Ben Jonson on 'Shakespeare' and the Death of Hamlet   7:10:2014
from: ***The Puzzling Life of Edward de Vere***   *devereshakespeare.wordpress.com*
see also: **"Small Latin"** (essay on de Vere / Seymour use of Latin roots)

<u>Key ideas</u>: — Ben Jonson names the hidden writer 'See-more' (Shakespeare); *ll.1-2.*
— Elizabeth R is responsible for the Tudor-Seymour displacement; *ll.3-16.*
— Jonson *will not* inter 'Shakespeare' with Chaucer, Spenser, or Beaumont (in Westminster); *ll. 17-21.*
— He *will* inter 'Shakespeare' with his uneven 'equals': Lyly, Kydd, and Marlowe — different Muses, Same Man; *ll. 22-30.*
— Jonson need not, but *you do* need to discover the writer's name in his "small Latine"; *ll. 31-3.*
— Though Tudor-Seymour may bring nothing to mind, think of him as Æschylus, Euripides, or Sophocles; *ll.33-34.*;
— Or Paccuvius, ore Accius, our Seneca; he was a worthy Tragedian, and an incomparable Comedian; *ll.35-40.*
— Elizabeth R employed her sons lines, being of too little wit to write her own; *ll.47-50.*
— Jonson says 'Shakespeare' was born a great poet, but is also a 'Creature' of circumstances; *ll.51-64.*
— Jonson spies the Shakespeare Star— but in his Constellation we See More; *ll.65-80.*

   'Shakespeare' loved wordplay. It appears to me that *his* joy of language spilled over into Ben Jonson's dedicatory poem to the 'First Folio'; much of the wit, the themes, and the rhetorical devices that inform the Shakespeare Canon are cataloged here to enlighten and delight the **ever** reader.
   Jonson's "To the memory of my beloved ... " highlights the central place of metonymy in Shakespeare. To the uninitiated, these metonyms strain belief, but with familiarity you'll recognize them everywhere; they are the key to Shakespeare's distinctive syntax. They reveal hidden subject 'matter' that is *very Deer* to the authors *Hart*. You already know 'Ver class' metonyms: *ever, very, true, veritable,* etc; but how about *well, spring, worm, ring* ... and many character names from the plays and poems: The Boar, Laertes, Iago, Aufidius, Mercutio, and so on. These are 'nicknames' for the *Mer* (Sea / Mercury) + *cutis* ('skin') that appears Edward de Vere. And there are 'More class' metonyms that relate to the *fair* and *still* essence in the *Same* volatile Man — *heart, light, amor* — embodied in Adonis, Hamlet, Othello, Coriolanus, Romeo. Here (*Heir*), beneath the *hide,* beats the *heart* of a-*More*.
   A complete survey of Jonson's 'Memory' — and indeed, in all Shakespeare — would record the quantity and placement of proper name syllables: *Tu, to, too, two, + or, our, ore;* and *So, some, same, seem + our, or, ore;* and *See + More, Sea + Moor*. These, of course, denote the correct surname of the true author of the 'Shakespeare' canon: Tudor-Seymour (call him 'de Vere' if you like). Jonson's poem is constructed of simple word games that give eyewitness testimony of a 'stolen' royal child (or two) whose existence until now has been rumored *and* surmised (and convinced of by special commissioner Sir Robert Tyrwhit) ... and "Howsoe'er 'tis *Strange*, *Or* that the negligence may *well* be laughed at, **"Yet is it _true_"** (*Cymbeline I.1 67-8*).
   But that's not Jonson's most surprising secret ! He's taken pains to tell us, **"if we have wits to read"** *(l.24)* :

1   *To draw <u>no envy</u>* (L. *invidere:* [word play] *in:* 'not' + *videre:* 'see') (Shakespeare) *on thy name,*
          ~ _To_ draft '_See_' (Shakespeare) _on thy name,_ ~
2   *Am I thus <u>ample</u>* (L. *amplius:* 'more') *to thy Booke* ('account-book'*)*, and Fame* (OF. *renomer:* 'renown'; lit. 'again name');
          ~ _Am I* thus '_More'_ toward thy account, and renown;_ ~
                    * Does Jonson suggest he has edited, perhaps even improved the manuscripts,
                       or only that he is up to the task of introducing them?
   The first two lines reveal the writer's expectation that the reader will make word associations with Latin cognates. If you investigate a little, the Latin analog for "envy" or invidiousness, is *invidere:* 'to envy, grudge, to be envious of' *Cassell's* . Now Jonson, a playful Latinist, employs *invidere* as the composite of *in:* 'without' + *videre: verb infinitive* 'to see'. The *in* ('without, lacking') is canceled by "no" before "envy" in the same manner that a negative sign before another negative produces a positive number; in Latin "*non* with negative following forms a weak affirmative" *Cassell's* . This is <u>not unlike</u> (!) the same phrase in English: 'not invisible' (see *As You Like It* I.2 72-6). Therefore, we have (simply): "To write **See** (Shakespeare) on thy name". Likewise in the second line: "ample" is an odd choice of words isn't it? 'Ample' is a cognate of *Latin amplius:* 'more'; and so we find **See-more** 'drafted' on Shakespeare's name; this, says Jonson, is "to" ('toward') Shakespeare's "Booke" ('account', his story), and Fame *(Old French renomer)*. You may protest: this is a coincidence or an anomaly, but I trust, when you review the entire work for internal coherency, you'll change your mind. This is precisely the sort of game 'Shakespeare' plays in the composition of his plays and poems. Jonson's encomium is so complete that there is hardly an aspect of Shakespeare's 'method' or 'process' that is not touched upon. Why not take a look and See?

3   *While I confesse* ('declare, avow') *thy writings <u>to be</u>* (L. *sumere, i.e.* Seymour) <u>such</u> (of 'the Same kind',)*,*
          ~ _While I avow thy writings 'to be' <u>Summer-kind</u>, ~_

4   *As* neither <u>Man</u> (L. *vir*)*, nor* <u>Muse</u> (L. *Ars:* 'Art' personified)*, can praise* (revere) *<u>too</u>* (L. *tu:* you) **much** (L. *multus:* 'many') .
~ <u>The Same as</u> neither <u>Vir</u>, nor <u>Ars</u>, can revere <u>Tu</u> [in] many [More]. ~

5   'Tis true, and all men's suffrage ('vote, agreement, intercessory prayer'). *But these ways*
~ 'Tis <u>Vere</u>, and <u>All</u>-<u>Vir</u> agree. But these ways ~

6   *Were* (Vere) *not the paths I meant unto thy praise:*
~ <u>Were</u> not the paths I meant unto thy praise: ~

7   *For Seeliest* (silly: 'poor, innocent'*; Gr. *hilaros:* 'merry, happy') *Ignorance* (Night / Tempest : Dudley / Tempest) *on these may light,*
~ For '<u>See</u>'-liest Night on these may light ... ~

8   *Which* (Witch: descendant of Ann Boleyn)*, when it sounds at best, but eccho's* (is consonant) *right;*
~ <u>Witch</u>*, when it sounds best, only resounds right; ~

9   *Or blind* (heedless of money) *Affection* (amor)*, which doth ne're* (*metonym* Never: Elizabeth R) *advance* (royal succession)
~ <u>Ore</u>-blind <u>Amor</u>, '<u>Witch</u>' doth <u>Never</u> succeed ~

10   *The truth, but gropes, and urgeth all* (met. Roi-<u>All</u>: Royal) *by chance;*
~ <u>Veritas</u>, fumbles about, and impels <u>All</u> [only] by Chance; ~

11   *Or crafty Malice* (malevolence)*, might pretend this praise,*
~ <u>Ore</u>-crafty malice, might pretend this praise, ~

12   *And think to* (Tu [dor]) *ruine, where it seem'd to raise.*
~ And contrive <u>to</u> ruin, where it <u>Seymed</u> <u>to</u> raise. ~
             * I sense 'to' is significant as a surname fragment; they are underlined.

13   *These are* (**R**egius)*, as some infamous Baud, or Whore,*
~ These '<u>R</u>', '<u>The Same as</u>' <u>Some</u> infamous whore-mistress, <u>or</u> Whore, ~
             * 'Are' seems to be used consistently in 'Shakespeare' to indicate **R**egius, **R**ex, **R**egina,
               as it appears in the signature of the queen: Elizabeth **R**; e.g. (*Venus and Adonis* l.309)
                 "Being proud, as females <u>are</u> (**R**), to <u>see</u> hi**m** w**oo** he**r** (**Seymour**)," ... "females R" !

14   *Should praise a Matron* (L. *matrona, mater*)*. What could hurt her* (own) *more* (further)*?*
~ Should praise a Mother*. What could hurt her <u>More</u>*? ~
             * This may be sly criticism of Elizabeth R as Shakespeare's whorish mother.
               Her loose intrigues with Thomas Seymour did not go as planned; Wm. Cecil and
               Robert Dudley contrived to use her shame or 'tear' to assume power.
             * The 'More' appears to be partly derived from Henry V's motto *Une sans plus:*
               'One without More'. Edward Seymour (de Vere) would claim to be 'The More'.

15   *But thou* (t[h]ou, tu: you and all) *art proof* (argument) *against them, and indeed*
~ But <u>Tu</u> (you) are evidence against them, and indeed ~
             * *Thou* may here be pronounced with a silent 'H' as in Latin.

16   *Above th'ill fortune of them, or the need* (*wordplay* 'Ore' needed to complete "thou", *tu*)*.*
~ Above the ill Fortune of them, '<u>or</u>' the (syllable) need. ~

17   I*, therefore will begin. Soule of the Age!*
~ I, therefore will begin. Soul of the Age! ~

18   *The applause! delight* (Apollo)*! the wonder of our Stage!*
~ The applause! The Sun! The <u>One-d'ore</u> of <u>Our</u> Stage! ~

19   *My* Shakespeare, *rise; I will not lodge thee by*   L. *meus*; alternately L. *noster:* 'our'   lodge: Thomas Lodge, 1558-1625
~ My Shakespeare*, rise; I will not Lodge* thee by ~   rise!: (L.) orire
             * Immediately, we sense Jonson's 'Shakespeare' is not Everyman Shakespeare;
               he seems to want to tell us something different. I wonder what made Jonson think
               to write "My Shakespeare" rather than "Our Shakespeare", as he did with Lyly *l.29* .
             * Thomas Lodge might easily be lumped with Lyly and Kyd as additional noms de plume
               of 'de Vere', especially with his Euphuist 'novels' of the 1590's; but he is here distinguished
               as not being among that group, instead classed with Chaucer and Beaumont (outside
               the dates of 'Shakespeare') and Spenser, who was a client of the Dudley political faction.

