

**Paper, Rock, Scissors: The Boar, Sea-Moor, and a Trembling Javelin**

There is much in Shakespeare that is not understood. I believe that to justify unorthodox patterns of syntax and semantics in this author, we must read in him an unorthodox identity: **Edward Tudor-Seymour 1548, Edward de Vere 1550, John Lyly 1578, William Shakespeare 1593**. Still are they "All One, Ever the Same" Sonnet 76 ; in referring to any of these, I refer to the man we call Shakespeare.

**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 ll. 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,  
 ~ **That worse than Tantalus’ 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’[mēr] 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 ‘Speare’-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 *sūbītus*: 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 1.592*, 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' attainder.

In de Vere's scheme, this "tremble" probably finds it's companion at l.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 1.3 128-75* 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) **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.* ~

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** (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 'The Same', pitiable 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](http://devereshakespeare.wordpress.com)

607 *But all in vain, good queen, it will not be,*

[**But all** (*noun fragment [Roi]all*, French *Roi*al, 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'[mër] 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'.

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/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](http://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*). ~  
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* .