To Earl Showerman, Shakespeare Fellowship   10//2912
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
Imogen		*Imogen*
Oh for a horse with wings*: Hear'st thou *Pisanio*?		'Spring' for a state of Pegasus*: Hear'st thou *Pisanio*?
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 day? Then, true *Pisanio*,	52	Glide thither in a *'de'?* Then, *Vere Pisanio*,
Who long'st* like me to see* thy Lord, who long'st*—		Witch desires* like me to seat* thy Lord, Witch desires*
(Oh let me bate) but not like me: yet desires*	54	Oh, let me moderate*—but not like me: still desires*,
But* in a fainter* kind*—Oh, not like me!		Except* in a natural* child*—'O', not like me!
For mine's* beyond beyond*: say, and speak thick*		For gold* beyond the telling: **say, and speak opaquely***
Love's Couselor* should fill the bores* of hearing*,		(***Leicester's* Advisor shall silence the _Boars_ heiring***
To th' smothering* of the sense—how far it is	58	**To th' suppressing of the Sense**) how far it is
To this same blesséd Milford. And by th' way		To this same blesséd Milford. And by th' way
Tell me how Wales was made so happy* as	60	Tell me how Wales was made scion-propitious* as
T' inherit such a Haven. But* first* of All,		T' inherit such a Haven. Only* One among* *Tudor,*
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 Time, from our hence-going*		That we shall make in *Cecil's State*, from our heir leaving
And our return, to excuse*:		And our return, to free from accusation*:
but* first*, how get hence*?	64	only* One [thing], how to get from this Time?
Why should excuse be born* or ere begot?		Why should excuse be managed*, golden heir begot?
We'll talk of that hereafter. Prithee speak,	66	**We'll talk of that heir after.** Prithee speak,
How many score of miles may we well rid*		How many's* hearts*, of thousands*, may Spring count*
'Twixt hour and hour?	68	'Twixt Ore and Ore?
Pisanio		*Pisanio*
One score* 'twixt sun and sun,		King's heart* 'twixt Son and Son,
Madam, 's enough for you: and too much too.		Madam, 's enough for you, and Tu much Tu.
Imogen		*Imogen*
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.		
Pisanio		*Pisanio*
Madam, your best consider.		Madam, your best [interests] consider.
Imogen		*Imogen*
I see before me (Man) nor here, nor here,	78	I see before me, *(Vere)* not *Or** Here, not *Or* Heir,
Nor what ensues, but have a fog in them		Not *Or* that* follows*, **only* they* have a Fog in them**
That I cannot look through. Away, I prithee;	80	**That I cannot look through**. Away, I prithee,
Do as I bid thee. There's* no more to say.		Do as I bid thee: **There Is* no _More_ to _Sey_:**
Accessible is none but Milford way.	82	**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 <u>Bear</u>s *(the Dudley 'Bear and Ragged Staff')* all down with her brain" *Cym. 2.1 53* ; i.e. '<u>ravages</u>' 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 Vlll 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 '<u>Tempest</u> or <u>Rob</u>-bery' *Will Cecil and Rob Dudley* , that left [him]— let's be perfectly clear about this—'<u>Bear</u> to <u>Weather</u>' *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 <u>man</u> but frowns.   You do not meet a <u>Vere</u> but he frowns.
<u>Our</u> bloods* <u>no more</u> obey the heavens*   <u>Our</u> dispositions* '<u>no More</u>' obey the heavens*
Than <u>our</u> courtiers: Than <u>our</u> courtiers [do]:
<u>Still</u> <u>seem</u> <u>as</u> does the King's.   Ever '<u>Seym</u>', '<u>the Same</u>' 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
Iachimo

He sits 'mongst men like a <u>descended</u> god.   He sits 'mongst men, like a '<u>de</u>'-scended god.
He hath a <u>kind</u> of honor sets him off*   He hath a <u>child</u> of honor that distinguishes him*
<u>More</u> than a <u>mortal</u> <u>seeming</u>.   <u>More</u> than a <u>Mort</u>-<u>All</u> '<u>Seym</u>'ing.
Metonymy: 'de' [surname wordplay - (Latin) Dei, genitive of Deus: 'of God'] ; <u>kind</u> [child]; <u>Seem + More</u> [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: Sey<u>mour</u>, Sir Thomas <u>More</u>, and the motto of Henry V, *French* 'Une sans <u>plus</u>': One without <u>More</u>.