20   Chaucer, *or* Spencer, *or bid* Beaumont *lye*   Chaucer (c. 1343-1400)   Spenser (c. 1552-1599)   Beaumont (1584-1616)
~ Chaucer, <u>or</u>* Spenser, <u>or</u>* bid Beaumont *lye* ~   Beaumont: friend and protege of Jonson.
             * We should keep an eye on the anaphora of *or* and *our*, especially when *to*, *thou*,
               two, and *too* are proximate. The *d* as a phoneme, or *d'* as nobiliary particle seems
               to be carelessly disregarded; should we read *Two-Or* ?

21   *A little further, to make thee a roome:*   peculiar use of indefinite article: 'a' room
~ A little further, <u>to</u> make thee a* room*: ~
             * How significant is this use of the indefinite article before "room"? Very, we will soon See.
             * "a room" for *'a Moor'* or *amor* ?

22   *Thou art a Moniment, without* (outside of) *a tombe ,*
       ~ _Tu_ Art, a Moniment without a tombe, ~
               Moniment may mean Monument or Memorial; but in this context it may also be wordplay
               on (Latin) *munimentum:* 'a fortification', a defensive <u>line</u> (compare with *versus:* 'line'),
               perhaps indicating *cohorts:* 'a band of people with a common interest'. Likewise "tombe"
               may play on (Latin) *tum:* 'time'; 'afterward'. Hence: 'Thou art, a defensive line outside a Time,
               and Art alive still ... '
23   *And Art alive still, while thy Booke doth live,*
       ~ And Art alive <u>forever</u>, while thy account doth live, ~
24   *And we have wits to read, and praise* (acclaim) *to give.*
       ~ And we have wits <u>to</u> read, and a claim <u>to</u> give. ~
25   *That I not mixe* ('join and blend'*) *thee so* (*metonym* Some-Ore, Seymour)*, my braine excuses* (L. *excusare:* pleads)*;*
       ~ That I not blend thee with <u>The Same</u>, my mind argues*; ~
               * It is reasonable to interpret ll.25-30 as a definitive statement of the tomb-mates
               (their Art at least) that truly belong with 'Shakespeare'.
26   *I mean with great, but disproportion'd* ('without due proportion of one part to another') Muses (voices, inspirations)*:*
       ~ I mean with great, but unequal inspirations: ~
27   *For, if I thought my judgement were of yeeres* (age*, advanced age)*,*
       ~ For, if I thought my judgement* <u>were</u> of age, ~
               * Jonson doubts his own judgement; he is dazzled like Richard, Duke of York, in
               3, Henry VI ll.1 9-40; multiple Suns / Sons must be resolved before Ben may 'joy'.
28   *I should commit* (join) *thee surely* (confidently, undoubtedly) *with thy peeres* (Fr. *par:* 'equal')
       ~ I would inter thee undoubtedly with thy equals*, ~
               * Not equal inspirations, but from the same hand ... unequal equals, as it were.
29   *And tell, how farre thou* (t[h]ou, you, L. *tu*] *didst our* Lily *out-shine,*
       ~ And account, how far _Tu_ didst <u>Our</u> Lyly out-shine, ~
30   *Or sporting* (scion) *Kid, or Marlowes mighty line* (*versus*)*.*
       ~ <u>Or</u> off-shoot Kyd, <u>or</u> Marlowes mighty versus. ~
31   *And though thou* (t[h]ou, you, L. *tu*] *hadst small* ('the small part of something') Latine*, and lesse* Greeke*,*
       ~ And though _Tu_ employed root Latin, and but playful Greek, ~
               * "small Latin" refers not to Shakespeare's limited command of Latin language
               but to the use of Latin verb roots; see Hamlet lll.1 55-90: '<u>to</u> be': <u>sum</u> (esse); '<u>to</u> take arms': <u>sum</u>ere;
               '<u>to</u> die': <u>mori</u>re; '<u>to</u> sleep': <u>dormi</u>re; '<u>to</u> dream': <u>somni</u>are; '<u>to</u> say' (speak): <u>oratio</u>. These underlined
               Latin roots can combine to form such names as sum-mor and to-dor. What is more convincing
               is that there are two exceptions: 'to grunt' and '[to] sweat', which are appropriate to boars and
               swine. I understand this to indicate that the writer resents the imposition of the 'boarish' de Vere
               name and title because it is not his true identity.
               * Because Cecil knew Greek very well, de Vere may have avoided it to avoid being 'spotted' by his
               father-in-law. Or "lesse" may play on (L.) *lusus:* 'a playing, game, amusement, sport'.(?)
32   *From thence to honour thee, I would not seeke*
       ~ From [those roots] <u>to</u> honor thee, I would not seek ~
               * In stating that *he* would not seek for the writer's name['s] in "small Latine,
               and lesse Greeke", does not mean *we* should not. He, after all, already knows this
               to be true.
33   *For names; but call forth thund'ring* Æschilus*,*   Æschilus (c.525-455 BC)
       ~ For names; but call forward thundering Æschilus, ~
34   Euripides*, and* Sophocles *to us,*   Euripides (480-406 BC)   Sophocles (c.497-406 BC)
       ~ Euripides, and Sophocles to us ~
35   Paccuuius*,* Accius*, him of* Cordova *dead,*   Paccuvius (220-130 BC)   Accius (170-86 BC)   Seneca (4 BC-65 AD)
       ~ Paccuvius, Accius, Seneca of Cordova, dead, ~
36   *To life again, to heare thy Buskin tread* (trace, draw)*,*
       ~ <u>To</u> life again, <u>to</u> hear thy tragic story, ~
37   *And shake a Stage: Or, when thy Sockes were on,*
       ~ And Shake a Stage: <u>Ore</u>, when thy Comedies Vere played, ~
38   *Leave thee alone, for the comparison*
       ~ Leave thee <u>All One</u>, for the comparison ~
39   *Of all, that insolent* ([wp] sunless, sonless) Greece*, or haughtie* Rome
       ~ Of <u>All</u>, that Sonless Greece, <u>or</u> proud Rome ~
40   *sent forth, or since did from their <u>ashes</u> come.*

~ sent forth, <u>or</u> since did from their ashes* come. ~
  * This passage likely refers to Brutus, legendary descendent of Aeneas (of Troy) who
    was said to have founded Britain (Nennius and Geoffrey of Monmouth).

41   *Triumph, my* Britaine*, thou* (you, thou / 'Tu': surname frag.) *hast one to showe,*
      ~ Triumph, my Britaine, <u>Tu</u> hast One <u>to</u> showe, ~
42   *To whom all Scenes of Europe homage owe.*
      ~ <u>To</u> whom <u>all</u> Stages of Europe homage owe. ~
43   *He was not of an age, but for all time!*
      ~ He was not of an age, but for <u>All</u> Time! ~
44   *And all the* Muses *still* (met.: ever) *were in their prime* (L. *primus:* 'first'; alt.; L. *florere:* 'to bloom', transfer. 'morning')*,*
      ~ And <u>All</u> the Voices E.Ver <u>Vere</u> in their First *~
          * "All the Muses" add voices to a single Man (or god) "first" named Seymour;
            Apollo and Mercury are personified in 'Shakespeare'. He is a phenomenon.
45   *When like* Apollo (Helios: Sun-god; Lycegenus: 'born of the Wolf') *he came forth to warme* (awaken)
      ~ When like Apollo* he came forth <u>to</u> awaken
          * Apollo, god of light and the sun; god of truth and prophecy, poetry and music (etc);
            Born of Zeus and Leto (patron goddess of Lycia); Apollo is 'lycegenes': 'born of the wolf'.
            Jonson identifies 'Shakespeare' with a 'wolfish' or 'Seymourish' deity ... <u>delight</u>ful!
46   *Our eares, or like a* Mercury (messenger of the gods; god of 'financial gain', poetry) *to charme* (L. *venustas*)*!*
      ~ <u>Our</u> heirs, ore-like, a Mercury* to bewitch*! ~
          * Mercury: messenger of the gods; god of commerce and eloquence. Possible association:
            The <u>Mer</u>cator (Merchant) of Venus.
          * 'Tu charme' probably refers to the bewitchments of Anne Boleyn.
  Apparently, both 'Shakespeare' and Jonson enjoy the sound of *to* and *or* together; it does have a certain *ring*.
Anaphora is an important device for emphasizing 'surname fragments' (a discrete form of metonym), and thus
subject. I'm presently working on an essay on the use of anaphora in *Venus and Adonis*. In that poem anaphora is
closely associated with pronouns: *my, he, his, she, her, it, who, each, this, (how, now)*, but more importantly,
metonyms: *still, to* (4)*, or* (6)*, some, love = L. amor* (2)*, sometime-anon = alias, anon.ymous* (4)*, even* (exactly, justly).
The conjunction *and* is also used anaphorically and may stand in for *More*. At any rate, there is a curious density of
anaphora on the signature *To[d]or-Some-mor*, but little of *ever*. We find repetition of the same words in Jonson's
work.

47   *Nature** (Diana, Venus) *her self was proud* (prodesse: 'before, antecedent') *of his designs* (*de:* surname met. + sign: 'mark, token')
      ~ Elizabeth her self was proud of his de-signature ~
          * Likely *Diana:* goddess of the Moon, the Hunt, and Birthing, or *Physis:* Primitive Nature.
            Diana was a metonym for Elizabeth R, who was (Tudor) pride-ful of the writer's de-sign.
48   *And ioy'd to weare* (wield, employ) *the dressing of his lines!*
      ~ And joyed <u>to</u> wear the ornament of his lines! ~
49   *Which were so* (verso: 'turn about') *richly* (Richmond) *spun, and woven so fit,*
      ~ <u>Witch</u> <u>Ver</u>-So richly spun, and <u>So</u> fit, ~   witch: Elizabeth, the union of Richmond and Boleyn
50   *As, since, she will vouchsafe* (reveal, disclose; or grant?) *no other Wit (of her own).*
      ~ <u>The Same</u>, since, she will disclose no other Wit.
          * At least Some of the stirring words attributed to Elizabeth R may have been penned
            by her son; without *his, she* would be witless.

51   *The merry* (wp - Mer-ry = Sea-ish, 'Sey'-ish) Greeke*, tart* ('painful'; 'tearing', 'splitting') Aristophanes (446-386 BC)
      ~ The 'Sea-ish' Greek, tearing Aristophanes*, ~
           * 'Shakespeare' compares himself directly to Aristophanes. I doubt Jonson means
            "merry" as simply 'full of mirth, gay'; the "merry Greeke" wrote political satire
            aimed directly at contemporary Athenian society. Socrates' death was blamed
            partly on Aristophanes' repeated criticism of the great philosopher; the playwrights
            characters were based on real individuals disguised only by metonymy.
            The Shakespeare Method is largely derived from that of the mer-ry, 'Sea-ish' Greek.
52   *Neat* (*Bos,* Ox) Terence*, witty* Plautus*, now not please;*   Terence (c.195-159 BC)   Plautus (254-184 BC)
      ~ [False] Ox Terence*, witty Plautus*, now do not please;
          * "Neat": 'nice, delicate' is not likely what Jonson had in mind; rather, he refers to the
            perception that Terence was a 'front' for a Roman Patrician, perhaps Scipio Aemilianus.
            'Shakespeare', in a similar manner, masked for 'Oxford' who was the 'non-essential'

identity for Seymour.
* Many elements of Plautine Comedy reappear in 'Shakespeare'; perhaps we're advised
to watch for wordplay and word synthesis.

