

Othello I.1 1-64: Motives for Malignancy

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from **The Puzzling Life of Edward de Vere**

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A large portion of Shakespeare's canon is difficult to understand. His language is antique; students often wonder at the pretensions of educators who are seemingly spellbound by the 'strange' works. If his Art is indeed beautiful, to what end if largely unintelligible?

The language of Shakespeare is not merely Early Modern, it is purposely abstruse. An explanation for this difficulty lies in a writer who is profoundly, if discreetly, partisan. 'Shakespeare' contains dissident material; it includes ideas and information that, if properly understood, could not have been published in Elizabethan England. The works *were* politically dangerous. Just who was this man who dared to write *Richard II* with a scene presenting the deposition of a reigning monarch. Who wrote *Macbeth* with apparent impunity? Are politically sensitive subjects something that can be stripped from Shakespeare simply by cutting scenes, or is his 'method' more insinuating and incorrigible?

I was once a hopeful young poet who played with the composition of double texts, especially of 'secret' texts (silly me). Unsurprisingly, they were achieved by the careful use of wordplay. I perceive 'Shakespeare' developed a much more comprehensive 'process' in which semantical ambiguity (by polysemy) and grammatical ambiguity (amphiboly) allow a shift of context and completely altered meaning.

Obviously the writer cannot advertise secret matter, so metonymy is used to mark a *sleight of context*. Many Elizabethan writers used this technique in allegory. For example, John Lyly substituted names from classical mythology for characters in his plays; these names, charged with significance, are known to represent real individuals within Elizabeth's Court. Shakespeare's 'invention' of altered context, indeterminacy, and metonymy is difficult to prove, but its use may be inferred if substantial portions, or perhaps even entire works, are structured to support alternate readings. As I point out in my essay *The Puzzling Life of Edward de Vere*: if the suspected dissident or biographical text is unintended, it will sooner rather than later lose coherence. Loss of coherence entails a loss of relevance; this would falsify my position.

Here is a model of how 'Shakespeare' works: in the algebraic expressions $a + b = c$, the substitution of different values for the variables a and b will give different sums. Now consider a sentence: here the variables are strictly limited to the number of polysemic variations; in addition to English polysemy, de Vere does allow himself variations based on Latin roots (and occasionally Germanic roots as well):

"Tush, never tell me!" (*Othello* I.1 1). Rodorigo is the speaker of this first line from *Othello*. Though we soon discover the discussion is of *merit* or *value*, these words appear at first to be inconsistent with that subject. Iago (by line 32) establishes his resentment of Othello and jealousy of Cassio while demonstrating Iago's high *worth* to "the City". Rodorigo mentions his *purse* and [*purse*] *strings* (II.2-3) have been generously made available to Iago, indicating his *usefulness*. Because 'Shakespeare' usually loads plain speech with deep, coherent significance, it is reasonable to consider alternate meanings of Rodorigo's words. The purpose of this exercise is to substitute definite and limited terms for general terms.

I would justify a transposition of this first line like so:

[**Tush** (*Mediterranean Lingua Franca* 'a half-crown gold coin'—also *tosh*, *tosheroon*, *tusheroon*; term used by traders from the 11th to 19th centuries; probable wordplay referring to the diminished authority of the English crown), **never** (*metonym* not ever, not E.Ver; used to denote another identity of Ed. Vere) **tell** ('to count, to number', 'to be accounted, to be esteemed') **me!**] (*Definitions taken from Schmidt's Lexicon, Cassell's, and Oxford Dictionaries, historical essays, etc., indicate transpositions are within the range of polysemic variation*) Finally, the completed transposition:

~ **A half-crown, Never account me!** ~

Did we discover an alternate meaning of *tush* and *tell* that suited the context of the lines that followed? Positively. *Never* is so frequently used within the canon to denote an opposition to the metonym *Ever* that we understand it to be a metonym also rather than an adverb. Rodorigo is to be accounted a 'half-crown', yet his—or her—name from *Latin Rōdēre* + *ĕgō* suggests an 'eating away' or 'consuming' force from within *Tudor*. We are considering very controlled language; it is by the accumulation of thousands of such exact passages that an alternate story presents itself. In as many iterations as there are plays, a recurring set of themes detail the biography of the writer as a man of multiple identities, of masks and assumed identities,

and split identities. When Iago speaks with Othello, we hear de Vere speak with his 'master' Tudor-Seymour.

A Little History

The 'Unsettling' of the Tudor crown is the motive S.T. Coleridge could not find in Iago's (de Vere's) "motiveless malignity". What is meant by 'unsettling' of the crown? Upon the death of Henry VIII in 1547, a Council of Regency assumed control of the English State according to Henry's will. The sixteen executors chose Edward Seymour, as their chief and Lord Protector of the Realm. Envious hostility divided the elder Edward Seymour, self-styled Duke of Somerset, from his brother, the Lord Admiral Thomas Seymour. Princess Elizabeth Tudor fell in with Thomas Seymour and they petitioned the Privy Council for permission to marry. It was rumored that Elizabeth became pregnant by Seymour and a special council, Sir Robert Tyrwhit was appointed to investigate; after intense examination he concluded that she was guilty but that he could not persuade her to confess (to what was classed treason). This liaison was among a series of intrigues contrived by Sir Thomas — including the 'shaving' of coinage at the Bristol Mint and (perhaps) abduction of King Edward himself — to upstage his brother. As 'Shakespeare' tells it, *he* is the missing Tudor-Seymour child *and* the conveniently placed Edward de Vere. The story of de Vere's life is of his attempt to claim his Tudor birthright while fending off the competing factions of Cecil and Dudley who would marry into the royal family.