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   Gloss
Iachimo

                    A lady   A lady
<u>So</u> <u>fair</u>, and fastened* to an empery*   So <u>Vere</u> and just, and mated* to an Empire*
Would make the great'st king <u>double</u>,   Would make the greatest king '<u>Tu</u>'—
   to be partnered*   to be* paired*
<u>With</u> tomboys* hired with that self exhibition   With harlots* hired with **that self revealing**
<u>Which</u> your own coffers yield; with diseased ventures*   **Witch** your own coffers yield: with ill-commerce*
That play with <u>all</u> infirmities for <u>gold</u>   That plays with <u>Crown</u> weakness for [that] d'<u>or</u>,
<u>Which</u> rottenness can lend to nature;   Witch rottenness can lend to bastardy;
   brew* such boiled stuff*   contrive* such <u>de</u>-<u>still</u>-ed* stuff*
<u>As</u> <u>well</u> might poison poison!   '<u>Seym</u>ing' <u>Spring</u> 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'.

1.3 18-21   Original   Gloss
Imogen

Original	Gloss
To look upon him <u>till</u> the diminution	To look upon <u>Vere</u>, <u>till</u> the diminution
Of Space, had pointed* him sharp as my needle:	Of Space, had honed* him sharp as my needle:
Nay, followed him, <u>till</u> he had melted from	Nay, followed <u>Vere</u>, <u>till</u> he had melted from
The smallness of <u>a gnat</u>, to <u>air</u>: and then	The 'thinness' of <u>agnate</u> to <u>heir</u>: and then
Have turned <u>mine</u> <u>eye</u>, and wept.	Have turned <u>betrayer</u>, 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. l.191*; he felt his direct descent through the 'Pride' of Henry Vlll superseded lesser claims of the ('Strange': Lords Strange) Stanley's and ('Strange': Foreign) Stuart's through Henry Vll. 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   Gloss
Posthumus

Original	Gloss
We <u>are</u> <u>all</u> bastards,	We <u>R</u>[egius]—<u>Tudor</u> bastards,
And that <u>most</u> venerable <u>man</u> which I	And that <u>very</u> venerable <u>Vere</u>, which I
Did call my father was I know not where	Did call my Father, was, I know not where
When I was stamped. <u>Some</u> coiner* with his tools	When I was stamped. '<u>Somer</u>' coiner* with his tools
Made me a counterfeit; <u>yet</u> my mother <u>seemed</u>	Made me falsely: <u>never</u>theless my Mother <u>Seymed</u>
The *Dian* of that <u>time</u>.	The *Diana* of that <u>Cecil</u>.

Metonymy: are [R: Regius], all [Tudor Rose: Regina, Oxford, Southampton], most [Very], man [OE 'were', Vere], Some [Somer's Day, Th. Seymour], yet [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 that **are/R**—Elizabeth, Oxford, and Southampton—are bastards. Consider the wordplay of 'venerable' *ll i 3* as it relates to 'venery', 'venereal', and Venus. '<u>Yet</u>' is a standard de Vere metonym for 'never(Elizabeth Tudor)-the-less'; de Vere, of course, is <u>more</u>, <u>most</u>, <u>one</u>, <u>first</u>, 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 Vlll 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.

2.3 41-4   Original   Gloss
Cymbeline

Original	Gloss
The exile of her minion is <u>too</u> new;	The exile of her minion is <u>Tu</u> new;
She hath not <u>yet</u> forgot him. <u>Some</u> <u>more</u> <u>time</u>	She hath not <u>Ever</u> forgot him. Seym-Mour Time
Must wear* the print of his remembrance* on't,	Must abrade* the print of his remembrance* on't,
And then she's <u>yours</u>*.	And then she's <u>yours</u>*.