The great Greek playwrights are described by the standard of 'Shakespeare', not vice versa.

53   *But antiquated, and deserted lye*
          *~ **But antiquated, and deserted lye** ~*
54   *As they were not of Nature's* (L. natura: 'natural disposition of men') *family.*
          *~ **The Same** as if they **were** not of Natural disposition. ~*
55   *Yet must I not give* (grant, allow) *Nature all* (L. naturalis)*: Thy Art* (technic, craft)*,*
          *~ **Yet** must I not grant Nature **All**: Thy Creature, ~*
56   *My gentle* ('harmless', 'tame'; L. ingenuus: native, not foreign) *Shakespeare, must enjoy a part.*
          *~ **My tame 'Shakespeare', must enjoy a part** ~*
57   *For though the Poets matter, Nature be* (L. *naturalis:* 'natural being'; 'natural by birth')*,*
          *~ **For though the Poets subject be Natural Being,**   Aristotle: *Physis* (Nature) is ordered by *Techne* (Art)*
58   *His Art* (Gr. Nomos, L. nominare: to name) *doth give the fashion. And, that he*   *Nomos:* Law or Art that Man uses to order Nature.
          *~ **His Name doth give the fashion. And, that he** ~*   fashion: 'to work from one shape into another'*

Lines 51-64 are a short discussion of the nature and nurture in Our Poet's life. Apparently following Aristotle from his *Physics, Metaphysics*, Jonson gives the essence of Shakespeare to be in his 'natural' Tudor-Seymour identity. The 'molded' shape of de Vere is by writ; it is as unnatural as if a fern had grown from an acorn.

59   *Who casts* ('shape'; alt: 'to direct, to turn'*) *to write* (writ: 'power to enforce compliance or submission') *a living line* (L. versus)*, must sweat* (L. sudor: sweat like a pig, boar)
          *~ **Who moulds* Tu [to] force a living verse, must sweat,** ~*
                    * Refers to the enforced identity of 'de Vere'. I suggest that an important theme
                    is revealed in Hamlet lll,1 56-88; the name of Tudor-Seymour is natural, de Vere
                    is artifice; see my essay '**Small Latine**' at my website:
                    devereshakespeare.wordpress.com),
                    * "Sweat", from (Latin) sudor, is the suffering from the 'borne cross'
                    of de Vere identity.
60   *(such as thine are) and strike* ('efface'*) *the second heat* (tempering heat)
          *~ **(The Seym as thine R**[egina]; queen**) and efface the 'Dur'** ~*
                    Lines 58-61 play on To-dur (Tudor). The "living line" is not a line of verse,
                    but the House of Tudor; the lineage of "**to**" is recast, and the 'tempering'
                    or "second heat" that might harden (Latin **dur**o) iron alloy, in fact, alters
                    the face of '**d'or**' (gold).
61   *Upon the* Muses *anvile: turn the same,*
          *~ **Upon the Muses anvil: Ver-so 'The Seym'** ~*
                    The anvil is 'an iron block for the use of smiths'* *Schmidt* (and Sir Thomas Smith
                    who probably helped to forge the poet's identity).
62   *(and himself with it) that he thinkes* ('intends'*) *to frame* ('compose'*)*;*
          *~ **(and himself with it) that he thinks to frame;** ~*
63   *Or for the lawrell* ('wreath, crown, ring')*, he may gaine* ('profit by agriculture'*) *a scorne* (OF escorner: 'deprive of horns')*,*
          *~ **Or for the crown, he may profit hornless,** ~*   (most oxen appear to have been de-horned in Medieval times)
                    "A scorne" may play on Old French *escorner*, or 'as corne', i.e. 'as horn' (of an Ox?)
64   *For a good* Poet's *made* (L. creare: 'to make, create')*, as well* (wordplay 'Spring', Ver) *as borne.*
          *~ **For a good Poet's created, The Same, as Ver as [he was] borne.** ~* borne: created by Dudley, the Bear

65   *And such wert thou. Look how the fathers* (Sir Thomas Seymour, 1508-49) *face*
          *~ **And such Vert Tu. Look how the father's face** ~*
66   *Lives in his issue, even* ('precisely', equally) *so* ('the same')*, the race* ('lineage')
          *~ **Lives in his issue, precisely The Seym, the lineage** ~*
67   *Of* Shakespeares *minde* (L. animus: 'soul'; L. sum: 'to be', being, soul)*, and manners* (L. *mores*) *brightly shines*
          *~ **Of Shakespeare's Sum, and More brightly shines** ~*
68   *In his well* (Spring: L. Ver) *torned* (L. versus, verto)*, and true-filed* (L. polire) *Lines:*
          *~ **In his Spring-Versed, and Ver-Polished Lines:** ~*
69   *Each of which, he seemes* (L. *videre:* 'to appear, seem') *to shake a Lance,*
          *~ **Each of 'Witch', he Seyms to Shake a speare,** ~*
70   *As brandish't at the eyes* (wordplay, metonym 'peers, spies') *of Ignorance* (Night)*.*
          *~ **The Same as brandished at the Peers of Night.** ~*

71   *Sweet Swan* (several Greek myths have significance for de Vere / Seymour) *of* Avon (*Celtic:* 'river')*! what a sight it were*
       ~ Sweet Cygnus* of Avon! what a sight it <u>were</u> ~
              * Possibly the constellation Cygnus (Swan) reflected in the Thames. A part of the
              prominent star group called the Summer Triangle (though this name is not attested
              of the 16th century?). According to mythology, this 'swan' recalls Zeus' form when he
              pursues Leda, Queen of Sparta, ultimately producing Helen of Troy. The Swan is
              said to be sacred to Venus (*metonym* Elizabeth R).
72   *To see thee in our waters yet appear,*
       ~ <u>To</u> <u>See</u> thee in <u>our</u> waters E.ver <u>seem</u>, ~
73   *And make those flights* ('fleeing from an enemy'; alt.: 'soaring imagination') *upon the bankes of* Thames*,*
       ~ And make those flights upon the banks of Thames, ~
              * This suggests de Vere / Seymour fled London or England (in 1604). As there is
              very little metaphor in this poem, I wonder if this is literally a flight from England.
74   *That so* ('in The Same degree'*) *did take* ('to charm, captivate') Eliza*, and our* Iames*!*
       ~ That <u>so</u> did charm Eliza, and <u>our</u> James! ~
75   *But stay, I see thee in the* Hemisphere (*hemi:* 'half' + sphere: 'globe', *wordplay* 'speare', also L. *semivir / hemivir:* 'half man')
       ~ But wait, I <u>See</u> thee in the Hemisphere ~
76   *Advanc'd, and made a Constellation* (L. *Constellatio:* 'a group of stars') *there!*
       ~ <u>More</u>'d, and made a Star-cluster there! ~
   Jonson, who has chosen his words so carefully, can hardly have failed us here. A "Constellation" is a group of
stars, and I suggest he is telling us we can expect to find the work of de Vere / Seymour under several, perhaps
many, noms de plume. Line 76 supports the analysis noted above (*ll. 19-30*). Thomas Lodge and Edmund Spenser *are
not* among his assumed names; John Lyly, Thomas Kyd, and Christopher Marlowe *are* ... *Et tu,* Marlowe?
   In the past I have argued against the evidence for Kyd and Marlowe; it appears I was wrong and I (tentatively) give
points to the Kyddies and Marlovians.
77   *Shine* ('shed light') *forth* ('forward', into the future)*, thou Starre of* Poets*, and with rage* (*wordplay, Latin root* **Reg**[ius] + **or**)*,*
       ~ Light the future, thou Star of Poets, and with Royal —,
   The wordplay becomes more imaginative here; lines 77-80 require something just short of 'a leap of faith'. "Rage" is
the English word that is closest to Latin *Reg*, the root of *regia:* 'palace'; *regie:* (good) 'royally', (bad) 'tyrannically';
regificus: 'royal, splendid'; *regimen:* 'the government of a state', *regina:* 'a queen'; *regius:* 'of a king, regal'; *regnator:*
'a ruler, king'; *regnatrix:* 'ruling'; *regno:* 'to exercise royal authority, reign', 'to be ruled by a king'; *regnum:* 'royal power,
monarchy', 'kingdom'; **regere:** 'to direct, rule, govern'. It is also closely related to *rex:* 'king, prince', and probably to
res: 'a thing, object, matter, affair' *Cassell's* . "Rage" combines with "Or" to suggest **regor**, the passive indicative of
regere, hence the phrase suggests '(passive) royal influence'; recall ll.47-50 which state the queen adopted as her
own, material written by her son (Shakespeare).
   This reading, though it violates rules of punctuation, has a strong precedent in many examples from 'Shakespeare'.
Prince Hamlet:
              "<u>O</u> that this <u>too</u>, <u>too</u> sullied flesh would melt,
              Thaw, and resolve itself into a <u>dew</u> (do),
              <u>Or</u> that the Everlasting ...'   *Hamlet I.2 129-31*
The writer — as a 'Twodoor' (Tudor) — regrets that he is a philosopher and not a 'do-or (doer). He is a 'Hamlet',
inadvertently destroying from within like a Tu-More (tumor) rather than from without as (Henry Vll) Tudur had done.
This prepares us for a theme that caps his most inventive passage at lll.1 56-88:
              "Thus conscience does make cowards of us <u>all</u>, ... and (we) lose the name of action (<u>do</u>, Tu-**do**-r)." *ll.83 &88* .
This is wordplay on 'surname fragments' — syllables of the writers various names. By this means, 'Shakespeare'
links the plot of his plays to his own extraordinary life.

78   *Or influence* (*in:* 'into' + *fluere:* 'to flow')*, chide* ('reproach', 'scold')*, or cheere* (*OF chiere:* 'face', expression)
       the drooping (dropping, declining) *Stage* (OF *estage,* L. *statum:* 'House, dwelling'; transfer. 'family, race'*, i.e. the **House of Tudor**)*;*
       ~ Influence, reproach <u>or</u> encourage the declining House; ~
              (alt.: "Or face the hanging scaffold")
              * "Influence" may be derived from Latin *vires:* 'intellectual or moral strength, influence' *Cassell's*.
79   *Which, since thy flight from hence, hath mourn'd like* (seem; wordplay on 'seam') *night,*
       ~ 'Witch', since thy flight from this, hath <u>mourn</u> <u>seem</u>['d] night,
              * This appears to be 'direction' or 'consilium', perhaps to uncouple *'d* from **mourn**.
80   *And despaires* (*de:* 'down from' + *parere:* 'to appear'; (or) *de:* 'away from' + *sperare:* 'to hope') *day* (*wordplay* day: L. *de:* origin)*, but for
thy Volumes light* (not the full measure)*.*
       ~ And dis-pairs* <u>De</u>[scent], except for thy Book's <u>truth</u>.