Understanding this mysterious man is not a chore, it's pure adult fun. It's also as fine an education in rhetoric, backdoor politics, and skepticism as you are likely to find in any curriculum. It bares the secrets of the great writer's *Heart/Art* and demonstrates his *Re Vera* or True Matter. I see no madness or even strangeness in it; he's simply attempting to relate the story of the corrupted Tudor Monarchy without 'off-capping to the Region Cloud' — without losing his head to the Regency. Examining the canon for his method may be the only means of proving Oxfordian Theory. I believe it will, in time, lend full support to Edward Tudor-Seymour, Ed. de Vere, and Shakespeare as the writer of The Canon; they are "all one, ever the same".

The goal of this exegesis: to explain what will probably not be apparent to the reader. It would be a mistake to insist that students take too rigorous an approach to Shakespeare's double meaning; nevertheless, they may be made aware that difficulties in the writers grammar are not inexplicable. We can all benefit by understanding that the unique beauty of Shakespeare's language is rooted in his need to transmit forbidden information. The works of Shakespeare are a testament to the human spirit that will not be silenced by political censors.

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— The principle characters of Othello are *ego* and *alter ego* of de Vere's multiple identities:

Othello: *O*: Spanish and Italian 'or', 'ore' + tell: 'account, enumerate' + *o*: 'or'; therefore (count) Two-or, Twod'or, **Tudor**.

The true persona of Edward Tudor-Seymour. The question of legitimacy appears (as elsewhere): was Elizabeth married or betrothed to Sir Thomas Seymour: "If sanctimony and a frail vow betwixt an [heir]ing Mo[u]r and Supersubtle Ve[nus]ian be not **too-[dur]** for my wits and all the tribe of hell (royal demons) ...". How frail was the vow? *see Matrimonium Praesumptum, Pope Innocent III, 1540*.

Desdemona: Day's (De's) demon-a, **Desdemon** *v.2 205*; from Cinthio's Disdemona. She is "the [Sey]More angel".

Iago: corruption of *Latin ego*: 'I'; E. Vere (a Boar), "the blacker devil"; alt.: from Santiago *Matamoros*: 'Moor killer'.

Cassio: Almost O[re]; *Spanish casi*: 'almost, nearly' + *O*: *Spanish/Italian* 'or'; 'ore'. May refer to the 'heir presumptive' status of Henry Wriothesley and Edward de Vere under Cecil management.

Rodorigo: sounds suspiciously like **Ro** [*anagram* or, ore] + **dor** [d'or] + **ego** [*Latin* I, self]: Two-dor self or Tudor-self. Modern editors use Roderigo which is incorrect. Represents Juno Moneta, the Roman goddess equivalent to Greek Hera, wife of Jupiter/Zeus. Elizabeth's association with Juno is her capacity to 'mint' money — to create wealth in the state; hence "put money in thy purse" *1.3 339-374*. De Vere was not the only fool to "sell all [his] land", likely referring to the sale of land acquired by the State at the dissolution of the monasteries.

Emilia: possibly refers to Aemila, Roman Vestal Virgin executed 114 BCE for incest and promiscuity, crimes thought to have brought disaster to Rome (*anagram* More).

Brabantio: Othello's father-in-law. The name may remind us of Wm. Cecil's ambassadorship (with Paget and Hastings) to the Brabant in 1554 to help arrange the return of England to Catholicism.

Devil: *Latin diabolus*: 'evil spirit, false god'; also *diaballein*: 'accuser, slanderer'.

Demon: *Latin daemon*: 'spirit, guiding spirit'; *Greek daimon*: 'deity, divine power', one's lot or fortune, Fate.

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Three important notes:

- The metonyms, including surname fragments, have been allowed to stand as they appear in other plays and poems; metonyms indicate precisely how the ‘story’ transposes to real events.
- I’ve included most wordplay that seems plausible.
- The ‘supra-text’—the writers biography—is addressed to a knowledgeable reader.

Othello I.1 1-64 In the first 64 lines de Vere expresses his true worth and resentment that his son Southampton is being promoted in his stead. This is a novel idea even to Oxfordians.

Roderigo

(= Elizabeth Tudor, the English Juno Moneta, Queen Hera)

Tush, never tell me! I take it much unkindly

A half-crown, Never account me! I take it Very un-familial

That thou, Iago, who hast had my purse

2 **That thou, Iago, who has possessed my [oxhide] purse**

As if the strings were thine, shouldst know of this.

The Same as if the Vere [life-]thread 's thine, shouldst be settled out of this.

Iago

(= Edward de Vere, resentful alter ego of Edward Tudor-Seymour)

S'blood, but you'll not hear me!