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 <u>yours</u> to <u>ours</u>; 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	*Cymbeline*　　　　**You must know**,
Till the injurious* <u>Romans</u> did extort	Till the <u>Roman Church</u>, without right*, did extort
This tribute* from us, we were free.	This Decimae* from us, we were free.
<u>Caesar's</u> ambition,	<u>Seize-Are's</u> Ambition-
<u>Which</u> <u>s</u>welled <u>so much</u>, that it* did <u>almost</u>* <u>stretch</u>	<u>Witches</u> <u>Sprung</u> <u>So</u> greatly* that she* did almost <u>span</u>
The sides o'th' <u>world</u>, against <u>all</u>* <u>color</u>* <u>here</u>, 　50	The [opposing] sides o'th'<u>Monde</u>, to the <u>Royal-faced</u> <u>Heir</u>
Did put the yoke upon's; <u>which</u> to shake off	Did put the [<u>Oxen's</u>] yoke upon us; <u>witch</u> to shake off
Becomes* a warlike people, whom we reckon 　52	Well-suits* a warlike people, whom we reckon
Ourselves <u>to be</u>, we do. Say then to <u>Caesar</u>,	Ourselves <u>to be</u>—we do. Say then to (<u>Sieze-R</u>)
Our ancestor* was that <u>Mulmutius</u>, <u>which</u> 　　54	Our antecedent* was that <u>Mule Changed</u> '<u>Witch</u>'
<u>Or</u>dained our laws, whose use	<u>Ore</u> deigned our laws, whose use,
the_sword of <u>Caesar</u>	**the_ sword of <u>Seymour</u>** (Seize-R, Catholicism)
Hath <u>too</u> much mangled; whose repair*, 　56	**Hath <u>Tu</u> much mangled**, whose re-coupling*
and franchise*	and legal immunity*
Shall (by the power we hold) be our* good deed,	Shall, by the power we hold, be our* good deed,
Though <u>Rome</u> <u>be</u> <u>therefore</u> angry. 　　58	Though [the Church of] <u>Rome</u>, <u>for the heir</u>, be angry.
<u>Mulmutius</u> made our laws,	[This] <u>Mule Changed</u> made our laws,
_ Who was the first of Britain, <u>which</u> did put	[Decided] who was the first among Britons, <u>Witch</u> did put
His brows within a golden* crown, and called 　60	His brows within a [Tu-]<u>d'or</u> Crown, and call'd
Himself a King. 　　*Cymbeline 3.3 46-61*	Himself a King. 　　*Cymbeline 3.3 46-61*

47 <u>injurious</u>: without right, 'sanz droit'; <u>Romans</u>: Catholics　　48 <u>tribute</u>: Decimae, tithe to Rome; <u>Caesar</u>: Seize Are/R, Seymour

49 <u>Which</u> <u>s</u>: Witch is, Elizabeth; <u>s</u>welled: Spring,Vere; <u>almost</u>: most royally　　50 <u>World</u>: 'Monde' from Rich<u>mond</u>; <u>all</u>: Tudor; (1)

51 <u>yoke</u>: team of oxen; <u>which</u>: 'Witch One' among several　　53 <u>Caesar</u>: Seize-R, seizure of Crown

54 ancestor: antecedent, family and social background; <u>Mulmutius</u>: (wordplay) 'Fully Mule Changed', King of Britons, c.400 BC

55 <u>Ordained</u>: Ore-deigned; <u>sword</u>: (dbl. ent.) penis, alt.: the sword = this word; Th. Seymour: condemned for plots to seize the Tudor throne　56 <u>repair</u>: re-couple; <u>franchise</u>: legal impunity　58 <u>Rome</u>: the Bishop of Rome; <u>therefore</u>: for the heir

60 <u>Tu + Or</u>: 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— "<u>To</u>ad, <u>or</u> <u>A</u>dder, Spid<u>er</u>, ..." *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):

Guiderius　　　　Oh <u>sweet</u>est, <u>fair</u>est <u>lily</u>!	*Guiderius*　　　　Oh sweetest, fairest Lyly!
My brother <u>wear</u>s thee not the <u>one</u> half <u>so</u> <u>well</u>	My brother uses thee, not the Tudor half (thus Spring)
As when thou grew'st thyself. 　　*Cym. 4.2 201-3*	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.