~ And removes hope, except for thy Book's <u>truth</u>.
        (alt.: "except for thy (not entire) Volumes.)
        * "Despaires day" may refer to the dis-pairing of 'de' (L. *de:* origin, 'down from',
        'following after': hence succession).

   "But for thy Volumes light" immediately suggests two readings: **'except that your Books are not the full measure [of your Art]'**, or **'except for your Book's illumination** (revelation of truth, *veritas*)'. Both may be correct. Either reading relies on the unraveling of wordplay rather than interpretation of metaphor.

   It is essential, I believe, that the closing lines comment on the opening. There is a great loss of significance in the works of Edward de Vere / Seymour (Shakespeare) if we cannot 'draw' his name correctly. The decision of Edward Seymour (Duke of Somerset) to rename and hide away the son of his brother Thomas *becomes final* if we can't discover 'Damned Memory' (Damnatio Memoriae). There was strong motivation for Cecil and Dudley: to manipulate the lad's identity, and thus to 'do God's work' in the advancement of Protestantism; to aid and protect their late King's daughter; and to enrich and empower themselves in the bargain ... *Well, As You — Like It.*

   Special note: I have used the apostrophe to enclose definitions quoted from various references because they look cleaner when many definitions are placed close to one another.

                            * * * * *

   This essay, along with others in my series on *The Puzzling Life of Edward de Vere,* supports the central premise that the literary and dramatic works ascribed to *Shakespeare* were (by his account) written by the natural son of Queen Elizabeth Tudor and Sir Thomas Seymour. Our writer would, by normal conventions, be named **Edward Tudor Seymour**, and there is abundant evidence to indicate that he chose that name as his own. The name de Vere and the title, 17th Earl of Oxford, were *creations* of Edward Seymour, Duke of Somerset and The Lord Protector. Somerset was the boys paternal uncle as he was the maternal uncle of the King of England, Edward VI.

   Did Ben Jonson follow Shakespeare's practice in composing his dedication to the First Folio? Yes, absolutely. Let me demonstrate this with an excellent example in the death of Hamlet. I follow the spirit of the Variorum Editions of Shakespeare. Being convinced, as I am, of a hidden 'supra-text', I substitute polysemic variations that match an Oxfordian—or 'Ox-Seymour-on'—understanding. One special note concerns comedy in this tragic scene; you'll find humorous elements in many passages that formerly did not seem so.

	CLAUDIUS	Come, begin,
	Trumpets the while.	
257	**And you the judges <u>bear</u> a <u>wary</u> <u>eye</u>.**	

                            [**Leicester** ('the Bear') imposes burdens: <u>bear</u>, bore, Boar, borne, etc.]
                            [Amphiboly: either the judges are to be vigilant, *or* the judges are being
                              watched for compliance by Claudius, *or (consilium),* we the audience,
                    must be attentive ... the play's the thing.]

	HAMLET	<u>Come on</u> sir.
		~ Heir, Sir. ~
	LAERTES	<u>Come on</u> sir.
		~ Heir, Sir. ~

                            [<u>Come on</u>: (Latin wordplay) *coman:* 'hairy', heir-y; airy, Ayre, etc.]
                            [2nd Quarto has HAMLET: **Come on, Sir.**
                                             LAERTES: **Come, my lord.**
                            This establishes a difference in their respective ranks; Hamlet is
                      superior to Laertes. The FF may preserve the writer's second
                          thoughts—that they are more correctly equals—ego and alter ego.]

   This repetition of "Come on" — playing on (L.) *coman* — establishes context; the contest between Hamlet and Laertes is between heir and false heir. We know they are both named for the election. It will prove to be a duel to the death.

	[They play.]		
260	HAMLET	<u>One</u>.	One: (metonym) first in hierarchy; Monarch
		~ Primus. ~	
	LAERTES	<u>No</u>.	
		~ No (I do not acknowledge it)**. ~**	

                            [This repetition: *on, on, one, no* (anagram), plays on meanings of the
                        definite article: *a, an:* 'used with units of measurement to mean 'one
                    such unit' *and* 'used when mentioning the name of someone not known
                    to the speaker']

HAMLET	Judgement?

~ Judgement? ~

OSRICKE	A hit, a <u>very</u> <u>palpable</u> hit.	hit, strike: (L) demittere: 'to lower' very: (metonym) Ver-e

palpable, (Latin) *palpare:* 'to touch', 'to touch gently'

~ A diminution, a Vere touching lessening.

[*Wordplay* '**A hit, an E.Ver touching hit'**. The metonym *'very'*
identifies Laertes (Liar-tes, False-Tu) as 'de Vere'.]

LAERTES	<u>Well</u>: again.	again, OE *agan:* 'opposite, toward, in exchange for'

~ De Vere, in exchange. ~

[*Wordplay*   well (metonym) Spring, (L) Ver; hence **'Vere, once more'.**]

Well: 'a water spring or fountain', is an important metonym for de Vere; it plays on Spring and (L.) *Ver. Well* is also deeply rooted in de Vere's contribution to Lyly. Lyly's hero Euphues is a fairly straightforward mask for de Vere(though, perhaps not Tudor-Seymour) and that name is taken from Roger Ascham's *Scholemaster* (1570) R. Warwick Bond *Complete Works of Lyly* V.1 327; Euphues means literally 'well-natured' and hence alludes humorously to Elizabeth's tutor and the 'Spring-natured' product of loose guardianship. Euphues, as it turns out, is a man of wisdom, but even more, of political acumen.

265	CLAUDIUS	Stay, give me drink.

~ Hold a moment, give me drink. ~

Hamlet, this <u>pearl</u> is thine,

~ *Hamlet,* this coronet is thine, ~

[pearl, (Latin) *margarita*; OE *meregrot:* 'sea-pebble' or a
corruption of (L) *mar:* 'sea' + *gyrus (orbis):* 'ring', anything round. At
any rate, this 'sea-pebble' is an insignifcant token of exchange that
Claudius tenders for Hamlet's lost Accession and Identity. We shall
see the 'Pearl' as a symbol of the coronet of an Earldom, and not the
crown of a monarch.]

	Here's to thy <u>health</u>. Give him the cup.	health, (L) *sanitas:* 'reasonableness', sanity

~ Heirs Tu, thy Rey's Son. Give him the Wish. ~   (L.) cupere: 'to desire, wish for'

[Trumpets sound, and shot goes off.]

HAMLET	I'll play this bout first; set <u>by</u> (aside: L. *secedere, [wp] succedere*) awhile (wordplay L. *aliquis / quando*).

~ I'll act this prime part; put aside Some-one (great) **for a Time.**

[*Hamlet* may suspect the 'pearl' ('Sea-pebble') is poison; but what is
the Nature of the poison? Is it a false identity that robs him of his
birthright, and not the *Tudor Seymour* antidote he seeks. At line *275* he
defines this: the poisoned cup kills the line of Succession. See my
notes on the poison *hebona* at l.292.]

	Come: Another hit; what say you?	See l.258 for wordplay on (L) *coma*

~ Heir: an other decrease; what Sey [is there in] **you? ~**

LAERTES	A <u>touch</u>, a <u>touch</u>, I <u>do</u> confess't.

~ A little, a little, I do confess't. ~

[<u>touch</u>, (Lingua Franca) tush, tosh, tosheroon: a 'half-crown' gold coin:
'***A half crown, a half crown, I do confess it.***']

270	CLAUDIUS	<u>Our</u> <u>son</u> shall win.

~ Ore Son shall win. ~

GERTRUDE	He's <u>fat</u>, and <u>scant of breath</u>.	fat: (Latin) *obesus* scant of breath: 'short of air'

~ He's deferent, and short of heir. ~

[*Wordplay* '***He's obeisant, and short of heir'***. This line is
otherwise incongruous. A man accustomed to daily exercise is not
likely to be fat, or breathless after a moment's 'play']

	Here's a Napkin, rub thy brow,	brow: (1530) 'forehead, expressions showing <u>attitude</u>'

~ Here's a mantle, hide thy disposition, ~   napkin: (L.) *mantele*   rub, 'blot out': (L.) *delere'*

The Queen Carouses to thy fortune, *Hamlet*.   carouse, (German) *gar aus:* 'quite out, swallow all'.

~ The Queen quite devours Tu, thy fortune Hamlet. ~

[wordplay   '***The Queen quite downs Tu, thy Fortune, Hamlet.***']

HAMLET	<u>Good</u> Madam.	good: 'saleable commodity', tender

~ Tender Madam. ~

CLAUDIUS	*Gertrude,* <u>do</u> not <u>drink</u>.	drink, (L.) 'to drink up, drain'

~ *Gertrude,* drain no Do. ~

GERTRUDE	I <u>will</u> my Lord;	will: resolve, purpose (to do something)

~ I resolve, my Lord; ~

I pray you pardon me.   pardon: 'forgive'*
~ I pray you forgive me. ~

275   CLAUDIUS   *(Aside)* It is the poisoned cup, it is too late.   it: (metonym) desire, (wordplay) de: 'from' + sire: 'father'
~ *(Aside)* The crown is the poisoned wish, that desire is late Tu. ~
[late, (L) *serus, series:* 'succession', 'line of descent:
'It' is the poisoned cup. 'It' is lately Tu.']

HAMLET   I dare not drink yet, Madam,   yet, yon (Latin cognate *idem*) *idem:* 'the same'
~ I dur not swallow *the Same,* Madam, ~
[dare, OE <u>durran</u>: 'to brave danger, to venture', the 'dur' in Tudur.
yet**:** 'until a point in Time', 'still, even'; closely related to yon: (Latin
cognate *idem*) *idem:* 'the same' (surname fragment).]

By and by.   by and by: 'before long, eventually'
~ In Time. ~   Time: (metonym) the Regency of Wm. Cecil
[Here is a connection with the passage *Hamlet* V.2 197-201:
"If it be not now ... yet it will come. The readiness is All."]

GERTRUDE   Come, let me wipe thy face.   come, (wordplay) (L.) coma: 'the hair of the head'
~ Heir, let me blot thy face. ~
[Now this is stunning polysemy! The Queen purposes to wipe: 'to take
away, to strike off gently'*; *not* 'to clean', *but **'to erase'*** Hamlet's face.]

  The final utterances of Gertrude are of great significance. It would certainly be ironic that the tragic queen's last
thoughts are to dry the sweat from Hamlet's face — if he's fat like the Boar, he should sweat like the Boar — but this
is Shakespeare's biography and there's ***Much More Tu It;*** the crux of his life hangs in her seemingly innocent
gesture.

