passion'.

At present we are only nibbling at the periphery; circumstantial evidence and historical correlation dominate our argument, but they are dismissed by the enemy. Charlton Ogburn Jr. suggested the

Oxfordians needed a 'Complete Works' of Oxford-Shakespeare (not of the Wells variety). I agree. Something to compete with the best single-volume editions of the orthodoxy. I don't foresee any other product that can be as effective. The college level student needs a resource that is more than competitive. That's a tall order. Many of the most eloquent writers have turned their talents to editing and commenting on Shakespeare; we cannot be second best. Here are my presumptions on the subject. A *Complete Works of Oxford-Shakespeare* must have:

- General Introduction: briefly comment on the common relevance of each work. If we lose 'universality', the author's greatness will be diminished. We must reconcile modern literary criticism to our contextual understanding; if we can't achieve this, Shakespeare will always be at the behest of political machination.
 - All editorial commentary must be to the highest standard, both stylistically and in content. Give the devils their due, Stratfordians produce beautiful prose.
 - Purge Shaksper nonsense.
 - Give unreserved praise to de Vere. His art need never be reduced to 'native wood notes'.
 - Frequently remind the reader and the community of de Vere's specialized education—that we would produce more such minds with individualized education.
- De Vere's Introduction: comment on the Existential elements of the work. Why did the artist commit his energy to each effort.
 - Devote most of our efforts to illuminating the difficult passages and abstruse characters; this is where we can make ourselves useful. Most lovers of Shakespeare don't really 'get' the nuisance parts—the Autolycus', Festes', and fools. Make these a cornerstone; they derive from the author's highest concerns. If a character goes off on a rant or 'capriccio', or makes unaccountable, enigmatical comment, we should be there with the explanation. Our refrain should be: "there are no throwaway lines in Shakespeare!"
 - Admit that we are advocating a fundamental shift from a Pragmatic understanding of de Vere's art to an Absolute understanding.
 - The writer intended to be instructive and to sway the judgement of those whose judgement mattered; how is this manifest in each work?
 - Shift the probable composition date to predict more accurately historical significance.
 - Note the self-identifying syllogisms; locate and label each of these signatures.
- Present a freshened text of the plays and poems. Return to the First Folio when possible.
 - Remove (or at least note) added punctuation that may alter meaning. Modifications made to original spelling should not obscure wordplay.
 - Gloss the text more comprehensively for etymology and wordplay; this is the key to what is on the writers mind. The OED and Schmidt are excellent, but, as warranted, we may defer to our own judgement. Let's not be slavish to received Authority; let's be the New Authority. Offer multiple readings—I believe they are often intended. An informal panel might assist with questionable glosses. At present, Oxfordian works tend to read like the efforts of a single hand. Homogeneity may be better achieved with several editorial hands.
 - Highlight examples of rhetorical forms... etc.

Perhaps the writers working on individual plays, like Shuttleworth, Whalen, Delahoyde, Stritmatter, etc. can edit to a compact format and propose a single (primary) author.

I can't be more emphatic than to say Shaksper is a nonentity—their is insufficient biographical material of him to refute. To quantify: for every one part Shaksper misconstrued, there are 100 parts de Vere rightly construed. Our case should be that de Vere took great pains to identify himself in every work. Act I of each play contains numerous examples of his literary signature. Highlight his wordplay and syllogistic statements to this end; note that these memorials are tantamount to the 'ragged staff and bear' carved into the cell wall by the Dudley boys as they awaited execution in 1553-54. We must also note that his 'signature' wordplay can be used to identify works not previously known to have been written by de Vere, as in the case of *Fidessa: More Chaste Than Kind* (from the Tower, Mar.-June/1581; publ. 1596) by B. Griffin.

I know you've been over this sort of idea many times, but I felt the need to add my voice. Offering the Orthodoxy a reward to debate the issue will put us at a disadvantage. That would suggest we are presently 'beggars at the door' and vainly dreaming of greatness. We'll never convince the Stratfordian Elite. If they are our audience, we are lost. Let's put our money and effort into something substantial. The

'Very Truth' is self-evident... but we have to 'prove' our position by being more attractive and more useful to the people who matter most—the next generation of Shakespeare Scholars. At present, we are promoting an alternative 'new and improved' iShakespeare without market research, product development, or packaging.

Mike Stepniewski,

10/27/2012

Wapato, WA

mikestepniewski@gmail.com

To Earl Showerman, Shakespeare Fellowship 10//29/12

Dear Earl,

When I say de Vere self-reveals himself 'everywhere', I mean that anywhere de Vere writes, he includes clever wordplay to reveal his identity. Here is a fine example from *Cymbeline* 3.2 48-82. **Note:** Underlined words are among the foundation tropes encountered throughout Shake-speare, Lyly and Griffin; they involve wordplay on surname fragments or related homonyms. These function as metonyms, and insinuate the writer and England's rulers as 'players' in the action. In doing so, they convey a dissident (and 'treasonous') message. Words of special interest to de Vere are also underlined; these belong to the 'glossary' found in my essay. Words with asterisks function on two or more levels by polysemic interpretation. **Bold face indicates de Vere's emphatic urging to the reader.** Compare this interpretation with a standard text.

Original	Gloss
<i>Imogen</i>	<i>Imogen</i>
Oh for a horse with wings*: Hear'st thou <i>Pisanio</i> ?	'Spring' for a <u>state</u> of Pegasus*: Hear'st thou <i>Pisanio</i> ?
He is at Milford-Haven: Read and tell me	He is at Milford-Haven: Read and tell me
How far 'tis thither. If one of mean* affairs 50	How far 'tis thither. If one of shared* affairs
May plod* it in a week, why may not I	May march* it in a week, why may not I
Glide thither in a <u>day</u> ? Then, <u>true</u> <i>Pisanio</i> , 52	Glide thither in a ' <u>de</u> '? Then, <u>Vere</u> <i>Pisanio</i> ,
<u>Who</u> long'st* like me to see* thy Lord, <u>who</u> long'st*—	<u>Witch</u> desires* like me to seat* thy Lord, <u>Witch</u> desires*
(Oh let me bate) but not like me: <u>yet</u> desires* 54	Oh, let me moderate*—but not like me: <u>still</u> desires*,
But* in a fainter* kind*— <u>Oh</u> , not like me!	Except* in a natural* child*—' <u>O</u> ', not like me!
For mine's* beyond beyond*: say, and speak thick*	For gold* beyond the telling: say, and speak opaquely*
<u>Love's</u> Counselor* should fill the bores* of hearing*,	(Leicester's Advisor shall silence the <u>Boars</u> heiring*
To th' smothering* of the sense—how far it is 58	To th' suppressing of the Sense) how far it is
To this <u>same</u> blessed Milford. And by th' way	To this <u>same</u> blessed Milford. And by th' way
Tell me how Wales was made <u>so</u> happy* <u>as</u> 60	Tell me how Wales was made <u>scion</u> -propitious* <u>as</u>
T' inherit such a Haven. But* first* of <u>All</u> ,	T' inherit such a Haven. Only* <u>One</u> among* <u>Tudor</u> ,
How we may steal from hence*, and for the gap	How we may slip* from this place*: and for the passage*
That we shall make in <u>Time</u> , from <u>our</u> hence-going*	That we shall make in <u>Cecil's State</u> , from <u>our</u> heir leaving
And <u>our</u> return, to excuse*:	And <u>our</u> return, to free from accusation*:
but* first*, how get hence*? 64	only* <u>One</u> [thing], how to get from this <u>Time</u> ?
Why should excuse be born* <u>or</u> <u>ere</u> begot?	Why should excuse be managed*, <u>golden</u> heir begot?
We'll talk of that <u>hereafter</u> . Prithce speak, 66	We'll talk of that <u>heir</u> after. Prithce speak,
How many score of miles may we <u>well</u> rid*	How many's* hearts*, of thousands*, may <u>Spring</u> count*
'Twixt <u>hour</u> and <u>hour</u> ? 68	'Twixt <u>Ore</u> and <u>Ore</u> ?
<i>Pisanio</i>	<i>Pisanio</i>
One score* 'twixt <u>sun</u> and <u>sun</u> ,	King's heart* 'twixt <u>Son</u> and <u>Son</u> ,
Madam, 's enough for you: and <u>too</u> much <u>too</u> .	Madam, 's enough for you, and <u>Tu</u> much <u>Tu</u> .
<i>Imogen</i>	<i>Imogen</i>

Why, one that rode to's execution, man 70 Why, **a Prince borne* freely* Tu's Execution, Vere**
 Could never go so slow. I have heard **Could Not Ever think so slow.** I have heard
 of riding wagers of Crown wagers
 Where Horses have been nimbler* than the Sands* Where States have readier wits* than the thoughts*
 That run i' th' clock's behalf. But this is fool'ry. That run i' th' Cecil's half[wits]. **Only this is foolery.**

Go, bid my Woman feign a Sickness, say 74 ll. 74-7 carry action forward.
 She'll home to her Father; and provide me presently
 A Riding Suit: No costlier than would fit 76
 A Franklin's Housewife.

Pisano

Madam, your best consider.

Pisano

Madam, your best [interests] consider.

Imogen

I see before me (Man) nor here, nor here, 78
 Nor what ensues, but have a fog in them
 That I cannot look through. Away, I prithee; 80
 Do as I bid thee. There's* no more to say.
 Accessible is none but Milford way. 82

Imogen

I see before me, (Vere) not Or* Here, not Or Heir,
 Not Or that* follows*, **only* they* have a Fog in them**
That I cannot look through. Away, I prithee,
 Do as I bid thee: **There Is* no More to Sey:**
Accession will not be but by* Tudor Way.

What is de Vere saying? That 'Say-More'/Seymour has no apparent claim. The 'Milford Way'—invasion—was the way of Tudor Accession, and 'now' it must be the way of Tudor Succession. **That is the subject of this 'thick fog'.** Lines 81-2 are not postscript, they are Theme. Is it any wonder that de Vere's persistent requests for military command went unanswered?

Though much of my interpretation is flawed (no doubt), the method used by de Vere is clear enough; the bold-face 'urgings' tell us that quick reading is not possible if we are to understand him. I believe this is the 'heart' of Shake-speare. Historical inference must go hand in hand with an attempt to construe his 'Proper' meaning.

48 *Oh*: (metonym) Oxford; *horse*: estate, state; wings: Pegasus; (1) see below 49 Milford-Haven: Tudor beachhead, Aug., 1485
 50 *mean**: possessed in common 51 (2) see below, *plod**: march 52 *day*: 'de' (3) see below; *true*: Ver
 53 *see*: seat; *long'st**: desires 54 *yet*: (metonym) E. Ver; *long'st**: belongs 55 *fainter**: natural, spiritless?
 56 *mine*: Ore, Or, gold; *thick**: densely 57 *Love's*: (met.) Rob. Dudley; *hearing**: just heiring
 60 *so*: (met.) successor; *happy*: propitious; *such**: of the same kind; *but*: otherwise; *all*: Tudor
 62 *steal*: secret; *hence*: from this place; *gap*: passage; *time*: (met.) W. Cecil's State; *hence-going*: leaving
 64 *hence*: move away; *excuse* ex: 'out' + causa: 'blame' 65 *born*: managed; *or*: golden; *ere*: heir 66 *hereafter*: heir after
 67 *score*: count; *miles*: thousands; *well*: (met.) Spring 68 *hour*: Or, d'or; *mine* (4) see below
 68 *score*: count; (4) see below; *too*: (surname wordplay) Tu; (4) below 70 *one*: Prince; *ride*: borne: freely; *Man*: Were, Vere;
 70 *go*: think; *so*: likewise 72 *horses*: States; *nimbler*: readier wits; *sands*: grains; *clock, time*: Wm. Cecil; *Man*: were, Vere;
 72 *nor*: not Or; *here*: heir (3) see below *no more*: missing More/mour 82 *Milford way*: invasion

- (1) l.48 "a horse with wings" = Pegasus: a wingéd horse sired by Zeus; he struck the ground with his hooves to bring forth the spring sacred to the Muses on Mt. Helicon. Hesiod associated Pegasus with the words 'spring' and 'well' see my essay and glossary metonyms Spring = Primavera = Green = de Vere.
- (2) l.50-1 "mean affairs", affairs shared in common = may refer to the week that Henry Tudor and his army made passage from Brittany to Milford-Haven Aug. 1-7, or the long week that his army marched from Milford to Bosworth Field near Leicester for the fateful battle of Aug. 22, 1485.
- (3) Eva Turner Clark, in her *Hidden Allusions in Shakespeare's Plays* was confused by de Vere's metonymy. She began looking for towns near Hedingham Castle named Milford (*settled on Long Melford*) and apparently missed the significance of Milford-Haven. Her book is a perfect example of the dangers of interpretation; yet language is interpretive and we must begin somewhere.
- (4) Several surname fragments are paired for emphasis: hour/hour (the duration of 'More'), sun/sun (Tudor Son), too/too (Tu[d'or]), nor/nor/nor (Not 'Or', etc); they are pieces of a puzzle.