4 **[Hi]s'blood, but you'll not heir me!**

If ever I did dream of such a matter,

matter (Latin) rēs: 'matter'; 'ox'

If E.Ver I did dream the Seym an Ox,

Abhor me.

6 **A Boar me.**

Roderigo

Thou told'st me thou didst hold him in thy hate.

Thou told me thou did bear him in thy hatred.

Iago

Despise me if I do not. Three great ones of the city,

Th. Seymour, Ed Seymour, J. Dudley

8 **Look down on me if I do not. Three of the highest rank in London,**

In personal suit to make me his lieutenant,

In self-interested pursuit of law to make me his placeholder,

Off-capped to him; and, by the faith of man,

off-capped: beheaded

10 **Lost their heads to him; and by the Truth of Truth,**

I know my price; I am worth no worse a place.

I know my Sum; I am worth no Vere office.

But he, as loving his own pride and purposes,

12 **But he, the Same a-Mor-ing his own family (name) and pursuits,**

Evades them, with a bombast circumstance

Eludes them, with padded, roundabout verse

Horribly stuffed with epithets of war,

war: (wordplay) vere

14 **Abominably crammed with additions of Ver,**

And, in conclusion (inconclusion)

And, against logic,

Nonsuits my mediators; for, "Certes," says he,

certus: 'settled, resolved'

Finds judgement against my pleas; for, "Settled", says he,

"I have already chose my officer."

16 **"I have by this Time selected my deputy."**

And what was he?

And what [thing] was he?

Forsooth, a great arithmetician,

arithmetician: counter, accountant

18 **Indeed, a high accountant,**

One Michael Cassio, a Florentine Cassio: Almost O[re]
Some Michael Quasi-O[re], a Rose Child
 A fellow almost damned in a fair wife; fair: (metonym) Vere
 20 **An Equal almost condemned in a Vere wife;**
 That never set a squadron in the field; never: (metonym) not ever, Not E.Ver
That Not Ever led a squadron in the field
 Nor the division of a battle knows
 22 **Nor the command of a battle knows**
 More than a spinster, unless the bookish theoretic, spinster: Nona: the first of the Parcae/Fates
More than Fate, unless the Entertainments accountant,
 Wherein the tonguèd consuls can propose consuls: 'the chief magistrate of ancient Rome'
 24 **In which the Revels Master can offer himself**
 As masterly as he. Mere prattle without practice Mere: (possible ref.) Francis Meres
As 'Masterly' as he. Mere talk without experience
 Is all his soldiership. But he, sir, had th' election;
 26 **Is all his military acumen. But he, sir, was selected;**
 And I of whom his eyes had seen the proof
And I of whom his spies had seen the evidence
 At Rhodes, at Cyprus, and on other grounds Rhodes: (wordplay) rōdēre: 'to wear away', Vere-away
 28 **At [the Isles of] Vere and Venus, and on other Heirs**
 Christened and heathen must be beleed and calmed heathen: non-Catholic
Catholic and Anglican must be Sea-moored and unable tu-do[r]
 By debtor and creditor. This counter-caster, counter-caster: accountant using false coin for counters
 30 **[Tud']Or borrowers and [Tud']Or lenders. This accountant of false coin,**
 He, in good time, must his lieutenant be,
He, in the possession of Cecil, must his placeholder be,
 And I—God bless the mark!—his Moorship's ancient.
 32 **And I—God consecrate with blood!—the ancient More-Sea's vessel.**
 Roderigo rather: (wordplay?) rother, ox
 By heaven, I rather would have been his hangman.
By heaven, I Rother-Wood have been his swine-hanger.
 Iago
 Why, there's no remedy; 'tis the curse of service.
 34 **Why, there's no healing; 'tis the frustration of submission.**
 Preferment goes by letter and affection,
Advancement goes by recommendation and inclination,
 And not by old gradation, where each second
 36 **And not by customary Succession, when every Tu**
 Stood heir to th' first. Now, sir, be judge yourself,
Was justly successor Tu th' first. I am, sir, be judge yourself,
 Whether I in any just term am affined
 38 **If it is so that I, in any Vere name am bound by any relation**
 To love the Moor. love, (Latin) amare: (wordplay) a-mare, un-sea
To take the Sea [from] the More.
 Roderigo
 I would not follow him then.
I would not succeed him then.
 Iago
 O, sir, content you; content: (wordplay) 'resign, unseal'; rebrand
 40 **O, sir, be what you are;**
 I follow him to serve my turn upon him.
I pursue him to execute my reverse upon him.