LAERTES   My lord, I'll hit him now.   hit, strike: (L.) *plaga*
~ My lord, I'll plague him now. ~
[Does Laertes suggest he will thrust while Hamlet is having his face
erased — i.e. while his back is turned?]

CLAUDIUS   I do not think't.
~ I do not think't. ~
[Claudius knows that Seymour (like Janus) has eyes facing backwards
too; furthermore, it's practically suicidal.]

LAERTES   *(Aside)* And yet it is almost against my conscience.
~ *(Aside)* And still it is almost against my [own] **conscience. ~**
[How funny is that! (Latin) *conscientia:* 'a joint knowledge with some
other person'. The other person is, of course, his alter ego.]

280   HAMLET   Come for the third. *Laertes*, you do but dally,   dally: play [with words]; alt.: 'converse'; 'waste Time'
~ Heir for the third [part]**. Liar-Tu, you do but play** [with words]**, ~**   third: (L.) *tertius pars*
I pray you pass with your best violence;   violence: (weak) 'improper treatment', ill-use
~ I pray you attack with your best ill-usage; ~
[**Passé ?**: (fencing) 'an attack that passes the target *without* **hitting**.]
I am sure you make a wanton of me.
~ [For] **I am sure you have become the undisciplined** [part] **of me. ~**

LAERTES   Say you so? Come on.   [so: (wp) 'In this manner'; (L) *mores*]
~ Say you Same-Heir? ~
[Say: (metonym, surname fragment) Sey + so: 'in the same way',
Some Ore. Here, metonymy is used as subject or context markers; we
find Hamlet is 'labeled' Seym-Our. "Come on", as noted above is
wordplay on (Latin) *coman:* 'hairy', (wp) Heir-y].

        [Play]
OSRICKE   Nothing neither way.   Nothing: (L.) nulla <u>res</u>
~ No matter either way. ~
[So it comes to nothing either way?]

LAERTES   Have at you now.
~ Have [a go] **at you, <u>One</u>. ~**   now: (anagram) 'won', one?
[In scuffling they change rapiers.]
CLAUDIUS   Part them, they are incense'd.
~ Apportion them; they are not counted. ~
[incense, (L) incensio: 'a burning'; or (L) incensus: 'not enrolled by the
censor, unassessed', i.e. not counted; the latter is more clever.]

285   HAMLET   Nay come, again.

~ No heir, once More. ~

[The Queen falls.]

OSRICKE   Look to the Queen there, <u>hoa</u>.

[Perhaps it's only an unfortunate similarity of phonemes, but this
irregular spelling of 'ho' suggests the writers intentions. If the Queen
(his Mother) could call 'de Vere' *Bastard*, he might well return the
complement and call her *Whore* ... '*the Heir-Whore'*. Was it Walter
Raleigh who noted that de Vere's ill-report was reason enough to stay
on his 'good side'?

~ See Tu the Queen, t'heir, whore. ~

HORATIO   They bleed on both sides. How is it my lord?   blood: 'noble birth'; alt.: 'denotes consanguinity'*

~ They have lost blood on both sides. ~

[How indeed? We can infer wounds from rapiers at close quarters,
but there is no doubt of the importance of 'blood loss' (the loss of
identity) on both sides; it must be that the poison in the cup and
on the blade is the same.]

OSRICKE   How is't, Laertes?

~ How can this be, Liar-Tu? ~

LAERTES   Why, as a Woodcock to mine <u>sprindge</u>, Osric.   sprindge: 'a noose or snare for catching game'

~ Why, the Same as a fool to my own snare, Osric. ~   snare: (L.) *insidiae:* 'ambush', 'deceit'

[Woodcock *Scolopax spp.,* wading birds noted for their effective
camouflage, hence a hidden predator falling prey to a hidden trap; or a
bird reputed to be 'stupid' that is easily trapped. I prefer the former
because "treachery" (next line) does not imply stupidity. Woodcock
may also play on the name Woodstock; Thomas of Woodstock *1355-97*,
begat a royal line that converged with that of his brother, John of Gaunt
1340-99 in husbands of Margaret Beaufort, Edmund Tudor 1431-56 and
Sir Henry Stafford 1425-71. Compare this line with *Hamlet I.3 114 .*

290   I am justly killed with mine own treachery.   treachery: 'deceit'; 'committing treason, perfidious'

~ I am deservedly killed with my own treachery. ~

[Laertes has been deceitful toward his alter ego.]

HAMLET   How does the Queen?

~ How does the Queen? ~   do: (metonym, surname fragment) [Tu]**do**[r]

CLAUDIUS   She swoons to see them bleed.   swoon, ME *suun:* 'state of unconsciousness'

~ She's half-dead to See them give blood. ~   lose blood: (L.) *sanguinem dare*

GERTRUDE   No, no, the drink, the drink!   drink: (L.) haurire: 'to drain', 'absorb', 'exhaust, weaken'

~ No, no, the drawing, the derivation! ~

The "drink" may be the *hebona* noted I.4 62, perhaps wine that has been stored in ebony vessels—*hbny* (ancient
Eqyptian) or *ébenos* (ancient Greek); or the 'Ebony Poison' may refer to the **cloudy**[n]**ess, obscurity, darkness,** or
'Night' of John and Robert Dudley's Puritanism.

Oh my dear *Hamlet*, the drink, the drink,   drink, OE *drincan:* 'to swallow up, engulf'

~ Oh Venus' son Hamlet, taken in, swallowed, ~   dear: (wp) deer, venison

I am poison'd.   poison, (L) potionem: 'a drink', 'a poisonous drink'

~ I am poison'd. ~

HAMLET   Oh Villainy! How? Let the door be lock'd.   villain, (L) villanus: 'farmhand', 'low-born rustic'

~ Oh low degradation! How? Let the do'r be concluded. ~   locked: (L.) *concludere*

[door, (surname fragment) d'or; lock: (L) excludere: 'exclude, prevent';
'**Let the** *[Tu]* **D'or be concluded**'. Villainy, the act of a 'low-born'
usurper (John Dudley, William Cecil) is the writer's judgement.]

295   Treachery! Seek it out.

~ Treachery! Search for it without. ~

[Hamlet's instinct is to discover the treachery outside the royal family.]

LAERTES   It is <u>here</u>, Hamlet.   here: (probable wordplay) 'heir'

~ It is heir Hamlet. ~

[Alas, the real source is within; it is the Queen herself and her creation
— her 'made' son.]

Hamlet, thou art slain,

~ Hamlet, Tu art slain, ~

No medicine in the world can <u>do</u> thee good.   good: 'saleable commodity', tender

~ No medicine in the monde can d'or thee. ~   medicine, (L.) *ars medendi:* 'medical science' (art)

In thee, there is not half an <u>hour</u> of life;
~ In thee, there is not half an Ore of life; ~

["not half an hour" may play on some fragment of 'hour'; perhaps he
means 'O' as being less than half an hour.]

Hour is frequently played against *our, ore, and or;* they are surname fragments (syllables) shared by Tud'<u>or</u> and Seym'<u>our</u>, and thus often subjects of wordplay. I suggest the writer means there was not half an hour of 'Prince' in 'Hamlet'. Why? Because at birth his identity was changed by de Vere's uncle, Lord Protector Somerset. The attainder of Thomas Seymour's Estate must have included (in this 'Strange' instance) his child by the Princess Elizabeth. His multiple identities each account for disproportioned shares of Tu-d'or.

In particular, hour or 'ore' may play on Spanish gold coins called *pesos de oro* (pieces of gold), French *écu d'or* (*écu a la couronne*), and the English *crown of the double rose* and the *touch*, *tosh*, 'half-crown' coin.

The Treacherous Instrument is in thy <u>hand</u>,
~ The traitorous agency occupies *thy* office, ~

[hand: an 'emblem of power, agency, action'; in 'Shakespeare', *hand* is
richly transferred; alt.: 'the hand was given as a pledge of faith and
friendship'; see Shakespeare Lexicon, alt.: 'office', title, station'
Alexander Schmidt, 1902.]

In *Act l.2 132,* Hamlet recalls the 'Everlasting' has admonished " 'gainst self-slaughter" (suicide): here Hamlet's alter ego Laertes is his killer; yet we know, the real engineers of this murder are Claudius and Gertrude. Laertes occupies Hamlet's 'skin', Claudius occupies his 'office'. That line is a neat piece of amphiboly.

For the purposes of stagecraft this element may be an unnecessary complication, but for the purposes of Elizabethan History, it is of supreme importance. Hamlet (Tudor-Seymour / de Vere) is killed by his own 'hand'—his dispossessed instrument. He has been faithful to his Mother and Queen; he "can no **More**".

300   Unbated and envenomed: the foul practice   unbated: 'undiminished'; 'unblunted'*
~ Unblunted and envenomed: the wicked stratagem ~
                  Hath turn'd itself on me. Lo, here I lie,
~ Hath turn'd itself on me. Low heir, I am a lie, ~
                  <u>Never</u> to rise again: Thy Mother's poison'd:
~ Never Tu rise again: Thy Mother [has also been] **poison'd: ~**

The words *ever* and *never* have special significance. *Ever* is an anagram / metonym for **E. Vere** and never is the same for **Not E. Vere**. E.Vere will rise again, Phoenix-like, manifest in his Art (under pseudonyms). In the death of Hamlet / Edward Tudor-Seymour is also the death of his alternate identity, Laertes / Edward de Vere. His achievement, his Art, is subsumed in the identities of his own chosen noms de plume (according to Ben Jonson): William Shakespeare, John Lyly, Thomas Kyd (Thomas' Kid), and Christopher Marlowe. As Jonson says, he is a Constellation, not a lone Star.

The mystery of the unnamed nobleman who was (according to the coroner's inquest into Marlowe's death) Kit Marlowe's employer can, I think, be solved. It must have been 'de Vere'. Likewise Thomas Kyd who shared an apartment with Kit Marlowe must have received support from de Vere.

                  I <u>can</u> no more. The King, the King's to blame.   can: (OE) 'know, to be able'
~ I know no More. The King, the King's to blame. ~
HAMLET   The <u>point</u> envenom'd too,   point, (L.) vertex: 'the crown of the head'
~ The crown poison'd Tu, ~
305   Then venom to thy work.
~ Then venom, to thy work. ~
      (Hurts the King)
ALL   Treason! Treason!   treason: perhaps (wp) (L.) tres: 'three' + son
~ Treason! Tres-son ~
CLAUDIUS   O <u>yet</u> <u>defend</u> me Friends, I am but hurt.   yet, (Latin cognate *idem*) *idem:* 'the same'
~ O[re] *the Same,* protect me; Friends, I am only hurt. ~

[That Claudius should call on Same-Ore to defend him
HAMLET   Here thou incestuous, murd'rous, Damned Dane,
~ Heir, thou incestuous, murderous, Damned Dane, ~   heir (vb): succeed, follow
                  Drink off this Potion: Is thy Union here?   union, (L.) unos: 'one'; unio: 'unity'
~ Drink off this Potion: Is thy Primacy here? ~
310   Follow my Mother.
~ Succeed my Mother. ~

[<u>follow</u>, (L) *sequi:* 'to follow after', 'succeed': *succedere.* In *Hamlet,* as
in Elizabethan England, a central issue is Succession; it isn't surprising

to find frequent wordplay on the word *follow*. The notion of
Succession ...]