Such hidden treasures are verily everywhere. I notice you have employed the same sort of trick with your E-mail address—earlees@... a lot could be done with that if you had 'suppressed sense' to convey. How about early, show, err, man, plus dozens of derivatives. The virtue of de Vere's method is the

simplicity. Once a few metonyms—guideposts—are learned, most passages may be ‘cracked’. Stratfordians happily take this scene at supposed face value, but they violate the writers admonition to understand what is ‘**thick**’ spoken *l.56*, or at least attempt to ‘**look through**’ the ‘**fog in them**’ *l.79-80*.

Mike Egan has warned of ‘doing violence’ to the lines. That exclusion may be pushed beyond warrant. It is a rhetorical conceit of the Shakespeare Orthodoxy (and generally, of so-called Literary Criticism); they use such devices to force a politically conformist reading. **De Vere is under no such injunction**. I think you’ll agree, the original text of this scene is hopelessly giddy and digressive. It is begging for interpretation—the writer is practically on his knees. Orthodoxy feels secure in reading only enough meaning to satisfy theatrical necessity and *status quo*—we are searching for something More. The Oxfordian position has been that there is more; I say, we can be most useful by assuming there is much more.

Scholars are an easily confounded bunch, and many are unimaginative to boot. *Cymbeline*, they tell us is a romance, a pastoral tragicomedy—what a failure, so they say! Even dear Samuel Johnson spluttered in disgust:

“To remark the folly of the fiction, the absurdity of the conduct, the confusion of the names and manners of different times and the impossibility of the events in any system of life, were to waste criticism upon unresisting imbecility, upon faults too evident for detection and too gross for aggravation.”

Well! That’s telling us, I guess. An ‘outsider’, however, senses that *Cymbeline* is a court comedy full of skewers, barbs... and treacherous political allegory. The cast is an ad hoc collection of ‘historical’ persons derived across time and space from Holinshed’s Chronicles. Each is selected to suggest someone of special concern to de Vere. Cloten—Sir Philip Sidney—is just plain ‘thick’... a “Puppy” and a land thief *Cym. 1.2 16-21*; yet, there are elements of de Vere in him. De Vere notes how easily the Queen’s son may be mistaken for Posthumous if only his head is replaced! Cloten’s mother, the Queen, is that “crafty devil” Mary Dudley Sidney (Protestantism), “that Bears (*the Dudley ‘Bear and Ragged Staff’*) all down with her brain” *Cym. 2.1 53*; i.e. ‘ravages’ the Monarchy with her stratagems. Posthumus Leonatus, [born] ‘after-the-Man Lion’—that’s de Vere; he was born after the death of granddad Henry VIII Tudor and ‘but shortly’ the axing of Th. Seymour. Imogen... Anne Cecil de Vere, Elizabeth R (Catholicism) ? Belarius is probably a conflation of recusants John and Edward de Vere. In one night ‘Bel-Heir-We/fully’ whose significance is derived from a blend of Old English and Latin is ‘shaken down’ by a ‘Tempest or Rob-bery’ *Will Cecil and Rob Dudley*, that left [him]—let’s be perfectly clear about this—‘Bear to Weather’ *R. Dudley and Wm. Cecil; all paraphrased from Cym. 3.3 60-4*.

This sort of metonymy amuses some people. How about Mulmutius? That, I suspect, was selected to characterize ‘Packhorse’ Cecil who is the ‘Mule Full-Changer’. As Holinshed records, Mulmutius was the sixteenth King of the Britons, but the first to be crowned with gold. To my ear, this implies an unfavorable distinction between that and being crowned with the laurel wreath of martial triumph or academic honor.

The following are examples of the several types of metonymy and wordplay in *Cymbeline*; note that First Folio punctuation has been restored where clarity is not sacrificed:

1.1 1-4 Original

Gloss

First Gentleman

You do not meet a man but frowns.

You do not meet a Vere but he frowns.

Our bloods* no more obey the heavens*

Our dispositions* ‘no More’ obey the heavens*

Than our courtiers:

Than our courtiers [do]:

Still seem as does the King’s.

Ever ‘Seym’, ‘the Same’ does the King’s.

Metonymy: man [Were, Vere], our, no more [inconstant], still [ever], seem [‘Seym’], as [the same]. Polysemy: blood, heavens.

De Vere contrasts the inconstancy of ‘our’ natures with the supposed constancy of a King’s; but there’s amphiboly in the final phrase.

1.6 169-71 Original

Gloss

lachimio

He sits ‘mongst men like a descended god.

He sits ‘mongst men, like a ‘de’-scended god.

He hath a kind of honor sets him off*

He hath a child of honor that distinguishes him*

More than a mortal seeming.

More than a Mort-All ‘Seym’ing.

Metonymy: 'de' [surname wordplay - (Latin) Dei, genitive of Deus: 'of God']; kind [child]; Seem + More [surname wordplay - Seymour]. Polysemy: mortal [fated, subject to death]; 'sets him off' * [distinguishes him].*

Wordplay on More/Mour is frequent throughout the canon; there are three principle associations: Seymour, Sir Thomas More, and the motto of Henry V, French 'Une sans plus': One without More.

De Vere admits that he's pretty special. It's no illusion—he's God ordained, he already has a 'so-so' heir, and what more he sees, or too much, can be overlooked. He's de-lightful, de-wonderful, de Vere.

1.6 119-25 Original
lachimio

Gloss

A lady
So fair, and fastened* to an empery*
Would make the great'st king double,
to be partnered*
With tomboys* hired with that self exhibition
Which your own coffers yield; with diseased ventures*
That play with all infirmities for gold
Which rottenness can lend to nature;
brew* such boiled stuff*
As well might poison poison!

Metonymy: So [child, what follows], fair [true, just, by right], double [two, too, 'Tu'], to be [to fulfill divine plan], All [the persons of the Monarchy], gold [Ore, d'or], well [Spring, Green, Ver]. Wordplay/Polysemy: partnered [paired, coupled], tomboys [harlots], ventures [commerce], boiled stuff [brew. concoction].*

Look for de Vere's syllogistic approach to surname wordplay; 'king double' (king 'Tu') searches through premises for it's golden (d'or, or, ore) mate. Note: Cymbeline is an early work and may predate the full development of a 'de Vere method'.

A lady
So Vere and just, and mated* to an Empire*
Would make the greatest king 'Tu'—
to be* paired*
With harlots* hired with **that self revealing**
Witch your own coffers yield: with ill-commerce*
That plays with Crown weakness for [that] d'or,
Witch rottenness can lend to bastardy;
contrive* such de-still-ed* stuff*
'Seyming' Spring might poison poison!

1.3 18-21 Original
Imogen

Gloss

To look upon him till the diminution
Of Space, had pointed* him sharp as my needle:
Nay, followed him, till he had melted from
The smallness of a gnat, to air: and then
Have turned mine eye, and wept.

Metonymy: till ['a turn of earth', verse, Vere], air [heir], mine [ore], eye [spy], mine eye [paid informant, Judas]. Wordplay: a gnat [agnatic: descended from the same male ancestor].

The writer comments on his suspicion that his wife is reporting his activities to father-in-law Wm. Cecil. This piece also supports similar references to de Vere's simple premise of agnatic primogeniture, as noted in my essay *p.100. 1.191*; he felt his direct descent through the 'Pride' of Henry VIII superseded lesser claims of the ('Strange': Lords Strange) Stanley's and ('Strange': Foreign) Stuart's through Henry VII. It's astonishing how wordplay can change the tone of a passage, isn't it?

As I noted above, the de Vere family figures small in the Shakespeare canon. However, John de Vere makes a rare cameo in *Cymbeline* 2.5 2-7—the famous "We are all bastards," bit; the writer achieves Vere-similitude by relating his false parentage (an imaginative, but not misogynistic, fellow):

2.5 2-7 Original

Posthumus We are all bastards,
And that most venerable man which I
Did call my father was I know not where
When I was stamped. Some coiner* with his tools
Made me a counterfeit; yet my mother seemed
The Dian of that time.

Gloss

We R[oi]-All (Tudor) bastards,
And that very venerable Vere, which I
Did call my Father, was, I know not where
When I was stamped. 'Somer' coiner* with his tools
Made me falsely: moreover, my Mother Seym'd
The Diana of that Cecil.

Metonymy: are [R: Regius], all [Tudor Rose: Regina, Oxford, Southampton], most [Very], man [OE 'were', Vere], Some [Somer's Day, Th. Seymour], yet [moreover; alt.: nevertheless: never = not ever, i.e. not 'always the same'], seemed [mated Seym-our], Dian [Roman goddess of virginity, the Moon], time [Wm. Cecil].

This passage relates back to *Cym.* 1.1 28, *First Gentleman*: “I cannot delve him to the root.” The writer is not saying all people are bastards, but that All Three Tudors **R(are)**—Elizabeth, Oxford, and Southampton—are **R[oi]-all** (royal) bastards. This seemingly harmless ‘are’, from the Royal ‘We Are’, can be consistently understood as R[oi], or R[egius] throughout the de Vere canon.

Now consider the wordplay of ‘venerable’ // i 3 as it relates to ‘venery’, ‘venereal’, and Venus. ‘Yet’ is a standard de Vere metonym for ‘moreover’ or ‘never (Elizabeth Tudor)-the-less’; de Vere, of course, is more, most, one, first, etc. meaning ‘E.Ver-the-more’... “**Only this is fool’rie**”.

Oxford is ‘fooling’ with words, but he is not fooling that he is *not* the son of John de Vere. The direct descendants of Henry VIII are all of impeachable or downright illegitimate parentage.

“Some coiner with his tools” *Cym.* 2.5 5 is undoubtedly a pun on Thomas Seymour’s implication in the coinage debasing schemes of Sir William Sharington, vice-treasurer of the Bristol Mint. I’ll assume we all ‘get’ the clever sexual wordplay ‘as well’. De Vere derives the word ‘Some’ from Somer/Summer which without exception indicates the Seymour or Somerset families.

Professor Nicholas Royle of the University of Sussex has demonstrated the great care taken by Shakespeare to signify important ‘matter’ with deceptively simple words; and de Vere himself has tried to advise caution when reading “all one, ever the same”, and such. There’s important stuff there! Alan Nelson may be quite correct to admonish us all about ‘Scholarly’ research, but he would have left de Vere cold and unimpressed... Does a political dissident and a royal claimant have to be be-headed to make his point—would such an historical event rise to the ‘scholarly’ level of Nelson?