We cannot all be masters, nor all masters *all: any and every among selves*

42 **My Every self cannot be King, nor the King**
 Cannot be truly followed. You shall mark

Cannot be Verily succeeded. You shall [re]brand
 Many a duteous and knee-crooking knave

44 **Many an obedient and curtsyng servant**
 That, doting on his own obsequious bondage,
That, foolishly-fond of his own servile captivity,
 Wears out his time, much like his master's ass, *ass: Wm. Cecil's transport*

46 **Vere out his own time, much like his master's ass,**
 For nought but provender, and when he's old, cashiered,
For nothing but ox fodder, and when he's old, discarded,
 Whip me such honest knaves! Others there are *whip: (Latin wordplay) verbĕrare*

48 **Vere-bear me 'these Same' Well reputed servants! Others there R[egius]**
 Who trimmed in forms and visages of duty,
Who clothed in empty shows and [mere] semblance of fidelity,
 Keep yet their hearts attending on themselves,

50 **Preserve Ever their Arts serving themselves,**
 And, throwing but shows of service on their lords,
And, presenting conspicuous displays of servility on their masters,
 Do well thrive by them, and when they have lined their coats, *Do: (sur. frag.) [Tu]do[r]*

52 **D'O Verily thrive by them, and when they have padded their Arms,**
 Do themselves homage. These fellows have some soul, *Do: signal anaphora*

D'O themselves service. These peers have Some[r] soul,
 And such a one do I profess myself. For, sir, *For: 'reason', (wordplay) Rey + son*

54 **And So much the Foremost do I avow myself—The kings son, sir,**
 It is as sure as you are Rodorigo,
It is as settled [The Same] as you 'R' Tudor-ego,
 Were I the Moor, I would not be Iago.

56 **Vere I the More, I would not be me.**
 In following him, I follow but myself.
In succeeding him, I succeed only myself.
 Heaven is my judge, not I for love and duty,

58 **God is my judge, 'Not I' a Say-More and Faithful,**
 But seeming so, for my peculiar end, *pecu: (Latin) 'cattle'; peculium: 'property'*

Only Seyming S[eym]O[ur], for my own 'cattle' purpose,
 For when my outward action doth demonstrate

60 **For at the Time my external performance doth give evidence of**
 The native act and figure of my heart *figure: 'form'*

The genuine composition and form of my Art
 In complement extern, 'tis not long after *'tis not long after: soon, anon*

62 **In outward appearance, 'tis anon [ymously]**
 But I will wear my heart upon my sleeve
Otherwise I Will-Vere my Art upon my arm[s]
 For daws to peck at. I am not what I am.

64 **For [greedy] Daws to strip-away. I am not what I am.**

Samuel Coleridge noted the inexplicable evil of Iago, calling it a “motiveless malignity”. Why does he conspire against me? Othello (Or-Tell-Or, Tudor) wants to know:

“Will you, I pray, demand that demidevil why he hath thus ensnared my soul and body?” V.2 300-1

The question is rhetorical. A moment earlier he demonstrated that he knows where to look for the answer:

“I look towards his feet — but that's a fable. If thou be[a]st a devil, I cannot kill thee” V.2 286-7

‘Cloven-hooves’ would identify Iago as the devil ... yet that is merely a “fable”. The truth is, Othello inspects Iago’s feet to see if he is an Artiodactylid, an even-toed ungulate, an Ox or a Boar ... but he knows he is not.

Look again to Lodovico’s ambiguity:

“O thou Othello ... fall’n in the practice of a damnèd slave” v.2 292

Othello has not suffered *by* the practice of a slave, but rather, suffered for having practiced as a slave.

He kills ‘De’s Demon’ to rid himself and the State of the Oxen’s yoke:

“For nought I did in hate, but all in honor.” v.2 295

This crime is not fiction, it is a real event. Oxford’s false and encumbered identity has supplanted the hopeful identity of Tudor; the Regency of Cecil-Dudley has used our Tudor-Seymour child to drive a wedge through the English Monarchy. *Leicester’s Commonwealth* and the *Regnum Caecilianum* are real. The tolerance of Renaissance Humanism — of More, Erasmus, Sturm, etc. — falls to repression, Reformation, Counter-Reformation, Inquisition. Tens of thousands of dissenting Englishmen vanished in Elizabethan prisons. ‘De Vere’ apparently views himself as the crux of this national tragedy.

‘Shakespeare’ does not write good stories *per se*. He writes of momentous events, and he records them with an integrity that commands assent. Othello is strikingly advanced. It’s a tale of dichotomy within a single being ... perhaps nothing quite like it had been written before. ‘De Vere’ is a Titan and of that class above the aristocracy; and though I am here mildly facetious — because the Prince *is* the State, his concern for order and succession is as real to him as race, class, and gender are today.

Notes:

Rodorigo

1 Tush, never tell me! I take it much unkindly

[**Tush** (*Mediterranean Lingua Franca* ‘a half-crown gold coin’—also *tosh*, *tosheroon*, *tusheroon*; term used by traders from the 11th to 19th centuries; probable wordplay on de Vere’s Princely title as opposed to his noble title), **never** (*metonym* Never: not ever, not E.Ver; used to denote an identity other than Ed. Vere) **tell** (‘to count, to number’*, ‘to be accounted, to be esteemed’) **me! I take** (*Latin verb root wordplay, surname fragment sumĕre*: Sum; *Middle English* Summe, Somme: ‘highest’, from *Latin res Summa*: ‘the highest thing’) **it most** (*Latin multus, superl. plūrīmus; multi*: ‘much, many’, ‘the many, the common herd’) **unkindly** (*wordplay* un: ‘release or removal from’ + kind: familial, ‘generic class, race’*; *alt.*: ‘quality, nature’* +ly: ‘indicates a characteristic or resemblance’)]

~ **A half-crown, Never account me! I take it Vere-y un-familial** ~

~ **A half-crown, Never account me! I Sum it Very un-familial** ~

Most modern texts change this character’s name to Roderigo, but the Quarto of 1622 and the First Folio, both probably from an authoritative manuscript, use Rodorigo. This subtle change is significant. I suggest it is based on wordplay, **Ro**: *anagram of ‘or’ + d’or*: *surname fragment* [tu]dor + **ego**: *Latin* self.