(King dies)

LAERTES He is justly serv'd.

~ He is justly serv'd. ~

It is a poison tempered by himself: temper: (L.) *temperatio:* 'proportioned'

~ It is a poison proportioned by Time himself: ~

[temper: 'to bring to a proper or desired state or quality'* *Schmidt* ;
Claudius, as a mask for Robert Dudley, has enforced the 'de Vere'
identity which is the source of Cecil / Dudley power and the reason 'de
Vere' (***Leonatus***) calls himself 'Tender Heir', (L) *mollis aer.*
Cymbeline V.5 446]

Exchange forgiveness with me Noble *Hamlet;*   forgiveness (L.) venia

~ Exchange forgiveness with me Hamlet, *unus e nobilibus;* ~

[Well, perhaps these two deserve each other. Hamlet has rashly killed
Polonius (after all, it might have been a child hiding behind the arras)
and driven Ophelia to a madness that causes her death. In revenge
Laertes has conspired to murder Hamlet. Now the deed is done. They
may exchange forgiveness, but Hamlet reminds us at l.315 that God's
judgement awaits; the sins between them go beyond the veniality of
'brotherly' discord.
Their contest is resolved. Laertes concedes the match to Hamlet:
'First and Noblest' (referring to ll.258-9)]

Mine and my Father's death come not upon thee,   come: (L. wordplay) *coma:* 'hair', heir, succeed

~ Mine and my Father's death follow not upon thee, ~

[The simultaneous deaths of Hamlet and Laertes smack of suicide.]

Nor thine on me.

~ Nor thine on me.

(Dies)

315   HAMLET Heaven make thee free of it! I follow thee.   free, (L.) *absolvere:* 'absolve, acquit'

~ Heaven acquit thee of it! I follow thee. ~

I am dead Horatio, wretched Queen adieu!   wretched, (OE) *wrecca:* 'exile, outcast'

~ *Sum-mor* Horatio, outcast Queen: to God! ~

You that look pale, and tremble at this chance,   chance: (L.) *accidere*

~ You that look 'spear' and shake at this accident, ~

[pale: 'a stake sharpened at one end', hence a 'spear'; tremble: 'to
shake', thus *Shake-spear:*
~ You that look 'spear', and 'Shake' at this [mis]Fortune, ~ ;
it is imagined these lines address the author's Mother and are intended
to elicit pangs of conscience, as does the 'dumbe shew' in Act III.2.]

That are but Mutes or audience to this act:

~That R[egius], otherwise altered Ore — audience to this act: ~ mutes (L.) *mutare:* 'changed'

[*wordplay* are: 'R[egius], as in the Queen's signature: **Elizabeth R**; but:
'otherwise'*; Mutes or: 'silent ore'; hence:
~ That R[egius] otherwise silent gold — audience to this act' ~]

Had I but time (as this fell Sergeant death   fell: 'savage, cruel, pernicious'

~ Ruled I but Time (as this pernicious Attendant Death ~

[time: *(metonym)* the agency of Wm. Cecil; Sergeant, (Med. Latin)
servientum: 'serving; (OF) *serjant:* 'domestic servant', 'court official']

320   Is strict in his arrest) — Oh I could tell you —

~ Is strict in his arrest) — O[re] I could account you — ~

[strict: 'narrow, drawn in, small'; 'limited', the writer refers to the arrest:
'restraint' as well as end of life:
~ —O[re] I could account you— ~ or,
~ — gold I could produce for you — ~]

But let it be: *Horatio,* I am dead,

~ Onely let it be: Horatio, Sum-Mor, ~

[But: (perhaps) 'only', wordplay (L) *solus:* Only, 'only, sole'; hence
Onely let it be: Horatio, I am dead, ~, or ~ **Let it be Horatio alone, I
am dead,** ~ ; this is spoken as if content to be rid of his divided soul.]

Thou liv'st, report me and my causes (L. *res*) right   report, (wordplay) re: 'again' + port: 'door'

~ Tu lives, again d'or me and my grounds fair ~

To the <u>unsatisfied</u>.   unsatisfied: 'not fully informed and settled in opinion'

~ To the uninformed. ~

HORATIO   Never believe it.   believe, (L.) *credere:* 'to trust in, rely upon'

~ <u>Never,</u> [you may] trust it. ~

[Horatio calls Hamlet (metonym) Never / 'Not Ever', reminding the
reader that the Prince stands for Tudor-Seymour and not E. Vere.]

I am more an antique Roman than a Dane.

~ <u>Sum</u> <u>More</u>, an antique Roman than a Dane. ~

[Horatio notes that he is more like a descendent of Brutus (grandson of
legendary Aeneas who fled burning Troy) and so 'More a Briton' than
a Norman, Northman, Dane; more Welsh than Norman — More Tudor
than de Vere.]

The name *Horatio* should accurately describe this character; here are some possibilities; (Latin) *Oratio:* 'speech,
language' (poetry, Art); *hortatio:* 'exhortation'; *hora:* 'time in general', 'an hour, a twelfth part of day or night' + *ratio:* '
a reckoning, account'. The latter, 'Account of Time', works well; but then, they all make sense. Horatio represents the
Art of de Vere / Seymour that will live when the man is dead. The frequent play on *hour, our, or,* and *ore* bears
mentioning again; they are surname fragments that cast about for *two, too, to* and *seem, same, some* mates.

325   Here's yet some liquor left (L. *sinistra:* 'unfavourably').

~ <u>Heirs</u> <u>Still</u>, <u>Some</u> <u>Sey</u> adversely. ~

[*liquor:* 'the sea'; hence ~ **Here's yet Some-Sea left.** ~ What **Sey**
remains   lives in '**the Art of Vir'** (see next line)?]

HAMLET   As <u>th'art a man</u>, give me the Cup.   man: (L) *vir*   *(*Latin) *cupere: 'desire, to wish for'*

~ As the Art of Man, give me the Wish. ~

[Hamlet doesn't mean 'As thou art a Man', but ~ **As the Art <u>of</u> Man** ~]

Contracted words too, should be considered carefully. Generally thought to be for the improvement of poetic meter,
they may also allow ambiguity. A notable example at *Hamlet* V.2 221: "[I have shot my arrow] <u>o'er</u> the house",
immediately suggests **over**; but, mindful of wordplay we may perceive **ore** (Latin) *aureus:* 'golden', *aurum*: 'gold', *aura:*
'air, breath, wind, heaven'; of course, all these play on <u>heir</u>.

Let go, by Heaven I'll have't.   let, (L.) *concedere:* 'to yield, give way to'

~ Concede, by God's anointment I'll have it. ~

Oh good Horatio, what a wounded name   good: 'saleable commodity', tender

**~ O[re] Tender Horatio, what a

wounded name ~**

[~ **'Gold Tendered Words'** — what a wounded name ~
Our Hamlet is torn between many names, but none is his own.]

Hamlet's dying thoughts are of his "wounded name". The subject of Ben Jonson's dedicatory poem is
(Shakespeare's) name and it's full import. Marjorie Garber states: *"In a way, all of Shakespeare's heroes are in
search of names—in search of their own hidden names, which will also be their deaths."* Why does this theme recur
in 'Shakespeare'? My understanding of the nature of Art suggests this theme has no business being there; it more
properly belongs with a posited de Vere / Seymour.

(Things standing thus unknown) shall live behind me.

~ (*Res* condition thus unknown) shall live behind me. ~

[(wp) **~ Rey's condition thus unknown ... ~**
~ Matters standing thus unknown ... ~
What stands '**thus unknown**' ? All the Principals are dead; Hamlet's
revenge is complete. It would seem we've been given a thorough
account of the Matter. Only one thing is uncertain: whether the account
will be understood.]

If thou did'st <u>ever</u> <u>hold</u> me in thy heart,

~ If Tu dids't E.Ver compass me in thy Hart, ~

[ever: (metonym) E. Ver; <u>hold</u>: 'to think, to judge, to consider'*;
~ If you did E. Vere include me in thy heart, ~]

330   Absent thee from felicity awhile,

~ Retire thee from happiness awhile, ~

And in this <u>harsh</u> world draw thy breath in <u>pain</u>,   pain: (L.) *dolore*

~ And in this rough monde, [h]aur thy Heir in d'[ol]ore,   draw: (L.) *haurire* (silent 'h')

[harsh: (Mid. Low German) 'hair', 'hairy'; rough texture; (wordplay)
'heir-y';
~ ***And in this rough heired world draft thy Heir in 'dolore'*** ~]

Harsh or *Rough*, is a metonym in 'Shakespeare' that consistently denotes the 'rough' nature of the Dudley Regency; it refers to the symbol of the *Bear and Ragged Staff* of the Dudley coat of arms.

To tell my Story.
~ Tu account my Story.
(March afar off, and shout within.)
What <u>warlike</u> <u>noise</u> is this?
~ What Vere-like <u>Sea</u>-sickness is this?

[<u>warlike</u>: (L) 'arma'; (wordplay) on (F) *bras* in *Fortinbras;*
alt. warlike: (wordplay) Vere-like using the Latin pronunciation of W (V).
<u>noise</u>: '**seasickness**', from Latin *nausea;* from (OF) noise: 'din,
disturbance, uproar', 'rumor, report'; hence:
~ ***What Vere-like seasickness is this?*** ~
This likely refers to Somerset's design to save his brothers son. The
'seasickness' is not the 'changeling' child but the corruption of Truth.]

(Enter Osricke.)
OSRICKE   Young *Fortinbras,* with conquest come from Poland   come, (wp) (L.) coma: 'the hair of the head'
~ Young *Strange-Arms,* with conquest heir, from Poland

  Fortinbras*, signifying something like *Strong-Arms, may* play on the name Strange (pr. strahng) from the (heirs-apparent) Stanley Family, with descent through Mary Tudor, Queen Dowager of France, 2nd daughter of Henry VII. Another possibility is that it is some nickname given to Henry Wriothesley who also descended through that family. The 'arms' of **bras** are, of course, the arms armorial of the family. The wordplay on '**strange**' in several plays (notably *The Tempest, A Midsummers Night's Dream*) suggests this reference to the Stanley branch of the Tudor Family is a vital one. 'Strange' has varied meaning in 'Shakespeare', but the most important reference is to matter that is 'foreign', 'of another country' *Schmidt* , which predicts the forfeiture of the crown to (England's) northern brethren. However, 'Strange' may simply indicate the candidate directly descended from Henry VIII yet apparently outside agnatic primogeniture, in which case Henry Wriothesley (3rd Earl Southampton) would be a likely choice.