2.3 41-4 Original

Gloss

Cymbeline

The exile of her minion is too new;
She hath not yet forgot him. Some more time
Must wear* the print of his remembrance* on’t,
And then she’s yours*.

The exile of her minion is Tu new;
She hath not Ever forgot him. Seym-Mour Time
Must abrade* the print of his remembrance* on’t,
And then she’s yours*.

Metonymy: too [surname:Tu], yet [still, from now into the future], Some [surname: Somers de, Seym], more [surname: mour], time [concept: Wm. Cecil] Wordplay: wear [abrade, wear away]

The subject is Imogen’s faithfulness, which, ‘To be’, must be immutable. She’s a Rock. Yet, with the corruption of ‘Seymour-Time’, Cymbeline suggests, even ‘the print’ of the ‘remembrance’ ‘yours’ may ‘wear’ (reduce, diminish) from yours to ours; likewise Tu[d]or may ‘wear’ to Tu’ours. Again we detect ‘inventions’ or syllogisms that insinuate the writer’s name.

Here’s another example; I have transposed it in the same manner as *Cym.* 3.3 48-82 above. First *Cym.* 3.1 46-61:

Cymbeline **You must know,** 46
Till the injurious* Romans did extort
This tribute* from us, we were free.
Caesar’s ambition,
Which swelled so much, that it* did almost* stretch
The sides o’th’ world, against all* color* here, 50
Did put the yoke upon’s; which to shake off
Becomes* a warlike people, whom we reckon 52
Ourselves to be, we do. Say then to Caesar,
Our ancestor* was that Mulmutius, which 54
Ordnained our laws, whose use
the sword of Caesar
Hath too much mangled; whose repair*, 56
and franchise*
Shall (by the power we hold) be our* good deed,
Though Rome be therefore angry. 58
Mulmutius made our laws,
_ Who was the first of Britain, which did put
His brows within a golden* crown, and called 60

Cymbeline **You must know,**
Till the Roman Church, without right*, did extort
This Decimae* from us, we were free.
Seize-Are’s Ambition-
Witches Sprung So greatly* that she* did almost span
The [opposing] sides o’th’Monde, to the Royal-faced Heir
Did put the [Oxen’s] yoke upon us; witch to shake off
Well-suits* a warlike people, whom we reckon
Ourselves to be—we do. Say then to (Sieze-R)
Our antecedent* was that Mule Changed ‘Witch’
Ore deigned our laws, whose use,
the sword of Seymour (Seize-R, Catholicism)
Hath Tu much mangled, whose re-coupling*
and legal immunity*
Shall, by the power we hold, be our* good deed,
Though [the Church of] Rome, for the heir, be angry.
[This] Mule Changed made our laws,
[Decided] who was the first among Britons, Witch did put
His brows within a [Tu-]d’or Crown, and call’d

Himself a King. *Cymbeline* 3.3 46-61
 47 *injurious*: without right, 'sanz droit'; *Romans*: Catholics 48 *tribute*: Decimae, tithe to Rome; *Caesar*: Seize Are/R, Seymour
 49 *Which s*: Witch is, Elizabeth; *welled*: Spring, Vere; *almost*: most royally 50 *World*: 'Monde' from Richmond; *all*: Tudor; (1)
 51 *yoke*: team of oxen; *which*: 'Witch One' among several 53 *Caesar*: Seize-R, seizure of Crown
 54 *ancestor*: antecedent, family and social background; *Mulmutius*: (wordplay) 'Fully Mule Changed', King of Britons, c.400 BC
 55 *Ordained*: Ore-deigned; *sword*: (dbl. ent.) penis, alt.: the sword = this word; *Th. Seymour*: condemned for plots to seize the
 Tudor throne 56 *repair*: re-couple; *franchise*: legal impunity 58 *Rome*: the Bishop of Rome; *therefore*: for the heir
 60 *Tu + Or*: surname wordplay

Holinshed records that Mulmutius, a warrior, subjugated several kingdoms (at times by deceit) and crowned himself King of the Britons. It is difficult to determine whether he represents 'Packhorse Cecil' or a nobler 'One'. Therein lies the greater issue. No matter how successfully de Vere individuates his characters, they ultimately reflect his own mind. This artist has one existential concern—his own; it just happens that his own concerns are identical with those of a nation. So Posthumus and his 'likeness' Imogen (Fidele: *French* 'faithful', alt.: *French wordplay* 'Fils de le' [quoi?] = Fils Roi/Reine = "The 'piece' of Tender[ed] Heir" *Cym. 5.5 445*) are facets of his self. So is his 'true' servant Pisanio; and so are Belarius (his Morganatic self), Guiderius and Arviragus (his Seymour/martial and Oxford/artistic selves); and Cloten, a 'double/Tu' villain — "Toad, or Adder, Spider, ..." *Cym. 4.2 90* (there really are two Tudors in there) is a Sidney—a false Vere'. He even nods to his Lyly self as a facet of Arviragus (Cadwal):

<i>Guiderius</i>	Oh sweetest, fairest lily!	<i>Guiderius</i>	Oh sweetest, fairest Lyly!
My brother wears thee not the one half so well		My brother uses thee, not the Tudor half (thus Spring)	
As when thou grew'st thyself.	<i>Cym. 4.2 201-3</i>	As when thou grew unto thyself.	

Descartes has nothing on this guy.

Where is de Vere heading with all this autobiographical stuff? Simply that he is the "Majestic Sey-d'or" *Cym. 5.5 456* who will rule England with his faithful consort Fidele—Rome.

By 'living' this de Vere' method, that is, interpreting Shakespeare in this fashion, we may come to appreciate it's utility. It may reflect 'light' perfectly; and yes, it might prove a failure, but look at the volume of material in which we have to find '**th** suppressing of the sense'. It's very much akin to the Tudor family tradition of learning a foreign language by translation. I swear, this is much more fun than Solitaire.

Mike Stepniewski, Wapato, WA, 98951 mikestepniewski@gmail.com
 An Open Letter to Earl Showerman,

You are right to chide for the uncertainties of interpretation... but if I can make a 'free association': I enjoy American architecture, particularly of the Prairie School, Craftsman, and various modern movements. I've found myself defending Frank Wright's final phase even when my heart's not been in it. His Guggenheim Museum is pure—as a project. The space inside is stunning; it was expensive and wasteful, but the result is dramatic. The outside is more likely to offend. There is no denying the form—which might have been imagined in a handful of Froebel Blocks—was 'fumbled' by the choice of building materials... **it reflects light inelegantly**. The result is not consistent with our expectations. In hindsight, Wright might have clad a lightweight frame with pre-stressed panels of perfect and stable curvature—Frank Gehry and Jørn Utzon have thought this through. However, with Wright's imperfect execution we have an example of what doesn't quite work and what is too expensive to maintain. The Sydney Opera House 'gets it right'; the Guggenheim sets you wondering what might have been done differently to improve the execution of a striking shape.

Do we understand why Wright's museum won't accept imperfection? Why all the brilliance of inspired engineers led to substantial disappointment... ? Yet an English half-timber house becomes more charming—perhaps even attains a weatherbeaten perfection—as it settles on it's foundation and structural frames twist under the weight of brick infill. I'm working through an analogy here. Wright's effort is an experiment as is modern Literary Criticism—bold and experimental; but as a shipwright might say, the form isn't 'fair'; or a builder would spot instantly, the line isn't 'true'. The eye detects shadings of light that are 'false'. Traditional Shakespeare Authorship, being the quicksand on which that Critical Theory is built, suffers the same faults. Of necessity, they have attempted to discard historical context, and turn instead to 'relevance'; whose relevance?—the exegetes. And now, confronted with Oxfordian evidence, the edifice 'wells' and 'waves'. If Oxford-Tudor Theory is correct—and of course, it is—the traditional

Shakespeare biography and Literary Criticism is utterly supplanted. The Divine Shakespeare, it turns out, really was a flawed man; he probably *was* a bit of a ‘monstrous adversary’. Yet, it’s just to allow him to explain himself, even to explain at great length. His word smacks of Truth. We come to believe that Truth really is Beauty, and Truth may be stranger than Fiction.

I arrive at this conclusion by studying de Vere’s wordplay. Much as Claire Asquith has suggested, the body of the canon speaks on at least two levels. She, assuming a Stratford origin, and I a Baron Sudeley, have taken divergent paths. Our inferences differ in some respects. Ms. Asquith presents a glossary that presumes Reformation concerns, mine leans more heavily to Succession Politics; of course, the two subjects overlap considerably. Both approaches begin to solve mysteries of the writer’s oblique or impenetrable passages. However, I believe that Shakespeare’s loyalty was foremost to the English Sovereign rather than to Catholic Doctrine. Perhaps I have taken the writer’s process beyond what is warranted, but I doubt it. The danger is in not going far enough. There is much political allusion in the canon; we are only attempting to find out *how* much. Each play and poem must be reviewed line by line, word by word, if we are to satisfy ourselves that apparent references are merely ‘seeming’, or otherwise, entirely intentional.

My point is, sometimes you have to work through a project to really see the successes and failures. It’s not enough to say “I see where you might make that error in logic”; we aim to know whether an error *has* been made, not whether one *might* be made. Often you must ‘build’ the idea. You must risk what may prove wasted effort. Certainly you must experience ‘the process’— that is, ‘live it’ for a while—to fully appreciate it. There is no way around it; this is time consuming work, but I believe the results are magnificent. The words of Shakespeare constitute: the ‘proof’ of his identity, an exhaustive autobiography, and a philosophical diary.

Comment on Samuel Coleridge...

The problem with Shakespeare, as I see it, is that he is a novel form. He was not artistically constrained by precedent. Voltaire said he “had not so much as a single spark of good taste, or knew one rule of the drama.” That’s it! This man was “like a ‘de’scended god” *Cym.1.6 169* —he *made* the rules! He’s is a feudalist, but a dissident... maybe conservatively revolutionary is the right term. We really don’t know what to do with him. Further, he has been misapplied for so long that it’s hard to free ourselves from the expectations we have of other artists.

Conflicting opinions of Oxfordian Theory have not been resolved, nor do ‘opposing camps’ seem open to dealing with them in the manner of simple mathematical or logical puzzles. The question I ask myself is, ‘how do we approach this problem in the absence of material proof and conclusive historical evidence’? I wonder, ‘would a man who writes so much and who frets that his name will be lost, take no action against his fear’? Are we missing something? Does Shakespeare use words like I do? Why are Walter Raleigh, Philip Sidney, Henry Howard, etc., plain spoken writers, while Shakespeare is, as often as not, ambiguous and indeterminate? What is he trying to say?

The only course I can imagine is to methodically examine his works supposing he *is* Edward de Vere, that he has some close connection with Queen Elizabeth, and that, if we can determine his method he will tell us his story. I was aware from the start this is pure conjecture. Yet, we are able to discover the meaning of lost languages even without a ‘Rosetta Stone’. My considerable experience with *Venus and Adonis*, now amounting to many hundreds of hours, leads me to de Vere associations with the metonymy of John Lyly, and the likelihood that Shakespeare writes for an educated courtly audience; that audience may even be the object of his allegory and the butt of his humor.

As the canon is totted-up on a balance, I see little of Castle Hedingham, virtually nothing of a Margery Golding mother, everything but an Earl John father; would a confirmed Catholic, as John de Vere was, have placed his young heir in the hands of a seminal English Protestant like Sir Thomas Smith? Would King Hamlet have done so? Now, the credit column is ‘perfect Tudor’. Look to *V&A* II. 85-114; it is easy to mistake this for an account of ‘Never’ Elizabeth—a ‘passenger’, as it were—being seduced by ‘Mars’ Seymour “Whose sinewy neck in battle ne’er did bow” *V&A* I.99 . There are thousands of such references to explain.