Why have I changed the verb ‘take’ (*Latin sumĕre*) to Sum? After reviewing hundreds of examples of Latin verb roots being used to suggest the writer’s name, it’s probably best to record possible wordplay.

2 That thou, Iago, who hast had my purse

[**That thou, Iago, who hast had** (‘to possess’) **my purse** (*Latin bursa*: ‘oxhide, bag’; *Greek bursa*: ‘leather, hide’, skin)]

~ **That thou, Iago, who has possessed my [ox]hide** ~

Purse is precisely appropriate. Considering the double text, de Vere chooses words that are so exact that (in many instances) the reader can hardly imagine there being another that could be used alternately. I suspect this is the proximate cause of so many words being coined... because there was no extant word that would perform double duty.

3 As if the strings were thine, shouldst know of this.

[**As** (‘the *Seym* as’) **if the strings** (

) **were** (*surname wordplay* Vere) **thine, shouldst know** (*Latin certus*: ‘settled’, see 1.15 “Certes”, *Law* ‘an arrangement whereby property passes to a succession of people as dictated by the settlor’; *alt.*: *certo*: ‘to contend, to struggle’) **of** (*Latin ab*: ‘denotes motion away from a fixed point’, ‘away from’ *Cassell’s*) **this.**]

~ **The Same as if the Vere [life-]thread thine, shouldst be settled of this.** ~

This idea of the Fates spinning, measuring, and cutting the thread of life is continued at Othello V.2 207 in the words of Gratiano on the death of Brabantio: “and pure grief shore his old thread in twain.”; and V.2 266 “Who can control his fate?”

The complaint of being legally ‘settled’ out of ones estate is first expressed here by Rodorigo.

Iago

4 ‘Sblood, but you’ll not hear me!

[‘**Sblood** (wordplay relating to this discussion [Hi]S’blood, His blood; alt. *historical exclamation* ‘Sblood: God’s blood), **but you’ll not hear** (wordplay heir) **me!**]

~ [Hi]s’blood, but you’ll not heir me! ~

5 If ever I did dream of such a matter,

[**If ever** (surname wordplay E.Ver) **I did** () **dream** (Latin *somnĭare, dormire* ; possible wordplay with *som* and *dor* roots) **of such** (‘) **a matter** (Latin wordplay *rēs*: matter, ox; alt.: Latin *rēs*: ‘affair’; alt.: ‘the real thing, truth, reality’; alt.: ‘possessions, property, wealth’; alt.: ‘interest, advantage’; alt.: ‘cause, ground, reason’; alt.: ‘a law-suit, action’; alt.: Latin wordplay ‘a bovine quadruped’),]

~ **If E.Ver I did dream the Same an Ox,** ~

~ **If E.Ver I do Somn the Seym Ox,** ~

~ **If E.Ver I Two-dor of such a case,** ~

Nice coincidence that matter and cattle are Latin cognates.

6 Abhor me.

[**Abhor** (wordplay [make] a Boar) **me.**]

~ **A Boar me.** ~

Refers to ‘the Boar’ of the de Vere family.

Rodorigo

7 Thou told’st me thou didst hold him in thy hate.

[**Thou toldst** (‘to count, to number’*; alt.: ‘narrate’*; alt. wordplay tolled) **me thou didst** () **hold** (‘to bear or manage in a certain manner’*; contain) **him in thy hate** (‘hatred’).]

~ **Thou told me thou did bear him in thy hatred.** ~

The metonym *bear* refers to the control the Dudley family (of ‘the *bear* and ragged staff’) had on the English Monarchy from 1548 to 1601. ‘De Vere’ plays on the association of his false identity and the Dudley Arms with the verb *bear* (to carry) and it’s past *bore*/Boar. The profound influence of John Dudley on Edward VI, declined to moderate influence with Robert Dudley and Elizabeth R; finally Robert Devereux was a vestige and a fool to boot.

Iago

8 Despise me if I do not. Three great ones of the city,

[**Despise** (Latin *de*: ‘down’ + *spĕcĕre*: ‘to look at, behold’; i.e. ‘look down on’, or think worse of me) **me if I do** (surname fragment [Tu]-do-[r]) **not. Three great** (‘of high rank or power’) **ones** (one: ‘of the same value’*, the same; alt.: ‘a single person or thing’*) **of the city** (The City: London),]

~ **Look down on me if I [Tu]-do[-r] not. Three of the highest rank in London,** ~

These “three great ones” are, in order of ‘off-capping’, Lord Admiral Thomas Seymour, Lord Protector Edward Seymour, and Lord President of the Council John Dudley or possibly Thomas Howard, Duke of Norfolk. I question Dudley because it is doubtful that de Vere would regard him as ‘great’ and because he promoted the Dudley/Grey families rather than the Seymour. In his final days, Norfolk advised his family that de Vere was the only man likely to be able to save him...