To th'<u>Ambassadors</u> of England gives this <u>warlike</u> <u>volley</u>.   volley: (L.) *tempestas*
~ To th'Ambassadors of England gives this Ver-like *Tempest.* ~

[<u>Ambassador</u>, (Latin) *ambactus:* 'a messenger, servant'.
<u>volley</u>: 'discharge of a number of guns at once', from (MF) *volee:*
'flight'. This may hint at a flight from England, and the same theme also
closes Ben Jonson's dedication to the First Folio.]

335   HAMLET   O I die, *Horatio:*   [~ ***I die [as] Ore, Horatio:*** ~]
~ O[re] **I die, *Horatio:***
The potent poison quite ore-<u>crows</u> my spirit,
~ The potent <u>vir</u>us quite Ore-wrests my soul, ~

[<u>crow</u>: 'to pry', 'wrest', 'to move, open' *(see misprision)* , hence:
~ ***The powerful poison quite Ore-removes my soul,*** ~]
I cannot live to hear the News from England,   news: (L.) res, (wp) (Sp.) Rey's, king's
~ I cannot live Tu heir the Rey's from England, ~
But I do prophesy th'election lights
~ But I do predict th'election descends ~

[<u>light</u>, alight: 'to descend, dismount';   election: 'choice', decision;
~ ***But I do prophesy the choice declines*** ~]
On *Fortinbras,* he has my dying voice.
~ On *Strange-Arms,* he has my dying *<u>Sey</u>.* ~   voice: (L.) *vox:* 'say'
340   <u>So</u> tell him, with the <u>occurrents</u> more and less,
~ 'So' account him, with the agents 'more' and 'less', ~   (= So-more and So-lus)

[occurents: <u>agents</u> or casualties of certain events; participants:
~ ***The <u>Same</u> account him, with the agents <u>More</u> and <u>Less</u>,*** ~
or The Same-more, the Same-less, or So-more and Solus; hence
Solus Seymour (alone Seymour, **only Seymour**); alt.: (F) O:*(metonym,*
surname frag.) <u>O</u>re, + *couronne:* 'crown', i.e. *couronne d'or.*]
Which have solicited. The <u>rest</u> is silence — O,o,o,o   solicited: 'entirely shaken'
~ <u>Witch</u> have entirely shaken. The Requiem is silence — O,o,o,o

[<u>rest</u>, (Latin) *requies:* 'rest, repose'; the Requiem Mass (Mass for the Dead) may identify this 'rest' as for a Catholic Soul (?):

*~ **Which have been moved. The Requiem is silence — O,o,o,o**'*]

Much has been written on Shakespeare's / de Vere's religious leanings. There is evidence of Protestantism and Catholicism, and he was (notoriously) accused of atheism in the Howard-Arundel libels of 1581. De Vere, as a Protean fiction, may have 'characterized' himself variously. However, in Lyly's *Euphues and Atheos* (which I hold to have been written by 'Shakespeare') the argument for God based on Authority is shown to be logically weak. It is easily overwhelmed by the simple and genuine objections of the godless Atheos. This weakness has been noted by several commentators, including R. Warwick Bond who believed 'Lyly' (speaking as Euphues) to be a man of such deep religious conviction that he was unable to discern the fallacies in his reasoning. This leads me to believe *Euphues* stands in for a conciliatory 'de Vere' who indicates his willingness to play the role of Protestant king.

(Dies)

HORATIO   **Now cracks a Noble heart:**
              Goodnight sweet Prince,
              And flights of Angels sing thee to thy rest, ...

For hundreds of years, 'Shakespeare' has spoken to his audience. It is astonishing to me the different meanings that have been apprehended in the exotic language of the great Master. I too feel he speaks to me; this is what I hear.

* * * * *

People often ask: 'How do you choose among a word's variety of meanings?' Well, we make decisions of context every time we speak and listen. It would come as a surprise to us if, in everyday conversations, we switched subjects 'will I, nill I' without informing others of the change. This is because how we contextualize words is decided by our perception of the subject. We understand the idea of context based on an unambiguous desire to communicate earnestly ... often. Yet, there are many times when we mince words; matters may be of a nature too sensitive to speak directly, so we approach the subject obliquely. Either way, our language gives clues. From this information we assume context and can then make a choice when polysemy allows multiple significations.

If the subject becomes uncertain — if congruity is disrupted — we ask for clarification; but clarification is not usually possible when reading literature or attending dramatic performances. The Artist cannot advise of his intent. If this literature is also Poetry, there is tacit license to be unintelligible. When meaning is not obvious in a literary work, we assume metaphor or some other rhetorical device is at play; but the dissident canon of 'Shakespeare' reverses this, and the subject may seem obvious yet is often not so. It is amazing to me that we have become adept at positing ideas from metaphor, because it is a very sophisticated process. We are accommodating with metaphorical abstraction such that it may become our first assumption when faced with confusing ideas; often readers cannot see beyond metaphor to what 'Shakespeare' calls "new-found methods and to compounds Strange?" *Sonnet 76 5* .

Venus and Adonis tells us the writer's biography and gives us instruction in how to read all 'Shakepeare'.
Shakespeare's "new-found method" is a unique process of allegorizing the story of his life. I believe there is no play or poem in the Canon that does not directly represent some aspect of his rich existence. As a connoisseur of popular Tales, Our Writer collected stories from the literature of several European countries that might be used to treat some particulars of his life as metaphor, but within that framework he speaks in literal terms. What is metaphorical language in the metaphor of allegory, is literal in the context of his life. For example: Ovid tells a tale of erotic love between the goddess of Love and a mortal youth in *Venus and Adonis*. 'Shakespeare' restates and embellishes Ovid's theme, but if you examine the language with care, you'll notice it does double duty; it appears to use metaphoric conceits of Eros, but polysemic indeterminacy also allows a pragmatic interpretation concerning Agape: family love and obligation, betrayal, political alliance, fair commerce, statesmanship — in short, his biography. He craftily manages a risque decoy when treasonable political matters are meant.

You might say he eschewed metaphor at the particular level and yet employed allegory at the general. He chose his words and grammar such that a double text might be read — the one is apparent at first glance, another presents itself with *more* consideration. We only need to pay close attention to his subject markers which, typically, are *metonyms*.

Metonymy — Who's Who in Hamlet
Hamlet
If you will conceive him, 'Shakespeare' is Edward Tudor Seymour and *Oxford*. He doesn't tell us this in so many whole words, but he does so in so many 'broken words' (these are 'surname fragments'); and he does so repeatedly in a series of spectacular Tragicomedic episodes. The common thread of these episodes — the plays and poems of

'Shakespeare' — is a 'supra-text' of dissident communications insinuated in his existentialist Art. He is a man who's memory and life's work were threatened with extinction ... were marked for extinction.

   Today his true identity is strongly at odds with the Elizabethan myth of Virginity, but at the time there was probably a very simple dynastic rationale for assuring a child's safety within a false identity. After the Queen, he was the most valuable property in England. Thus he was assigned by Regency Secretaries (to the boys uncle, Edward VI) to the family of John de Vere as the Earldom of Oxford's male heir ... in a bank vault, as it were. The emotional debt owed by Princess Elizabeth Tudor to William Cecil for his discretion in the protection of her child (and of her own safety) is mysteriously attested by extant letters from 1547-8 and the 50 year bond between the two ... the aging Queen spoon-fed her 'Spirit' on his deathbed!

   Oxford used metonyms to memorialize his existence. They are variations on the names and titles of *Oxford* and a very small number of major figures in Elizabethan politics. The fascinating diversity of metonyms that refer to the writer is owed to his multiple identities. First and foremost he was a political love-child and the sole grandchild of Henry VIII. He was born to Princess Elizabeth Tudor and Sir Thomas Seymour who, by the writer's account, were betrothed (this, by the way, makes an enormous difference to his case for legitimacy); therefore his name should have been Edward (Tudor) Seymour. *Oxford* holds this to be his 'True' identity, and the noblest character in any of his works is bound to be named in his stead. When these protagonists are introduced you will find 'surname fragments' appended to their names. This advises the reader that a particular character stands for his Tudor-Seymour identity, or alternately, represents 'de Vere' as his alter ego, or perhaps 'Shakespeare' as a nom de plume — they may be "Still, All, One, E.ver the Seym" *Sonnet 76* , but they are characterized as having separate lives, even when they share traits. For example: Prince Hamlet objects vigorously to his Mother's query of his 'seeming' 'mourning *I.2 76-88* . The dizzying 'syllogisms' that assemble the author's name appear to have confounded Elizabethan censors and henceforward! Look here *Hamlet I.2 129-134* :

	Oh that this too too solid Flesh would melt,	
HAMLET	***O that this <u>Tu</u> Tu-<u>Son</u> <u>Flesh</u> <u>Wood</u> melt,***	solid: (Latin wordplay) sol: 'sun' + id: 'that'
	Thaw, and resolve itself into a Dew:	Flesh: 'kindred' would: Wood[stock], (F) bois
	Thaw, and <u>resolve</u> itself into a <u>Do</u>:	
	Or that the Everlasting had not fixt	(Latin) affixare: 'to fasten, attach'
	<u>Or</u> that the <u>Everlasting</u> had not fixt	
	His Cannon 'gainst Self-slaughter. O God, O God!	self-slaughter: (L) felo-de-se[a]; anger or poison against self
	His Law 'gainst 'evil toward <u>Se</u>[y](oneself)'. <u>O Dei</u>, <u>O Dei</u>!	
	How weary, stale, flat, and unprofitable	stale: 'stand', (OF) 'fixed position'
	How <u>Vere</u>-y, stale, flat, and unprofitable	
	Seems to me all the uses of this world?	world, (Old Saxon) *werold:* 'age of man'
	<u>Seems</u> Tu me <u>All</u> the uses of this <u>Monde</u>?	(wordplay) earth (Rich-<u>monde</u>) and moon (<u>month</u>)

This is precisely the same game played by Ben Jonson in the dedicatory poem to the First Folio. Notice above how 'Shakespeare' has dissolved his **Too-do'or** name; the reader must resolve it. Any device that might disguise fragments of his identity are used freely, no matter that this word game may seem unsubstantial to us. 'Shakespeare' puns on De[i] Vere, Woodstock, Rich<u>mond</u>, and Se[a]. The implied wordplay on 'se' / Sey *I.2 132* resolves itself at *I.2 137:* "possess it me<u>rely</u>", which plays on (F) *mer:* 'sea' and 'mer' as a fragment of (metonym) Sum<u>mer</u> / Sey<u>mour</u> / So<u>mer</u>. Also note the four repetitions of *month* (menses cycles and tidal changes in the 'Sey' / Sea) *I.2.137-59* in association with Gertrude (woman and Elizabeth R).