‘Shakespeare can be very elusive. I believe he writes for all of us, but even more, he writes for himself. Much of it his work is so thickly inventive that it must be either private communication or deliberately arcane. This is certain: the Truth of the matter has not been found conclusively by a historical approach; it’s time to try something a little more oblique. We don’t hesitate to speculate on metaphor and topical

allusion in other poets. Why be shy here? We may find the sort of correlation and predictability that will allow us to be confident of our speculation. At least we may conclude that, *if* the writer is Edward de Vere, this is what he would be saying.

Consider the first example from the letter I sent recently partially explicating *Cymbeline* 3.2 48-82. Why is the reference to Milford Haven so important to understanding de Vere's method. As I mentioned, it is the natural harbor from which the English periodically assaulted Ireland and to which the forces of Henry VII sailed when invading England in 1485; but it was not among the landing sites of warships ferrying Roman legions intending to conquer the Britons. Those sites were on the coast of Kent. There is no archaeological evidence of Roman presence in Milford. It was not a destination resort in Roman Britain, nor in the 16th century; the town of Milford Haven was not established until the end of the 18th century... so what gives? Odds are, the allusion is to the Earl of Richmond's invasion, that is, de Vere's Great Granddad's invasion. I really admire Diane Price and her writings on Oxford, but her suppressing of interpretation goes too far. Without interpretation, much of Shake-speare is meaningless; and this reference is a perfect example of why Shake-speare has survived—because we perceive it *does all* mean something above daily concerns.

There's a bigger issue. Poetry itself has been 'critically' wounded by the misunderstanding of Shake-speare. We have allowed his 'apparent nonsense' to be just 'nonsense'; my mother was taught precisely that in a Warwickshire girls school in the 1940's. Poets have followed what they believe to be his example and produce volumes of inscrutable verse. Rather, let 'hidden treasure' *be*. Then we can expect that poetry of beautiful simplicity be simply beautiful. Then our concentration will not have been wasted for when words mired in complexity indeed express complex ideas... or when obfuscation is used to thwart censors.

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

Mike Stepniewski 12/10/12

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*.*

The following lines may date *Cymbeline* prior to the July/August 1581 when Oxford's 'prophesying' of his own accession was revealed by Charles Arundel *Monstrous Adversary*, Alan Nelson, 218-25. The meaning should become clear to Oxfordians—de Vere has insinuated himself as the 'man-child' of Revelations 12.

Original

Gloss

Lucius

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.

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 wonted* 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

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 'R', 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 [*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

<p>The fingers* of the pow'rs above* do tune* The harmony of this peace. The vision 466 Which I made known to Lucius, <u>ere</u> the stroke* Of <u>yet</u> 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 <u>So</u> 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.</p>	<p>The agency* of the pow'rs [of] heaven* do temper* The harmony of this Peace. The vision Which I made known to Lucius, <u>heir</u> the set* Of this <u>Ever</u> 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 <u>the child</u> 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.</p>
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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

**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:
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 (British States) 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 political 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[-Celtic] 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. 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 certain 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.

De Vere apparently made another attempt to Prophecy his own 'coming' by the infamous book of "*childishe, vayne, and most ridiculus*" "*payntyd gewegawes*" (things counterfeit and worthless). Charles Arundel attested *July or August, 1581* to having seen "*a certayne boke of pictures, after the manner of a prophesie and by interpretacion resemblid a crowned sone to the Quene &c*" during the Oxford—Charles Arundel—Henry Howard libels. Howard wrote to Francis Walsingham *14, Sept. 1581 (?)* that he knew of the existence of such a prophecy "in my Lord of Oxford his hande". For a more complete description see *Monstrous Adversary 42 Prophet, pp.218-25*, Alan H. Nelson, 2003. As usual, Mr. Nelson unwittingly bolsters the case for de Vere as Shakespeare. At any rate, it is unlikely that de Vere wrote *Cymbeline* after his wiles had been revealed to Burghley and Leicester in the summer of 1581.

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, Cymbelline, 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* 1.2 106 .
- 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*: reference to treatise by Cesare Ripa, *see Catholic Reformation, Oxford Encyclopedia of the Reformation* v.1; alt.: *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; also 'slut' Cassell's; 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 vir*: ‘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.

* * * * *

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

* * * * *

The Puzzling Life of Edward de Vere (excerpt)

devershakespeare@ wordpress.com

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.

De Vere was rarely satisfied with simple, elegant communication; readers of his works should be prepared for fascinating but uncertain analysis in trying to understand him. He was obviously not content with an unsatisfactory settlement on his and All Tudor identity, nor with the Elizabethan Religious Settlement of 1559. Equally discomposing is the crisis of self-regard evidenced by the unjustified suspicion and cruel treatment of his literary 'wives'. The experiment with Latin verb roots, described below, is another rhetorical tool devised to memorialize his Existential Struggle. By revealing his proper

identity, de Vere openly confessed his sins before the entire world. Yet, I believe, he hoped a proper identity might mitigate our judgement of those sins.

* * * *

**“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 exegetes 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, assuming he was depreciating de Vere’s use of the Latin language. That would argue against the reason of his association with Jean Sturm (German Latinist), often said to be in the interest of Latin grammar or secondary education. Rather, this commerce may have been regarding Protestant-Catholic Conciliation—another ‘Sturmius’ employment—or it may be All of these.

In this essay I want to suggest subtle wordplay, particularly in the phrase “*small Latine, and lesse Greeke*”, that may have been overlooked. Following de Vere’s practice of authorizing his work with ‘surname fragments’ (as demonstrated in previous essays), let’s examine whether small Latin may indicate a ‘reduced’ Latin, as in the structure of playful infinitives: ‘to’, ‘two’, ‘too’, or ‘Tu’, + a Latin verb root. Lesse Greeke is trickier; it may imply ‘More Latin’ (that is, zero, or very little, Greek wordplay), or ‘less unintelligible’. This game might be ‘more seeming’ were we better attuned to Latin. Put simply, Ben has given us a clue in these lines; he meant **we should “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* to Hamlet’s famous soliloquy *Hamlet 3.1 55-90*, and add this novel twist—the use of Latin roots for verb infinitives that play exclusively on ‘surname fragments’. What are we to make of the Somer Summer Seymours, and NomOre Todor Tudors?

First Folio	Gloss
<u>To be</u> , or not <u>to be</u> , that is the Question: Whether ‘tis Nobler in the mind <u>to suffer</u> The Slings and Arrows of outrageous* Fortune, <u>Or to take</u> Arms against a <u>Sea</u> of troubles*, And by opposing end them: <u>to die</u> , <u>to sleep</u> <u>No more</u> ; and by a <u>sleep</u> , <u>to say</u> we end The heartache, and the thousand Natural* shocks That flesh is <u>heir</u> to? ‘Tis a consummation <u>Devoutly to be wish’d</u> . <u>To die to sleep</u> <u>To sleep</u> , perchance <u>to Dream</u> ; I, there’s the rub*, For in that sleep of death, what dreams may come, When we have shuffled off this <u>mortal</u> coil*, Must give us pause. There’s the respect* That makes Calamity of <u>so</u> long life: For who would <u>bear</u> the Whips and Scorns of <u>Time</u> . The Oppressors wrong, the poor man’s Contumely, The pangs of <u>dispriz’d Love</u> , the Law’s delay, The insolence of Office, and the Spurns That patient merit* of the unworthy takes, When he himself might his <u>Quietus</u> make With a <u>bare</u> * Bodkin*? Who would these <u>burdens bear</u> To grunt* and sweat* under a weary* life,	56 Tu <u>Sum</u> /or not <u>Sum</u> (<u>esse</u>), that is the question: Whether ‘tis Nobler in the mind to endure The Slings and Arrows beyond* [unjust] (<u>iniūria</u>) Fortune, <u>Or Tu Sum</u> (<u>sumēre</u>) Arms against a <u>See</u> of Turmoils*, 60 And by opposing, end them: <u>to mor</u> (<u>mōriōr</u>), <u>to dor</u> (<u>dormiō</u>) ‘ <u>Nom ore</u> ’; and by a <u>som</u> , <u>to say</u> (<u>ad verus</u> , <u>averer</u>) we end The heartache, and the thousand Bastard* shocks That [particular] flesh is <u>heir</u> to? ‘Tis a consummation Devoutly to be wish’d. <u>Tu mor Tu dor</u> <u>Tu dor</u> , perchance <u>to Somn</u> (<u>somnare</u>); I, there’s the check, For in that ‘ <u>dor</u> ’ of ‘ <u>mor</u> ’, what ‘ <u>somn</u> ’ may come, When we have shaken off this <u>mort-all</u> confusion*, 68 Must give us pause. There’s the deliberation* That makes Calamity of <u>More-child</u> ’s life: For who would <u>bear</u> the Whips and Scorns of <u>Cecil</u> . The Oppressor’s wrong, the poor man’s Taunts, The torments* of [the] unsated* Dudley, the Law’s delay, The insolence of Office, and the Spurns That patience, [small] merit of the ‘unworthy’ steals, When he himself might his settlement* make 76 With an unsheathed* dagger*? Who would these burdens* bear (<u>ferre</u> ; <u>alt. wordplay bore</u>) To [Boar-like] grunt (<u>grunnitus?</u>) and sweat (<u>sudor</u>) under a Vere-y* life,

<p>But that dread of <u>something</u> after death*, The undiscovered Country, from whose Borne No traveler returns, Puzzles the <u>will</u>, And makes us rather <u>bear</u> those ills we have, Than fly to others we know not of. Thus Conscience does make Cowards of us <u>all</u>, And thus the Native hue* of Resolution Is sicklied* <u>o're</u>*, with the <u>pale cast</u> of Thought, And enterprises of great pith and moment, With this regard their <u>Currents</u> turn* away, And lose the name of Action. Soft you now, The fair* Ophelia? Nymph*, in thy <u>Orisons</u> <u>Be all</u> my sins remembered.</p>	<p>80</p> <p>84</p> <p>88</p>	<p>But that dread of <u>something</u> after[wards] <u>mor</u>*, The undiscovered Country, from whose <u>Borne</u> No traveler returns, Puzzles the <u>will</u>, And makes us rather <u>fair</u> (<i>ferre</i>) 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 Resolution Is diseased* <u>ore</u>, with the pale* color of Thought And enterprises of great pith and moment, With this regard their Currents veer* away, And lose the name of Action. Soft you now, The fair* O-Lover? Nymph*, in thy <u>Golden Sons</u> <u>Be all</u> my sins remembered.</p>
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The singular present indicative of the Latin infinitive verbs in this set piece:

To be - sum (*Summer, Seymour*), esse To die - mórere (*Seymour*), mório To sleep - dormire (*Tudor*),
dormio, somnus, To dream - somnare (*Summer, Seymour*), To sweat - sudare (*Suddeley?*)

As you will see at a glance, the writer is playing with surname fragments that combine to produce Summer/Somer/Seymour and Todor/Tudor. Additional wordplay may apply to 'To Mor' as *Latin tūmor* ('a swelling', 'pride' *Cassell's*, or as we might think of it: 'a benign or malignant growth'), referring to Strange/Foreign matter within him.

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, fair, bear: *Latin ferre*, note repeated use of 'bear' in theme of enduring misfortune and 'bringing forth', pregnancy.

59 Sea: See, seat.

trouble, from *Latin turbidus*: 'crowd, disturbance'.

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).

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".

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 II.75-6—that Hamlet may have peace by suicide or silence.

This belongs to a series of essays on 'The Works Attributed to Shakspeare'. 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.