9 In personal suit to make me his lieutenant,

[**In personal** (‘appertaining to an individual’*) **suit** (‘pursuit’ Anglo Norman French *siwte* from Latin *sequi*: ‘follow’, to succeed, indicates that the ‘Three’ pursued the case for personal succession, not on behalf of another’s succession; alt.: ‘prosecution at law, an action brought against a person’) **to make me his lieutenant** (French *lieu*: ‘place’ + *tenant*: ‘holding’, hence ‘placeholder’),]

~ **In individual pursuit of law to make me his placeholder,** ~

These personal suits entail attainder: ‘the forfeiture of land and civil rights suffered as a consequence of a sentence of death for treason’. The cases involving attainder by the above mentioned ‘great ones’ are in turn resulting from the usurping of power and authority, i.e. the de facto attainder of the Tudor Monarchy; but where is the death sentence you ask? The sentence is roughly the same — Damnatio Memoriae: the legal punishment of erasing a person from memory and the record.

This form of ‘execution’ is relatively rare among prominent individuals. Bishop John Fisher, who directed the founding of St. John’s College in 1511 under the patronage of Lady Margaret Beaufort, was stricken from Cambridge records by Reformers after being beheaded June 22, 1535. His death was in the second month of William Cecil’s attendance at St. John’s.

The erasure of Edward Tudor-Seymour (de Vere) was much easier to effect. Unlike his half-sister Mary Seymour, he was ‘never’ born. The association with Fisher is memorialized in *Venus and Adonis*:

No fisher but the <u>ungrown fry</u> forbears,	<i>No Fisher but the infant child spares,</i>
The mellow plum doth <u>fall</u> , the <u>green</u> sticks fast,	<i>The ripe plum doth fall, the Green sticks fast,</i>
<u>Or being early</u> plucked, is <u>sour</u> to taste. ll.526-28	<i>Ore-being heirly plucked, is s'ore Tu taste.</i>

10 Off-capped to him; and, by the faith of man,
[Off-capped (*Latin de*: ‘off’ + *caput*: ‘the head’, i.e. lost their heads) **to** (Tu) **him; and , by the faith** (‘truth, veracity’*) **of man** (*Latin vīr*: ‘man’ *Cassell’s*),]
 ~ **Lost their heads to him; and by the truth of Vere,** ~
 ~ **Lost their heads to him; and by the Ver of Vir,** ~
 ~ **Lost their heads to him; and by the Truth of Truth,** ~

11 I know my price; I am worth no worse a place.
[I know (*Latin certo*: ‘to know for certain’, probably relates to l.15 “*Certes*”) **my price** (*wordplay* sum: ‘the sum paid for a thing’*); **I am worth** (*Latin wordplay virtus*: ‘worth, virtue, excellence’) **no worse** (*Old Saxon wīrs, Old Norse, wordplay verri*: ‘worse’) **a place** (*Latin munus*: ‘place’; ‘an office, function, employment, duty’ *Cassell’s*).]
 ~ **I know my Sum; I am worth no Vere office.** ~

The proof or truth of de Vere’s value as Prince is clearly quantified by the number of decapitations; the writer jests about his fear of pressing his suit because of the high stakes.

Notice the number of words derived from Latin (and to a lesser degree Germanic) roots *ver* and *vir*. See the Glossary in my essay: *The Puzzling Life of Edward de Vere* (devereshakespeare.wordpress.com) pp.19-20 for a list that nearly encompasses the themes of Shakespeare’s work.

12 But he, as loving his own pride and purposes,
[But he, as (‘in the same degree’, *wordplay, surname fragment* the Same, Seym) **loving** (*Latin wordplay, surname fragments āmōr*: a More, a Mour; *amor*: love, *amāns*: loving) **his own pride** (*collective noun* ‘family, social group of Lions’; refers to the Tudor Lions) **and purposes** (‘that which a person pursues and wishes to obtain’),]
 ~ **But he, the Same a-Mor-ing his own family (name) and pursuits,** ~

13 Evades them, with a bombast circumstance
[Evades (‘eludes’*) **them, with a bombast** (*Latin bombyx*: ‘silkworm’, *transf.* ‘a soft material used for padding’, stuffing) **circumstance** (*Latin wordplay circum, stant circum*: ‘round about’, ‘indirect’, ‘circuitous’ + ‘stanza’: ‘*versuum series*’ ‘additional or accessory information, detail’)]
 ~ **Eludes them, with padded, roundabout verse** ~

14 Horribly stuffed with epithets of war,
[Horribly (*Latin wordplay foedo*: ‘to make foul, to make filthy, defile, deform, disfigure’ *Cassell’s*) **stuffed** (‘to fill very full, to cram’*) **with epithets** (*Latin ēpīthēca, Greek epitheton*: ‘a descriptive title’; ‘an adjective or descriptive phrase expressing a quality characteristic of the person or thing mentioned’) ‘an addition’ *Cassell’s*) **of war** (*wordplay Ver*: Vere),]
 ~ **Abominably crammed with additions of Ver,** ~

And, in conclusion,

[**And, in** (*Latin* *īn*: ‘against’) **conclusion** (*Latin* *conclūsīo*: ‘a close, conclusion’; ‘conclusion in a syllogism, consequence’ alt.: *wordplay* inconclusion: a false conclusion),]

~ **And, against logic,** ~

From Quarto of 1622, omitted from First Folio.