Laertes

   Ophelia's brother and Polonius' son, is he? There may have been a time when 'de Vere' regarded William Cecil as his foster-father and Anne Cecil as his 'sister', but those family ties came to *bind* with a band (L. *redimiculum:* 'ribbon, fillet, frontlet, chaplet') beyond self-interest. Claudius reveals that talk of Laertes' accomplishments in Court have made Hamlet envious *IV.7 69-74* :

CLAUDIUS	Your sum of parts	
	Your <u>Some</u> (among parts)	
	Did not together pluck such envy from him	envy, (Latin wordplay) *invidere:* without-see-ing
	Did not (combined) pull such un-<u>See</u>-ing from him	
	As did that one, and that, in my regard,	
	The <u>Seym</u> as did that <u>One</u>, and that, in my estimation,	
	Of the unworthiest siege.	
	Of the unworthiest siege.	
LAERTES	What part is that, my lord?	
CLAUDIUS	A <u>very</u> ribbon in the cap of youth,	ribbon, (L) *redimiculum:* 'ribbon, frontlet', 'of a fetter'; alt. (L) *taenia:* 'head-band'

> ***A <u>Vere</u>-y <u>coronet</u> in the <u>head-dress</u> since youth***   (very coronet: the de Vere coronet of the Earldom of Oxford)
>   Yet needful too, ...
> ***Yet needful [of] Tu,*** ...

So, what is it that really steams Hamlet? He is *un-see'd* by a pretender whose 'very' *ore* is lesser, and lacking *Tu*. "Laertes shall be King!" Why? Because he has a peer's identity — the *coronet* of de Vere — even if not a royal *crown*, and even if he is more 'Liar-Tu' than Vere. To assert his claim, our man Seymour must also reveal his true shamed parentage. He must *Be*! *He must be a Something, not a Nothing.* Hamlet / Seymour has a claim to that crown as eldest son of the reigning monarch, but he must still assert his claim if he is to be king. This would mean war. Yet, England (for we are really talking about England here) would be weakened by civil war, and therefore at a heightened threat of Spanish invasion.

   Though the story of Hamlet by Saxo-Grammaticus refers to Amleth and the period of ~ 8th century C.E., 'Shakespeare' alludes to the political turmoil of 1520-1536 that frames the Reformation in Denmark. Two civil wars in a decade were the result of several Hanseatic nobles vying for the crown. Though the monarchy of Denmark was practically by agnatic primogeniture, the process was nominally by election. Yet, far from being a peaceful process, the electoral process often ended in war. The point is, that election weakens monarchy, and leaves the nation vulnerable to 'Strange' (foreign) invasion.

   This history is mirrored in our 'English' Hamlet. The 'rightful heir' finds himself in contention with the 'son' of a political advisor (his alter ego Laertes). Once more, without allegory: the rightful heir is Tudor-Seymour, our writer. A second identity belongs to the 'Seym' writer but has a lesser title — 'de Vere'. This 'elected' position (de Vere), subordinate to Claudius (Leicester), is the reason for the discussion:

CLAUDIUS
>   ***Will you be ruled by me?*** Hamlet IV.7 57

It goes without saying, Hamlet / Tudor Seymour, as rightful king, would not be the tractable puppet that would Laertes / de Vere. The political power the Cecil / Dudley Regency had become accustomed to would be transferred to him. The Regency knows well enough the Wolf-pup has a mind of his own.

   Laertes has been confused with Thomas Cecil and Robert Devereux, but if you follow the metonyms he is always labeled as 'de Vere'.

Horatio

   What happens when Hamlet meets his Art in his alter ego Horatio? *In addition to 'surname fragments', I have underlined consonance on '**or**':*

HORATIO   Hail to your lordship!
>   ***Hail <u>to</u> <u>your</u> <u>l</u>ordship!***

HAMLET   I am glad to see you well.
>   ***I am glad <u>to</u> <u>see</u> you <u>well</u>.***

          Horatio — or I do forget myself.
>   ***Ho<u>r</u>atio — <u>Or</u>e, I <u>do</u> <u>for</u>get myself.***

HORATIO   The same, my lord, and your poor servant ever.
>   ***The Seym, my l<u>or</u>d, and <u>your</u> p<u>oor</u> servant E.Ver.***

HAMLET   Sir, my good friend, I'll change that name with you.
>   ***Sir, my <u>good</u> friend, I'll change that name with you.***   good: 'merchandise or possessions'

Of course they can change names! They are extracted from the 'Same Ore'. Oxfordian analysis has supposed that the writer does not want to be identified, and Oxfordians approach authorship by historical coincidence with the life of Edward de Vere. What I'm suggesting is a 'front door' method of analysis, positing that 'Shakespeare' is not only willing to tell us his story, but also 'wanting and waiting' to tell us. The writer is not so much leaving hidden clues but making positive identifications; **"It was [his] hint to speak — such was [his] process;"** Othello I.3 142 **, ~ It was [his] hint to <u>Sey</u> — the <u>Same</u> was [his] <u>More</u>; ~** process, (OF) proces: 'continuation, development', 'advance', what is More.

   Because the subject-metonyms or fragments might recur so frequently as to be easily discovered, wordplay is used to disguise some of the more obvious repetition. This wordplay often relies on unexpected relationships with Latin cognates, but French, Italian, Spanish, Dutch, Anglo-Saxon, and other languages may be involved as well. When asked by Peter Romeo and Juliet I.2 60-61*:* "can you read anything you see?", Romeo replies: "Ay, if I know the letters and the language."

Ghost of Hamlet's Father

 'Shakespeare' gives clues to his hidden subject (Supra-text) by using modifiers that pertain *literally* to that subject, and which apply only *figuratively* to the apparent subject. For example, the Ghost of Hamlet's Father refers to the unfaithful love of Queen Gertrude that 'declined' upon Claudius: "A falling off was there from me" Hamlet I.5 47 says the Ghost; the "falling off" was, of course, the head of 'Hamlet's Father', not the love between he and Gertrude. If we

assign metonyms properly, literal and historic representations become clear. The *Ghost* is Sir Thomas Seymour, *Gertrude* is the Princess Elizabeth.

The Ghost keeps his wits even if he loses his head: "<u>Brief</u> let me be" *I.5 59* ; this is wordplay on the 'Seym' subject: 'brief' *Latin brevis:* 'short' alludes to Seymour's 'truncated' or 'lowered' status. It's a macabre joke, don't you see? ... 'Short let me be'. However, there is serious matter here: "methinks I s[c]ent the <u>Mo[u]r</u>ning [he]ir" says the Ghost (and he has). Our writer is the <u>Mour</u>-ning Heir: a Posthumously Lion-born [Leonatus] child who may carry the Pride forward. Make no mistake. The poisoning of the heir is what kills Prince Hamlet — his father is killed by an ax.

Claudius

If Hamlet's father is Sir Thomas Seymour, Claudius might well be Edward Seymour, Lord Protector. More likely, Claudius is a composite of the Edward Seymour and Robert Dudley, Earl of Leicester; O go ahead, throw in poor 'off-capped' (beheaded) John Dudley too. Northrup Frye has argued that Claudius is rendered so clever and politically astute that we are meant to favor him over our hero-apparent; but despite genuine qualities we know he will not stop at fratricide to usurp the crown:

CLAUDIUS   O, my offense is rank, it smells to heaven;
                        It hath the primal eldest curse upon't,
                        A brother's murder.   *Hamlet III.3 36-8*

What I want to know is: who shot Edward VI's spaniel? If ever there was a way to turn a young king against his favorite uncle Tom, it would be to pin on him the murder of his beloved dog.

Hamlet seems to be a serious threat to the Monarchy. Claudius notes Hamlet "goes too free-footed" *Ham. III.3 26* ; the king does not mean Hamlet is unrestrained, but rather that he writes free of censorship. 'Free-footed' refers to loose (Latin) *pes:* 'measure, metre, species of verse'. To Claudius' everlasting discredit, he does not realize the immediate threat of vengeful Fortinbras marching across his Northern frontier. There's something cautionary in that.

When you have a biography like 'Our' Shakespeare, what do you need with fiction? Yes, he has a secret, and he's sworn to keep it; we have to admit he's pretty good at keeping secrets. If he *had* revealed his true subject — if he had used stock conceits — he might well have ended in the Tower (again), perhaps to be 'forgotten' in the pits of despair. Instead he contrived his own allegorical method. In it he perfected the multi-language appropriations (for the enrichment of European vernaculars) urged by Sperone degli Speroni in the *Diálogo de la Lengua 1542* , and du Balley's *Défense de la Langue Française 1548* . The secret code of 'Shakespeare' is thus the English Language in all it's mongrel glory — full of *Strange* etymologies and ever ready to accept the healthful admixture of foreign genes.

Because Shakespeare was so intent on wordplay, his every word must be carefully examined. This doesn't come naturally. Odds are, we do not know our language as well as he did; and, by heaven, we don't have his wit.

Somehow, despite a reputation for greatness as a writer, he did not always communicate effectively—or so it would seem. In many instances, there is such a mass of unintelligible matter that significance has escaped readers since the lines were written. The Acting Profession's greatest achievement is the highly stylized yet effective presentation of 'Shakespeare' in which characters appear to understand one another; I'm afraid if I were to direct one of his works, actors would share many puzzled stares and heads would be a'scratching. How did he fail so spectacularly that the audience must succeed by interpreting a 'dumb show'? Where did he fail? Why is meaning in his works so elusive ... why so contested?

Of course, he did not fail. What we have missed is precisely what 'Shakespeare' contrived to be missed. Accustomed as we are to metaphor, we have overlooked other means of marking context. We are apt to forget that Shakespeare's immediate predecessor, John Lyly, developed a unique structure using metonymy to allude to individuals and topics then current:

       "By far [Lyly's] 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, R. Warwick Bond, 1902.

'Shakespeare' developed this further by employing the same metonyms, but also manipulating his characters such that they may speak directly of politically dangerous themes by artful and witty dissimulation; you're hardly aware it's happening—or more correctly, you ignore what is too arcane to grasp easily. He is fully conscious of our tendency to bridge abstruse matter vainly hoping to land informed on the far bank — by Oxenford or Faulconbridge. The problem, you see, is that that arcane language is the pith. The bits you have passed over, *are the bits you need* to fully

understand the writer's point. Fortunately, the play works as a 'great story' regardless of 'extra' words, words, words; and where the words overwhelm the 'story', there remains the dust bin of the 'Problem Plays'.

   The solution is to gather your dictionaries and etymologic resources and investigate. Semantical and grammatical oddities abound in ''Shakespeare'. If you exercise due diligence, even what appears straightforward usually isn't.
   Don't take my word for it; and yet, it will save you a great deal of time to bypass the nonsense of Stratfordian interpretation. It doesn't work. The more you research, the more incomprehensible the words become. Assuming Oxford to be the writer unfolds half the True Story. That's where I began; but if you continue long enough, I believe you'll find another conclusion inevitable. Oxford is the 'Less' (**Leice**[ster])) *Ver* — Seymour is the 'More' *Vir*.