***Venus and Adonis* Lines 511-22: ‘Franc’ talk about money.**

Here is a short demonstration of *Venus and Adonis* as it transposes to Oxfordian significance. Lisa Wilson has suggested that my essays are inaccessible, so I’ll keep my commentary to a minimum. Two stanzas are included here, ll.511-522. I have shown the original 1593 printing (with a very few spelling changes) side by side with a gloss of those lines. These include metonyms common to all Shakespeare (which are underlined) and polysemic alterations. All transpositions are rationalized below.

What do we have here? In the simplest terms, the negotiation of a financial deal. Stratfordians will howl — “it’s only a ‘lovely’ metaphor!”; alas, it’s not. The subject, as any Oxfordian will tell you, is the thousand pound annuity paid to Edward de Vere from 1586 until his death. The key terms all apply: seals, bargains, buy, good(*singular!*)-dealing, pay, purchase, non-payment, debt—a very ‘unlovely’ exchange. The gentle ribbing about insufficient payment can only mean that the poem has been addressed to Elizabeth herself; she was the lone protectress of her ‘wayward’ son.

I wish the underlined metonyms were better understood. This aspect of Shakespeare has gone nearly unnoticed; but what a difference they make. Scholars acknowledge their pervasiveness in John Lyly (also an indirect de Vere pseudonym), but disingenuously demur from comment when it comes to their Bard. Metonyms perform the important task of ‘marking the trail’—of acting as guideposts to our understanding—not of metaphor, but of literal historic meaning.

The spectacular wordplay on ‘touches’ or ‘toshes’, lingua franca for the gold *half-crown* coin, and ‘kisses’, nearly synonymous as gold *crown* or *sovereign* coins, display the writer’s art at full height. They refer to the coins and kisses of the betrayal of the Tudor family (and allude to Christ); they also refer to the debased ‘half-crown’ of the noble de Vere name compared to the rightful ‘crown’ of Tudor. Vere has accepted one-thousand sovereigns yearly to wear a Norman name. Should he not receive another thousand for the loss of his royal Welsh title?

Original

~ *Gloss* ~

Pure lips, sweet seales in my soft lips imprinted,

~ *Guiltless speech, child’s testimony in my yielding mouth impressed,* ~

What bargains may I make still to be sealing?

~ *What uncertain agreements may I make, E.Ver Sum silencing?* ~

To sell my selfe I can be well contented,

~ *To sell myself, I may be of ‘Spring’ content.* ~

So thou wilt buy, and pay, and use good dealing,

~ *One’s child One will buy and pay and profit [as by] commercial trading;* ~

Which purchase if thou make, for feare of slips,

~ *‘Witch’ acquisition—if completed—and expecting failure to meet obligations;* ~

Set thy seale manuell, on my wax-red lips.

~ *Press your silencing hand to my Lancaster-yielding voice.* ~

A thousand kisses buyes my heart from me,

~ *A thousand crowns buys my 'Deer-Hart from me;* ~

And pay them at thy leisure, one by one,

~ *And pay them at thy pleasure, [to] One by One.* ~

What is ten hundred touches unto thee,

~ *What is one thousand 'half-crowns' unto thee?* ~

Are they not quickly told, and quickly gone?

~ *Royal they are not, [by] Leicester tolled and [to] Leicester gone?* ~

Say for non-payment, that the debt should double,

~ *Say, for failure to Accede, that the debt [of the crown] should be 'Tu' [halves],* ~

Is twentie hundred kisses such a trouble?

~ *Is two thousand [d'or] crowns of the same 'family confusion'?* ~

Rationalization:

511 *'Pure lips, sweet seals in my soft lips imprinted,*

[**Pure** ('absolute, perfect, not impaired or adulterated'*; alt.: 'innocent, guiltless, chaste'*) **lips** (voice as used by *Coriolanus*, 'judgement'*, 'vote, suffrage'*, and the means of the **kiss**: the crown, as coin and symbolic headdress; alt.: act of betrayal; alt.: the bond of fidelity; of Elizabeth and Edward = the royal claimants in accord, but unequal in resolve), **sweet** ('kind'*, royal child; alt.: honey: *French honi*: shamed) **seals** (seal: 'to close, to shut'*, to silence; alt.: 'proof, testimony'*, 'to confirm, to ratify') **in my soft** ('easily yielding to pressure) **lips** (voice 'judgement'*, 'vote, suffrage'*, as before) **imprinted** ('a lasting impression or effect'),]

~ *Guiltless speech, child's testimony in my yielding mouth impressed,* ~

512 *What bargains may I make, still to be sealing?*

[**What** (*indeterminate* 'interrogative pronoun used to inquire after quality or kind of things'*; or 'used in exclamations; substantively') **bargains** ('agreement, contract') **may** ('expressing possibility', uncertainty) **I make** ('[denoting] the performance of the respective action'), **still** (Ever, E. Ver, E. Vere, Edward Tudor Seymour in '*quietus*', i.e. 'ever-still') **to be** (the Royal/True self = 'Some', *Latin Sum*: 'small Latin' fragment *Ben Jonson*) **sealing** ('to close, to shut'*, to silence, here suggesting an unfavorable negotiation) ?]

~ *What uncertain agreements may I make, E. Vere ('Some'/Sum) silencing?* ~

513 *To sell myself I can be well contented,*

[**To sell** (to give in exchange for something) **myself** (Elizabeth; **To sell myself**: 'sold to slavery'*, bondage, self-betray, to lose oneself) **I can** ('to be able') **be** (the Royal/True self) **well** (*metonym* 'Spring', i.e. de Vere; alt.: 'a deep narrow pit of water'*; see pit: l.242-49, and water: glossary) **contented** (*wordplay* content: 'the things that are held or included in something' used as a verb),]

~ *To sell myself [in slavery], I may be [of] 'Spring' content,* ~

514 *So thou wilt buy and pay and use good dealing;*

[**So** ('in the same degree, as'*; alt.: *metonym* of **Tudor** Succession, or Tudor descent, i.e. 'what follows, that which proceeds'; see *glossary* of royal progeny: Elizabeth, Oxford, and Southampton) **thou** (Vere) **wilt** (*archaic* second person singular of WILL: 'the faculty of the mind by which we desire and purpose') **buy** ('to acquire, to procure, to gain'*; "buy and pay and use" implies the expression 'bought and sold' = 'betrayed') **and pay** ('to suffer in requital (*i.e. to suffer in returning*), to fulfill as a punishment') **and use** ('utility, advantage, profit'*; alt.: 'present possession, usufruct'*; usufruct: *Roman Law* 'the right to enjoy the use and advantages of another's property short of the destruction or waste of its substance') **good** (goods: 'saleable commodity', 'property, possession', 'advantage, benefit, welfare') **dealing** (deal: 'take part in commercial trading of a particular commodity'; alt.: 'proceeding, manner of acting'),]

~ *Your child you will buy and pay and profit [as by] commercial trading; ~*

~ *Do as you will with your child, betray and profit by goods dealing; ~*

515 *Which purchase if thou make, for fear of slips,*

[**Which** (*wordplay* WITCH, also WHO, and WHOM = *Tudors, or Ones*; in particular; ‘information specifying one or more people or things from a definite set’ (of *All, Tudor*). The three ‘Witches, Which Is’, or ‘Which *Are*’ (Regius) ‘referring to [previous] sentences’*) **purchase** (‘acquisition...’) **if thou make** (‘to effect, to perform’, ‘to complete’), **for fear** (‘doubt, mistrust’) **of slips** (*slip*: ‘escape, desertion’, i.e. failure to meet obligations *see dict.: escape clause*)]

~ *Witch acquisition—if you complete [it]—by the expectation of failure to meet obligations, ~*

516 *Set thy seal-manual on my wax-red lips.*

[**Set** (‘to fix, to determine, to appoint’, ‘to place in a standing, or any proper and natural posture’) **thy seal** (‘to close, to shut’, *figuratively* silence)-**manual** (‘of or done with the hands’, *seal-manual*: *likely pun* finger-to-the-lips hand signal, signifying secret knowledge or the need for silence; *manual seal* = signet: ‘small seal... to give authentication to an official document’ + *possible indirect pun* cygnet: ‘young swan’ *see King John V vii 21: Prince Henry refers to King John, “I am the cygnet to this pale faint swan”, the white swan was the royal supporter of Henrys IV and V, and the relationship of Elizabeth and Vere is played upon*) **on my wax** (soft, yielding; impressionable; *alt.*: ‘the substance which bees form into cells for the reception of their honey’, with indirect wordplay on *be/*bees and honey *from French Honnir honi*: shamed)-**red** (color of the House of Lancaster; *alt.*: represents the Catholic Church; *alt.*: stalwart courage) **lips** (*voice as used by Coriolanus*, ‘judgement’, ‘vote, suffrage’, the means of the **kiss**: the bond of fidelity).]

~ *Press your silencing hand to my Lancaster-yielding voice. ~*

~ *Affix your princely seal on my usurped authority. ~*

Honi soit qui mal y pense = ‘Dishonored is he who evil there thinks’, or ‘Shamed is he who evil there finds’, is the motto of *The Most Noble Order of the Garter*, arguably the honor most coveted by Edward de Vere—though not of his ‘protean twin’, Edward Tudor Seymour.

The use of **honey** appears to refer to disgraced royalty, whereas **sweet** is applied without taint?

517 *‘A thousand kisses buys my heart from me;*

[**A thousand** (probably refers to the one-thousand pound annuity de Vere began receiving in 1586; *alt.*: ‘often used to denote any great number’, or so a Stratfordian would think) **kisses** (*wordplay* *kiss*: ‘touch’ of the lips, with wordplay on ‘Tush’—a half-crown coin; further wordplay follows *ll.519, 522*, where ‘crowns’ and ‘sovereigns’ are used interchangeably for ‘gold’; the upshot of this beautiful syllogism is Two-d’or; *alt.*:

a bond, commitment, obligation) **buys** (*buy*: secure, obtain; *alt.*: *probably* ‘betray’) **my** (Elizabeth’s) **heart** (*metonym* *hart*: deer, dear, child; *alt.*: ‘considered as the motive of activity’, Action) **from me;**

~ *‘A thousand betrayals buys my ‘Will-child’ from me; ~*

~ *‘A thousand crowns buys my ‘Deer-Hart’ from me; ~*

~ *‘A thousand sovereigns buys my child from me; ~*

Roger Stritmatter has covered the subject of de Vere’s annuity in his essay: *Venus And Adonis And The Authorship Question*. I would like to comment on the mention of Edward’s “love affair with [Queen Elizabeth]” *p.338*. This supposition is likely an artifact of rumors current in the Court of Elizabeth in 1571-74, and of the conflation of an Ovid-based love poem and an independent political narrative.

I repeat an earlier note: no substantive word or idea from the love poem should be construed to transfer to the narrative. While this is difficult to prove, I believe *Venus and Adonis* is the warrant for assuming it. If de Vere had committed incest with his mother, it would violate his reprehension of incest A Law Case in Verse, Roger Stritmatter, 2004, *Tennessee Law Review* Vol. 72: pp.336-9.

518 *And pay them at thy leisure, one by one.*

[**And pay** (‘payment, the giving [of] something in compensation’) **them at thy leisure** (‘pleasure, liking’; *alt.*: ‘freedom from hurry, contrary to haste’), **one** (a Prince; the first in rank, the highest ranking; synonymous with Royal family) **by** (*pun* buy) **one** (*as before*).]

~ And pay them at thy pleasure, [to] One by One. ~
 ~ And exchange them at One's pleasure—Prince, buys Prince.

The five stanzas from ll. 493-522 are fascinating. As always, indeterminacy rules. The reader can clearly spot that the subject concerns Elizabeth and her son equally. Yet by giving the words to 'Venus' we understand that de Vere is not quibbling about the precise sum being settled, as much as the weight of the question itself; the separation of mother and child is bargained for—and the separation of man from inheritance.