15 Nonsuits my mediators; for, “Certes,” says he,

[**Nonsuits** (‘a judgement given against the plaintiff when he fails to prosecute his case or to introduce sufficient evidence’; here indicates dismissal of complaint by Iago) **my mediators** (‘one who intercedes and pleads for another’*), **for** (), “**Certes**,” (*Ital. from Latin* *certus*: ‘settled, resolved’; ‘certain’) **says he**,]

~ **Finds judgement against my pleas; for, “Settled”, says he,** ~

16 “I have already chose my officer.”

[“**I have already** (‘by this time’, ‘opposed to *not yet*’) **chose** (choose: ‘to select’; alt.: ‘to distinguish’) **my officer** (‘one who performs an office or service under another’*; alt.: deputy: ‘a person named or empowered to act for another’).”]

~ “**I have by this Time selected my deputy.**” ~

17 And what was he?

[**And what** (‘interr. pron. used to inquire after quality or kind of things’*) **was he?**]

~ **And what [thing] was he?** ~

18 Forsooth, a great arithmetician,

[**Forsooth** (‘in truth, certainly’*; indeed: ‘implying some contempt, when used by well-bred persons’*), **a great** (‘of a high degree’*) **arithmetician** (*wordplay on Michael (Archangel) l.19* counter, accountant, narrator; plays on ‘tell’ *l.1*, ‘told’ *l.7*, ‘countercaster’ *l.30*; counter *Latin* *wordplay* *adversari*: ‘adversary’),]

~ **Indeed, a high accountant,** ~

19 One Michael Cassio, a Florentine

[**One** (*metonym* ‘The Seym’, the Same) **Michael** (the Archangel, *Latin* *arcus*: ‘mathematical arch’; vaulting, spanning, ‘chief, master’* + angel: Anglii, Germanic peoples who settled Britain in the post-Roman period.; alt.: “the leader of heaven’s armies, and thus considered the patron saint of soldiers.”) **Cassio** (*probable wordplay, Spanish* *casí*, *Italian, Latin* *quasi*: ‘almost, nearly’ + O: *single letter metonym* = Oxford, Ore), **a Florentine** (*Latin* *floreo*: ‘flower’ + *tinea*: ‘larva, offspring’; i.e. flower’s child, Rose Child)]

~ **Some Michael Quasi-Q[re], a Rose Child** ~

This may introduce Henry Wriothesley, 3rd Earl of Southampton, as a competitor with de Vere for succession. Though he does not rank with Ed. Tudor-Seymour (likely by this time no longer a potential), he was clearly advanced above Ed. de Vere in the estimation of the Cecils.

20 A fellow almost damned in a fair wife;

[**A fellow** (*Latin* *pār*: ‘equal, like, a match’) **almost** (*metonym* all: + most: ‘greatest’) **damned** (damn: ‘condemn’) **in a fair** (*metonym* Vere) **wife**;]

~ **An Equal almost condemned in a Vere wife;** ~

We naturally think this idea must be figurative — that Cassio is blessed to the point of distraction by his fair wife.

21 That never set a squadron in the field;

[**That never** (*metonym* Not E.Ver) **set** (‘arranged’) **a squadron** (*Italian* *squadrone*: ‘square’; *wordplay* quartered) **in the field** (*heraldry* the field or surface of an escutcheon),]

~ **That Not Ever led a squadron in the field** ~

~ **That Not Ever arranged quarters in the field;** ~ *heraldry*

See Hank Whittemore #62

22 Nor the division of a battle knows
[**Nor** ('neither') **the division** (i.e. various divisions of heraldic field) **of a battle** (crenellated pattern, like battlements) **knows** ('to recognize*')]
~ **Nor the command of a battle knows** ~
~ **Nor the crenellated division recognizes** ~ *heraldry*

23 More than a spinster, unless the bookish theoretic,
[**More** (*surname fragment* Seymour) **than a spinster** (Nona (Ninth): the first of the Parcae/Fates; she spins the thread of life, see "strings" *line 3 above*), **unless the bookish** ('book of accounts') **theoretic** (Theorica: 'fund of monies used in ancient Athens to expend on festivals and public entertainments'),]
~ **More than a Nona, unless the Entertainments accountant,** ~

24 Wherein the tonguèd consuls can propose
[**Wherein** ('in which*') **the tonguèd** (armed with the tongue as with a spear) **consuls** ('the chief magistrate of ancient Rome*'; here probably referring to the Master of the Revels, arbiter of politically acceptable entertainments) **can propose** ('to offer for consideration or acceptance*')]
~ **In which the Speech Masters can [formally] offer** ~