Assuming the use of metonyms, I see that the transfer is 'to a Prince, by a Prince'.

519 *What is ten hundred touches unto thee?*

[**What** ('used to inquire after quality or kind of things') **is ten hundred touches** (**touch**: *slang* gold coin; **Tush**, Tosh, Tusheroon: derived from *Lingua Franca* for half-crown piece (2 shillings/6 pence), term used in commerce throughout the Mediterranean in the Renaissance—here with wordplay on noble titles, or half-crowns, as opposed to full crowns; 'touch' and 'kiss' are apparently synonymous as terms of betrayal; alt.: **sovereign** = *wordplay* So-Vere-reign = crown: gold coin equal to one English Pound, but used principally as gold bullion) **unto thee?**]

~ *What is one thousand 'half-crowns' unto thee?* ~

~ *What is one thousand sovereigns unto thee?* ~

The use of 'touches' here is critical. Intending to signify the 'half-crown' gold coin, we thereby understand that de Vere is bargaining for full payment. He slyly jokes that a thousand half-crowns is only adequate for the loss of half a crown; it will require double that amount to compensate for the full crown in question.

Moreover, 'touches' as 'tushes' (half-crowns) will play on 'tushes' (tusks) at l.617 and 1116 as the weapon by which Edward Tudor Seymour is gored "in his soft groin"; that is, a 'touch' or 'tush' to the genitals causes the end of the Tudor Line.

520 *Are they not quickly told and quickly gone?*

[**Are** (**R**: regnant, reigning; 'To be royal', from *Latin Regius*: 'Royal', *Regina*: 'Queen', *Rex*: 'King') **they not quickly** (**quick**: *metonym* applying to Leicester; ephemeral, passing, unstable) **told** (*wordplay toll*: OE 'denoting a charge, tax, or duty', exacted) **and quickly** (*as before*) **gone** (**go**: 'to vanish', 'to give up for lost')?]

~ *Royal they are not, [by] 'Leicester's Commonwealth' exacted and [to] Leicester gone?*

~ *Are they not quickly used for assigned purposes and quickly paid out?* ~

It has been noted that de Vere's annuity was apparently free of obligations; this implies otherwise.

521 *Say, for non-payment that the debt should double,*

[**Say** (), **for non-payment** (failure to 'accede', not realize 'rightful accession') **that the debt** () **should** () **double** (Two),]

~ *Let us say, for failure [to Accede], that the debt [of the Crown] should be 'Tu' [halves], ~*

522 *Is twenty hundred kisses such a trouble?*

[**Is** () **twenty hundred** () **kisses** (*wordplay* crown: = two 'Tushes' or half-crowns referred to l.519; alt.: gold, pieces of gold, sovereigns) **such** ('of that or the like kind or degree', 'of the like kind', 'of the same kind', see *Sonnet 105*: "all alike my songs and praises be, To one, of one, still such, and ever so" see *glossary for all underlined metonyms*) **a trouble** ('disturbance', 'pain, labor'; alt.: *from Latin turbidus*: 'confused', hence confusion, agitation)?]

~ *Is two thousand crowns of the same 'family confusion'?*

~ *Is two thousand betrayals a like disturbance of 'degree'?*

Much play on touch & kiss, crown & half-crown. Take note of 'double' l.521 looking for its golden 'crown'—**Tu** searching for **d**'or .

Robert Dudley:

Though the lines shown here belong ostensibly to ‘Venus’, they express ‘the same’ concerns troubling ‘Adonis’ and, in fact, the author.

Dr. Daniel Wright has asked two important questions: “How do editorial changes affect this sort of transposition?” and “What about differing versions of the plays?” I think you will discover that de Vere doesn’t write literary works free of wordplay including surname fragments, polysemy, and amphiboly—or his signature glossary; see *The Puzzling Life of Edward de Vere*, devereshakespeare@wordpress.com. Since *Venus and Adonis* and *Lucrece* were probably published under the supervision of de Vere, there should be few editorial changes worth loss of sleep.

Regarding the second question—I find this distinctive ‘transposability’ in all the plays. Different versions obviously require individual attention; if they are authentic, ‘The de Vere Method’ will immediately show itself. If transpositions differ among different versions of a play, it simply means the authors concerns differ at different times.

I have found it useful to cross reference modern editions with the First Folio. The Folio may not have the most finished example of a play, but the wordplay and indeterminacy will be more apparent. Action in the plays is carried forward with less emphasis on ‘contrivance’ or ‘invention’, while banter, and especially the great ‘set pieces’, are heavily laced with it.

Finally, this ‘Method’ may be used to unmask other works by de Vere. I believe, in time, we’ll include in the Shake-speare canon, the ‘amatory Sonnets’ by one B. Griffin—*Fidessa: More Chaste than Kinde*.

Compare counterpoint with polyphonic voices.

I have given up on the notion that one may fully understand Shakespeare as a concerted homophonic voice. If heard as such, his hearts variation is locked away. It's Berlin Blue! That's what Bach called his son's newfangled 'pop stuff'. The precious Lapis Lazuli of de Vere's life could not be presented in a single 'voice'. His greatest artistic achievement is in counterpoint or polyphony. De Vere's full meaning—the full structure, harmonious or disjunct—is orchestrated in two or more voices. Edward de Vere is ever conscious of his altered 'being' and of his responsibility to 'score' Edward Tudor Seymour as the first voice, and Oxford second. Elizabeth R, William Cecil, Robert Dudley, follow their lead.

"Piece" of Tender Heir is the Holy See, without doubt. De Vere clearly intends to restore a balance of English State and Church of Rome. This should help to date Cymbeline to the late 1570's, early 80's.

For those who want to believe in the 'natural genius' of Shakespeare, there will be no explanation of the extraordinary knowledge of etymology indicated by his work. His control of words is unexampled. I would go so far as to call him unerring. He himself would not disagree, yet he might quibble; he has, in fact, two heirs—a 'Tu' Ayre and another as well.

444

As I have said in my essay, I'm not my first choice for this job. A good historian—a genuinely versed academic without predisposition—is much better qualified than me to comb the non-dramatic poetry of Shakespeare for a convincing narrative. I'm doing it because no one else appears to be. This blind pig may find a few acorns.

Nothing is Truer than Truth! De Vere did not invent the human. He's a vain man, for sure, but he would credit thousands of great thinkers for that invention. He's not a thief or a plagiarist; he only wants—in just measure—what is 'rightfully' his.

It's a story too Fantastic to believe, at least it seems so, in the wake of the traditional Shakespeare Story. Take away the expectations we have from that long foreground, though, and there is nothing at all improbable about it.

I haven't found a shorthand for the laborious method of word by word analysis I use in my *Puzzling Life* essay. I can only refer you to the glossary in that piece as a starting point.

Does anyone believe that this is just a poetic exercise?

**Nothing of him that doth fade
But doth suffer a sea change
Into something rich and strange.**

This is an avalanche of historical and literary references to be sure. Note:

- the **Something/Nothing** of de Vere's existence and bastardy.
- the '**Sea**'/See or Throne-**Change** that plays on the Sea Causes (Admiralty Affairs)—both poached by William Cecil.
- the references to the **Rich** and **Strange** families, both favored by the new Protestant political expediency.
- Of his bones R[egius], the heart (Cor), or (gold), and All (of the Monarchy) [are] made:
- That R[egius] pair [of] Earls (Leicester and Warwick) were his overlords,
- What is ethereal and tentative in him, suffers a 'Seat Change', into corporeal profit and foreignness:

Let's not forget to refer to the earliest printings: see Veronessa, a modern printing 'improvement' on the 1623 Verenessa.

Play on all name fragments in Winter's Tale I ii 63-66. More behind, to-day, to morrow. to be boy eternal.

Wonder

The following is a short list of the proper name syllables of principle players in *Venus and Adonis*, and pet names noted by historians to have been applied to courtiers by Queen Elizabeth I (or vice versa); in particular watch for '**A rose**'—the signal syllables **Are**, **O**, **So** that represent ER = Elizabeth R[egina/egius], O = Oxford, and So = Southampton (royal progeny, royal successors).

I maintain these metonyms 'stand proud'; what does that mean? In each case, you will note that the metonym mischaracterizes the themes in *Metamorphoses*. There are many of them in *Venus and Adonis*. Consider II.883-85:

For now she knows it is no gentle chase,
But the blunt boar, rough bear, or lion proud,
Because the cry remaineth in one place,

Why has the cruel boar with "hooked tushes" *Met.* bk.10, 638 become a "blunt boar", and Lions of "Exceeding force and feercenesse" *ibid*, 639 become "or lion proud"/"golden lion proud"? Why did Shakespeare add the "rough bear" that reduces the 'bear and ragged staff' of the Dudley crest? Obviously because such "savage beasts" must mutate somewhat to apply more accurately to the Oxford, Dudley, and Tudor combatants of the writers political allegory. According to conventional readings, many words are assumed to be expletives, used specifically to effect the poetic meter. With this reading, most of these expletives are identified as metonyms, to be used as pronouns/determinatives.

De Vere's is a highly fluid and synthetic intelligence; meaning he accumulates ideas and distills new formulations from them. He may not be appreciated by those who expect all his notions to be taken at face value.

When was the glossary formed? Is it complete in Lyly, early shakespeare?

The more recondite the phrase, the more dangerous and important the meaning

Moor, Walsingham Notes:

L. 254 Error: Though Shake-speare is a 'heaven-sent' and certifiable secularist, we can judge in the attributes of his scoundrels, hints of anti-Protestant bias; this is particularly true of his earlier works. As I have mentioned the oppression of Catholics in Tudor England, let me counter by noting an edict (1555) by Philip of Spain (Mary Tudor's consort) upon assuming control of the Netherlands:

[anyone who] "entertained any of the opinions of the heretics Luther, Zwingli, Bucer, Calvin, or other heretics reprobated by the Holy Church [should] be punished in the following manner: That such perturbators...are to be executed...the men with the sword and the women to be buried alive, if they do not persist in their errors; if they do persist in them, then they are to be executed with fire; all their property in both cases being confiscated to the Crown." (Fred. Chamberlin, E.&L., pg. 204)

Note: Watch for confusion between references to more, Sir Thomas More, and the more, Sir Francis Walsingham.

[Aaron the Moor was one of Shake-speare's malevolent antagonists, representing the type for evildoers to come. There should be little doubt that he is a crude characterization of fanatically Puritan, Principal Secretary [of State] Francis Walsingham, the self-styled nemesis of Popery and all things Catholic.

According to Conyers Read in *Mr. Secretary Walsingham* (1925):

"Behind Leicester stood Walsingham and behind Walsingham stood the growing strength of militant Puritanism".

This reference clearly indicates that Mr. Secretary owes his increasing influence to the debility of the Queen.]

Leicester Notes:

(?) **326 Banning his boist'rous and unruly beast:**

~ *Forbidding his Woodstock Nature and unruled State:* ~

Thomas Radcliffe, 3rd Earl of Sussex has been called Edward de Vere's mentor. In 1569, the 20-21 year old Oxford spent ? months under Radcliffe who was then in command of the Crown armies suppressing an uprising of Catholic nobility called the Northern Rebellion. Though himself a Catholic, his loyalty to Elizabeth had been proven in five years of service in Ireland. He was also the closest friend of Thomas Howard, duke of Norfolk, and they found themselves united by kinship and 'similarity of outlook' (*Neville Williams, A Tudor Tragedy, 1964, Barrie & Jenkins, London*). This passage from Williams excellent history of Norfolk, gives justification for supposing Leicester the 'unruly beast':

*"The favorite [Dudley] was, for Sussex, not merely a man to arouse mistrust, but a dangerous man, who could have no principles whatsoever because he was a parvenu. To the end he remained outspoken about Leicester; even on his death-bed he counselled his friends: 'Beware of the gipsy, for he will be too hard for you all. You know not the **beast** as well as I do."*

There may be strong links between the style of Venus and Adonis and the Satires of Juvenal... comment on revolutionary feminism of Shake-speare compared with misogyny of Juvenal.

I propose that members of this joint conference pool their resources and hire a secretary sympathetic to the Oxfordian Cause. I believe there must be either an English Lit. PhD candidate or recent graduate in need of employment. This secretary would act as an agent for a clearinghouse of Interpretive Studies, specifically aiming to compile examples of de Vere's wordplay. He or she may be charged with assigning plays and poems to individual members or teams for analysis. By such a method, I believe, we would soon discover a unified approach to understanding and identifying the author of the canon.

Shame on the 'academic community' for leaving this sort of work in my incompetent hands; (see letter April 27, 1603 for paraphrase).

The success of allegory depends on the clarity of parallel meaning within entirely separate contexts. Metaphor is of little use when one has specific information to impart, and so of necessity, allegory often employs metaphor for general sense. You won't find much metaphor in an instruction manual. For that reason, I believe, de Vere developed a polysemic and amphibolic allegory. We must turn to dictionaries when his words *seem to be more mud than gold*.

An interesting divergence from practical language is the application of Latin definitions for homonyms. To explain, let me refer to Sonnet 33.12 so we may better understand *Venus and Adonis* ll.181-84. The term 'region cloud' plays on 'Regency' (regent: 'a person appointed to administer a country because the monarch is a minor or is absent or incapacitated'). 'Cloud' ('*figurative* make or become darkened or overshadowed') works well as a metaphor, but is there a playful development of 'cloud' that speaks literally, not metaphorically? I turn to *Cassell's Latin* and note the verb *claudo/claudēre* ('to shut, to close'; 'to close up a passage or place, to make inaccessible'; 'to conclude, bring to an end'; 'to shut in, shut up'), and *claudēo* ('to limp, halt, be lame'). The Regency of Cecil-Dudley executes all these 'services' for the Tudor monarchy.

Mr. 'de Vere' is playing with 'surname fragments' or syllables that combine to produce Summer/Somer/ Seymour and Todor/Tudor. Additional wordplay may apply to 'To Mor' as in *Latin tūmor*: 'a swelling' Cassell's 'a benign or malignant growth', referring to Strange/Foreign matter within him), or 'pride', perhaps the Pride of 'The Lion' (Henry VIII).

I am not convinced that Ed. de Vere's life revolves about the promotion of Southampton. His primary complaint is his enforced identity. In later life he turned to Southampton for redemption, but most of the works of Shakespeare are concerned with his own uncertainty.

How would this change to legitimacy affect Shakespeare's unofficial status as the patron saint of 'Bastardy'?

We see this companionship again and again—Hamlet and Horatio are 'one' See *Hamlet 1.2 160-63*—in a floating, tongue-in-cheek, arrangement of alter ego's. Hamlet is in no danger of forgetting himself! The 'two' are the 'Seym'. Perhaps they 'vary' by a degree; Horatio is 'well' and a E.Ver a 'poor servant' while the other is '[The] Same-our'... but there isn't a hair's breadth between them.

You may someday agree with me that the Somethings are virtual nonentities, and the Nothings have taken on mythic proportions.

- 589 **'The boar!' quoth she; whereat a sudden pale,**
 ~ *'The Vere!' quoth she; at which a 'Hasty'[ng] palisade, ~*
- 590 **Like lawn being spread upon the blushing rose,**
 ~ *Like Green Nature encased the Tudor Rose, ~*
- 591 **Usurps her cheek; she trembles at his tale,**
 ~ *Seizes her clan; she 'Shakes' at his limitation, ~*
- 592 **And on his neck her yoking arms she throws:**
 ~ *And on his life her Ox's Ensign Armorial she imposes: ~*
- 593 **She sinketh down, still hanging by his neck,**
 ~ *She slips down, E. Ver 'content' clinging to his (yoked) life, ~*
- 594 **He on her belly falls, she on her back.**
 ~ *He by her womb falls, she by her back. ~*
- 595 **Now is she—in the very lists of love,**
 ~ *'One' she is—within the Vere-y enclosure of A-More, ~*
- 596 **Her champion mounted for the hot encounter:**
 ~ *Her protector positioned for the consuming combat: ~*
- 597 **All is imaginary she doth prove, Key Line**
 ~ *The Monarchy is a fiction, she doth manifest, ~*
- 598 **He will not manage her, although he mount her;**
 ~ *He cannot govern her, although he raise her up; ~*
- 599 **That worse than Tantalus' is her annoy,**
 ~ *That worse than Tantalus' is her suffering, ~*
- 600 **To clip Elysium and to lack her joy.**
 ~ *To embrace Paradise and to want her delight. ~*

589 *'The boar!' quoth she; whereat a sudden pale,*
 [**'The boar'** (*Latin verrēs* ; *metonym de Vere*)! **quoth she; whereat** ('at which*') **a sudden** ('quick, hasty*', **quick** may relate to Hastings (*wordplay 'hasty'*) and Dudley families; alt.: *Latin sūbītus*: sudden, 'hasty'; 'improvised' Cassell's) **pale** ('an enclosure, especially of a park*'),]
 ~ *'The Vere!' quoth she; at which a 'Hasty' palisade, ~*

The key words: *hasty*, *quick*, and *sudden* appear to relate to the political alliance between Francis Hastings, 2nd Earl of Huntingdon 1514-61 and John Dudley 1504-53. The Hastings family were among the few remaining 'Plantagenet' descendants who survived into Tudor times; they became the principle prop of the 'Region Cloud' (Regency) that governed Elizabeth. Francis' son, Henry Hastings, 3rd Earl 1535-95 was a 'reliable' and flexible supporter of both Protestant and Catholic Monarchs; Elizabeth is said to have distrusted him. This 'sudden pale' or 'Quick Cell' probably refers to a Cecil/Dudley/Hastings control of the Monarchy, and hence, of 'de Vere'.

Henry Hastings was among the small group of noble youths who were classmates of the precocious Edward VI; Sir John Cheke was their master/tutor.

590 *Like lawn being spread upon the blushing rose,*

[**Like** ('equal'*, alt.: 'similar, resembling'*) **lawn** ('fine linen'*; alt.: green, 'mid 16th century: alteration of dialect *laund* 'glade, pasture,' from Old French *launde* 'wooded district, heath') **being** (manifesting one's true nature *probably divinely ordained*; life, soul) **spread** ('to apply a substance to an object or surface in an even layer; to cover a substance in such a way') **upon** ('placed before that by which a thing is borne or supported; hence, denoting charge'*, injunction, mandate) **the blushing** ('red colour suffusing the cheeks'*; red color suffusing a white background) **rose** (symbol of the Royal family (with several branches), red = Lancaster Plantagenets, white = York Plantagenets, red and white = Tudor = combined elements of the Lancastrian and Yorkist),]

~ Like Green Nature encasing the Tudor Rose, ~

Green Nature is the displacement of Tudor-Seymour by Vere,

591 *Usurps her cheek; she trembles at his tale,*

[**Usurps** (**usurp**: 'to seize or take or assume falsely or against right'*, Latin *ūsūrpāre*: 'to take possession of, acquire'; alt.: 'to make use of, to use, to bring into use' Cassell's) **her cheek** (Latin *gēna*: 'cheek', wordplay *gēno*: 'a clan, a number of families connected by a common descent' Cassell's; alt.: wordplay **check**: arrest, restrain, control, limit, circumscribe, constrain, betray; alt.: *concept and proper name metonym* refers to Sir John Cheke; i.e. unfaithful to principle, unprincipled adherents); **she trembles** ('to shake involuntarily, to quake'*, probable reference to the name Shakespeare; hence, with Oxford see I.592, Edward Tudor-Seymour is **yoked**: 'a wooden cross-piece that is fastened over the necks of two animals and attached to the plow or cart that they are to pull) **at his tale** (wordplay, legal **tail**: 'limitation of ownership'),]

~ Seizes her clan; she 'Shakes' at his limitation, ~

~ Seizes her clan; she quakes at his exclusion, ~

592 *And on his neck her yoking arms she throws:*

[**And on his neck** (account for, or take responsibility for, with one's life; 'to lay to the charge of'*) **her yoking** (**yoke**: 'to put under a yoke: *metaphorically* 'to bring into bondage, to subdue'*) **arms** ('ensigns armorial of a family'*, here referring to the noble but lesser title of the de Vere Earls of Oxford) **she throws** (**throw**: 'to inflict on, to lay on'*):]

~ And on his life her Ox's Ensign she imposes: ~

593 *She sinketh down, still hanging by his neck,*

[**She sinketh** ('to fall, to perish'*; 'to go down, to descend'*) **down** ('from a higher to a lower place'*), **still** (wordplay content: meaning 'the things that are held or included in something' and also 'satisfied with a certain level of achievement'; alt.: *metonym*, Sonnet 76 E. Ver-stilled, All silent) **hanging** ('to be suspended, to be supported by an object above'*; alt.: 'to cling to'*) **by his neck** ('by the ruin of'*, *figurative* by tenuous life),]

~ She slips down, E. Ver 'content' clinging to his (yoked) life, ~

594 *He on her belly falls, she on her back.*

[**He on** ('denoting the ground or occasion of any thing done*', by such means) **her belly** ('swell*', distension, probable reference to Elizabeth's pregnancy by Seymour) **falls** ('downfall, degradation, loss of greatness*'); **she on her back** (*figurative* the sex act, *see Othello 1.1.118*).]
 ~ *He by her womb falls, she by her back.* ~

595 *Now is she in the very lists of love,*

[**Now** (*anagram* Won, *wordplay* One; alt.: 'by this time*') **is she in the very** (Vere) **lists** (*list*: 'to desire*', 'lust*'; alt.: 'barriers enclosing an area for a jousting tournament'; alt.: 'catalogue*', number; alt.: 'outer edge*'; 'boundary, limit, barrier*';) **of love** (lust, almost synonymous with Robert Dudley, the uncertain and deceptive object of Elizabeth's romantic affection; alt.: the 'tender affection'/material affection, or bond of love between the Tudors based on shared assets, referring to the material valuation of the 'Royal Person'),]

~ *[By this] is she within the Vere-y enclosure of A-More,* ~

~ *She is won in the Vere-y desire of lust,* ~

~ *From this Time is she in the Vere catalogue of Leicester,* ~

596 *Her champion mounted for the hot encounter:*

[**Her champion** ('he who fights for a person or a cause*') **mounted** ('to place on or furnish with a horse*', note ll. 258-326 allegorizing the 'horse' of state, and the rider as his head) **for the hot** ('burning', consuming; alt.: 'fiery') **encounter** ('combat*'):]

~ *Her protector positioned for the fiery combat:* ~

597 *All is imaginary she doth prove,*

Key Line

[**All** (The Crown, The Monarchy; all family members directly descended from Henry VII) **is** (third person singular present of BE; manifesting one's true nature) **imaginary** ('not real, delusive*') **she doth prove** ('to evince, to show*'),]

~ *The Monarchy is a fiction, she doth manifest,* ~

Key Line. The Monarchy is an illusion; 'All' that appears invested in the Monarchy is a finely crafted myth.

598 *He will not manage her, although he mount her;*

[**He will** (the will of the queen and her son, Oxford. This 'Will' of the Tudors is the lost capacity to effect: the royal purpose, their intent or choice, the royal prerogative) **not manage** ('to handle, to wield*'; alt.: 'to administer, to control, to govern*') **her, although he mount** ('to raise aloft, to lift on high*') **her;**]

~ *He cannot govern her, although he raise her up;* ~

599 *That worse than Tantalus' is her annoy,*

[**That** () **worse than Tantalus'** (*greek mythology* Tantalus of Phrygia was condemned by the gods to be surrounded by fruit and water yet they should be forever withdrawn as he reached for them) **is her annoy** ('pain, suffering, grief*'),]

~ *That worse than Tantalus' is her suffering,* ~

600 *To clip Elysium and to lack her joy.*

[**To** (*wordplay* 'Tu') **clip** ('embrace*') **Elysium** ('Paradise*'; 'the abode of the blessed' *Cassell's* ; the afterlife of the gods and righteous) **and to lack** ('to want, not to have*') **her joy** ('delight or happiness*').]

~ *To embrace Paradise and to want her delight.* ~

601 *Even so poor birds, deceived with painted grapes,*

[**Even** (*Latin* *vērō*: 'even, indeed', 'in truth, really, verily, indeed', 'certainly, to be sure', *Cassell's*) **so** (the same, equally, even, 'in the same degree; as*'; 'similarly') **poor** (pitiable, 'a term of compassion = moving pity*'; alt.: 'a term of modesty, used in speaking of things pertaining to oneself*') **birds** (= *Catholic*

recusants; alludes to William Byrd, Gentleman of the Chapel Royal and most highly regarded composer of the English Renaissance), **deceived** ('to mislead the mind, to cause to err'; to tempt) **with painted** ('artificial, counterfeit, unreal') **grapes** (fruit, food for birds; perhaps analogous to 'bread' for man; see *Temptation of Christ* Matthew, Mark, Luke),]

~ *Verily [so], Seymour-Oxford, pitiable recusants, tempted with artifice, ~*

602 *Do surfeit by the eye and pine the maw;*

[**Do surfeit** (to desire no more, having already taken in to excess) **by the eye** (*Protestant Overlords* and their spies, from John Dudley's title: *Primus inter pares* = *wordplay peers/eyes* 'first among peers': Elizabeth's pet name for Robert Dudley, Earl of Leicester, son of John Dudley, Duke of Northumberland) **and pine** ('to starve'; alt.: 'to wear away', to languish') **the maw** (*wordplay, surname fragment* 'More'; alt.: 'stomach');]

~ *Do glut by ap-peer-ance, and starve the 'More'; ~*

~ *Do glut by ap-peer-ance, and starve in the stomach; ~*

603 *Even so she languisheth in her mishaps*

[**Even** (*Latin vērō*: 'even, indeed', 'in truth, really, verily, indeed', 'certainly, to be sure', *Cassell's*) **so** (*metonym* Seymour-Oxford; the same, equally, even, 'in the same degree; as') **she languisheth** ('become faint, feeble, or ill') **in her mishap** ('ill chance, misfortune')]

~ *Verily [as] Seymour-Oxford, she grows feeble in her misfortune ~*

604 *As those poor birds that helpless berries saw.*

[**As** ('in the same degree, of the same quality') **those poor** ('moving pity', pitiable) **birds** (*metonym* Catholic recusants; alludes to William Byrd, Gentleman of the Chapel Royal and most highly regarded composer of the English Renaissance) **that helpless** ('receiving no aid, wanting support') **berries** (fruit, food for birds; perhaps analogous to 'bread' for man; see *Temptation of Christ* Matthew, Mark, Luke; alt.: *possible wordplay* Bury, borough: 'castle, stronghold', fortified population) **saw** (*wordplay* had Sey'n).]

~ *'The Same' [as] those pitiable recusants that unavailing imposture had seen. ~*

605 *The warm effect which she in him finds missing*

[**The warm** (*wordplay* worm: *Latin vermis*) **effect** (the artifact, the creation; 'that which is produced by an agent or cause', here the creation of *Ver*) **which** (*wordplay* witch: 'a male sorcerer', '... who practices sorcery', with indirect wordplay on 'source-ry': the corruption of the source, Spring, origin by a spell that has been cast) **she in him finds** ('to see, to perceive') **missing** (= miss: 'misbehavior, offence'; i.e. offending)

~ *The Worm Creature Witch, she perceives in him [to be] offending ~*

~ *The Worm Creature, Witch-she perceives in him [to be] offending ~*

606 *She seeks to kindle with continual kissing.*

[**She seeks** ('to strive, to solicit') **to kindle** ('to inflame, to incite'; alt.: 'to bring forth') **with continual** ('uninterrupted') **kissing** (Ore, d'or, gold (coins): sovereign = English Pound (gold bullion); therefore a payment, bond, contract, commitment, obligation; alt.: = crown *five shillings*, perhaps = gold, with reference to Christ's betrayal and Oxford's annuity; therefore 'selling out', or 'selling one's soul'.)]

~ *She seeks to inspirit [the] familial with everlasting payments. ~*

~ *She strives to make familial with uninterrupted hush money. ~*

607 *But all in vain, good queen, it will not be,*

[**But all** (*noun fragment [Roi]all, French Roial, Latin Regalis*: Royal, The Crown, The Monarchy; the Will of the Monarchy) **in vain** ('answering no purpose'), **good** ('property, possession') **queen** (Regina), **it** ('personal pronoun of the *neuter gender*', referring to the *creature* 'It' as an asexual being, or with no functioning sexuality) **will** ('command, authority'; alt.: 'diminutive of William', possible ref. to pseudonym William Shakespeare) **not be** (*Latin sum[mer], Some heir*),]

~ *But [your] crown in vain, possessed Queen, The Creature Will-not Be, ~*

~ But [your] crown in vain, possessed Queen, It will not Sum, ~

608 *She hath assayed as much as may be proved:*

[**She hath assayed** (assay: 'to try, attempt*', examine, inquire into, scrutinize, investigate; put to trial) **as** (*surname fragment* 'The Same', Seymour identity) **much** (more + 'to a great extent', 'many') **as** (*surname fragment* 'The Same', Seymour identity) **may** (Spring: *Latin* Ver) **be** (*Latin* Sum) **proved** ('the state of having been tried and having stood the test*');]

~ *She hath put to trial No More Than 'Ver' 'Sum'[ma] proved: ~ ?*

~ *She hath put to trial No More Than 'Ver' Summer proved: ~*

609 *Her pleading hath deserved a greater fee;*

[**Her pleading** ('to argue, to speak by way of persuasion*') **hath deserved** ('to be worthy of, to merit*', warranted; alt.: *Latin* *dēsर्वire*: 'to serve well', 'to be a slave to*' *Cassell's*) **a greater** (great: 'large in size or dimensions*') **fee** ('reward, recompense, payment*');]

~ *Her request hath warranted a greater recompense; ~*

610 *She's Love, she loves, and yet she is not loved.*

[**She's Love** (*Latin* wordplay *āmare*: 'to love' *Cassell's*; possible wordplay *am-are* + *R[egius]* or *R[egina]*), **she loves** (*Latin* wordplay *a-more-s*: un-Mores, i.e. removes 'More'), **and yet** ('now as formerly*') **she is not loved** (*Latin* wordplay *a-mored*: divorced?, separated from 'More').]

~ *She is the Queen AMore, she Un-Mores, and is still a More. ~*

~ *She is Am-are (Am-R), she a-More-S, and now as formerly, she is not a-More-d. ~*

~ *She is A-mare, she Un-Mores, and, now as formerly, she is not Un-More-d. ~*

Obviously a riddle. If Vere Says Truth in Hamlet... then Elizabeth was widowed at the tender age of fifteen.

611 *"Fie, Fie," he says, "you crush me, let me go;*

[**"Fie** ('expressing impatience rather than contempt or disdain*'), **Fie," he Seys** (*wordplay*), **"you crush** ('to destroy by pressing*', extract) **me, let** ('to suffer, to allow*') **me go** ('to be', 'to be accepted as current*');]

~ *"Fie, Fie," he Seys, "you extract me, leave me Be; ~*

612 *You have no reason to withhold me so."*

[**You have no reason** ('equity, fairness, justice*'; alt.: *Latin* *reus*: 'defendant', 'party in a law suit' *Cassell's* + son) **to** (*surname fragment* Tu) **withhold** ('to hinder, to restrain*') **me so** (*from French* *soi*: 'oneself, himself' *Cassell's*, i.e. *Seymour-Oxford*; or *soit*: 'either, or' *Cassell's*—referring to either de Vere or Southampton, in the same manner that R = Elizabeth, and O = Oxford)."]

~ *You have not shown fairness 'Tu' restrain me from myself."*

~ *You have no defendant's son [before you] 'Tu' restrain me 'S-O'.*

613 *"Thou hadst been gone," quoth she, "sweet boy, ere this,*

[**"Thou hadst been gone** (*Latin* wordplay *cēdēre*: 'to go, to proceed' *Cassell's*), **quoth she, "sweet** (*French* wordplay honeybee = *Honi soit*: Shamed be *from the motto of the Order of the Garter*) **boy** (*proper name fragment* Bois, from Woodstock, Plantagenet), **ere** (*wordplay* heir) **this,**]

~ *"Thou hadst been Cedar," quoth she, "shamed 'Bois-heir' [before] this,*

~ *"Thou hadst 'Bee-n' 'Sey-d'heir'," quoth she, "shamed 'Bois' Heir [before] this, ~*

614 *But that thou told'st me thou wouldst hunt the boar.*

[**But that thou told'st me thou would** (Wood) **hunt** ('pursue*', 'the game killed in the chase*', hence: to pursue with the intent to 'kill') **the boar** (Vere; the [blue] boar (*Latin* *verrēs*) being the symbol of the de Vere family).]

~ *But that thou told'st me thou wouldst kill the Ver[res]. ~*

~ *But that thou had informed me 'thou Wood' pursue the Vere.* ~

615 *O, be advised: thou know'st not what it is*

[**O** (initial metonym Oxford), **be** (Latin *sum, esse*) **advised** (Latin wordplay *ad*: to, toward, 'Tu' + *visere*: 'to see'): **thou know'st not what it** (Latin *is*) **is**]

~ Oxford, 'Be' 'Tu' 'See': *thou know'st not what 'is' is,* ~

616 *With javelin's point a churlish swine to gore,*

[**With javelin's** ('a light spear') **point** ('the sharp end of an instrument*', hence 'shake-spear' as the murder weapon of 'The Boar') **a churlish** ('rude in a mean-spirited and surly way') **swine** (Latin *sūs, sūis*) **to** (surname fragment Tu) **gore** (Latin wordplay *transfigĕre*: 'to pierce through' Cassell's, and *transfigūro*: 'transform, transfigure' Cassell's),]

~ *With 'Speare'-End a surly Boar [to] 'Tu' transfigure,* ~

617 *Whose tushes never sheathed he whetteth still,*

[**Whose tushes** (*tush*: *lingua franca* 'half-crown' gold coin) **never** (*metonym* not E.Ver) **sheathed** (*sheathe*: 'to put in a scabbard*') **he whetteth** (*whet*: 'to rub for the purpose of sharpening*', to shape and wear(-down) a blade) **still** (*wordplay* content: 'satisfied', 'meek submission, resignation', 'to acquiesce, to consent', or 'the things that are held or included in something').]

~ *Whose half-crowns Not E.Ver worn, he lessens content,* ~

~ *Whose half-crowns Not E. Ver sheathed, he shapes content,* ~

618 *Like to a mortal butcher bent to kill.*

[**Like to** (surname wordplay 'Tu') **a mortal** ('All-killing', regicidal) **butcher** ('a murderer*') **bent** (intent, 'inclination, a leaning or bias of the mind*') **to** ('Tu') **kill** ('to destroy*').]

~ *Like 'Tu' a Crown killer intent 'Tu' destroy.* ~

~ *Like 'Tu' AMore[t]All killer intent 'Tu' destroy.* ~