25 As masterly as he. Mere prattle without practice
[**As** (*metonym* 'the Same') **masterly** (Master of the Revels) **as** () **he. Mere** (*possible reference* Francis Meres: 1565-1647 'literary critic', author of *Palladis Tamia, Wits Treasury 1598*, mentioning William Shakespeare; also author of sermon called 'God's Arithmeticke', which may be alluded to in l.18) **prattle** ('empty talk') **without practice** (artistic craft)]
~ **As 'Masterly' as he. Mere talk without experience** ~
There may be a reference here to Mary Browne Wriothesley, probably Southampton's mother, who managed the accounts of the Revels Office when her husband

26 Is all his soldiership. But he, sir, had th' election;
[**Is all** ([Roi]-All) **his soldiership** ('military character*', military acumen). **But he, sir, had th' election** ('act of choosing, choice*');]
~ **Is all his military acumen. But he, sir, was selected;** ~

27 And I of whom his eyes had seen the proof
[**And I of whom his eyes** (*Protestant Overlords* and their spies, from John Dudley's title: *Primus inter pares* = *wordplay* *peers/eyes* 'first among peers') **had seen** (*wordplay* Sey'n) **the proof** (evidence, 'trial, experiment, test*')]
~ **And I of whom his spies had seen the evidence** ~

28 At Rhodes, at Cyprus, and on other grounds
[**At Rhodes** (*Latin wordplay* *Rhōdus*, island near Asia Minor, *rōdēre*: 'to wear away, to eat away', note: the siege of Rhodes 1522), **at Cyprus** (Island of Venus; alt.: note: War of Cyprus 1570-73, including the Battle of Lepanto), **and on other grounds** (*wordplay* earth: heirs; alt.: arguments; 'cause, motive, reason*'; alt.: 'the land, the earth as distinguished from water*')]
~ **At [the Isles of] Vere and Venus, and on other Heirs** ~

29 Christened and heathen must be beleed and calmed
[**Christened** ('Christian*') **and heathen** ('pagan', 'a person person who does not belong to a widely held religion'; alt.: 'inhabiting open country, i.e. heath'; possible allusion to English soil as being in the hands of a Protestant sect as opposed to Catholicism) **must be beleed** (*wordplay* Sum-moored, Sea-moored, Seymoured) **and calmed** (*wordplay* unable to-do[r]; to do is the active verb and surname fragment in Tudor)]
~ **Catholic and Protestant must be Sea-moored and unable tu-do[r]** ~

30 By debtor and creditor. This countercafter,
[**By** (Latin wordplay *bi-*, *bīni*: 'two, twofold') **debitor** (wordplay Ore-borrowers) **and creditor** (wordplay Ore-lenders). **This countercafter** (accountant or calculator using false coin for counters),]
~ **To Ore-borrowers and Ore lenders. This accountant of false coin,** ~
~ **Tud'Or borrowers and Tud'Or lenders. This false accountant,** ~

31 He, in good time, must his lieutenant be,
[**He, in good** (wordplay 'property, possessions') **time** (concept metonym Cecil's Time; the period of 'Night' and social upheaval of the Protestant Reformation), **must his lieutenant** ('placeholder') **be** ,]
~ **He, in the possession of Cecil, must his placeholder be,** ~

32 And I—God bless the mark!—his Moorship's ancient.
[**And I—God bless** ('consecrate') **the mark** ('blood', 'mark of consecration')!—**his Moorship's** (wordplay More Sea vessel) **ancient** ('next in command under a lieutenant'; = ensign: 'a commissioned officer of the lowest rank'; 'rank below lieutenant').]
~ **And I—God consecrate the blood!—the ancient More'Sea vessel.** ~

Rodorigo

33 By heaven, I rather would have been his hangman.
[**By heaven** ('the supreme power'), **I rather** (wordplay rother: 'an ox') **would** (wordplay Wood[stock]: Plantagenet Royal family) **have been his hangman** (Latin *suspendere*: 'to hang a person'; wordplay *suspendere*: swine hanger).]
~ **By heaven, I Rother-Wood have been his swine-hanger.** ~
~ **By heaven, I Ox-Wood, have been his swine-hanger.** ~

Iago

34 Why, there's no remedy; 'tis the curse of service.
[**Why, there's no remedy** (legal 'a legal means of preventing or correcting a wrong or enforcing a right'); **'tis the curse** ('great vexation, great drawback'; 'frustration') **of service** ('to be under the command of another person'; 'military duty').]
~ **Why, there's no healing; 'tis the frustration of submission.** ~

35 Preferment goes by letter and affection,
[**Preferment** ('advancement, promotion'; alt.: 'preference given') **goes by letter** ('literal meaning', 'the precise terms of a statement or requirement'; alt.: 'recommendations') **and affection** ('disposition'; alt.: 'love'; alt.: 'inclination, wish'),]
~ **Advancement goes by recommendation and inclination,** ~

"By letter" cannot mean 'by recommendation'; this belies Iago's comment at ll.8-10 in which he notes: "Three great one's of the city ..." Recommendations as evidenced by the "personal suits" in Iago's favor don't gain him the promotion. He must mean the precise terms of a requirement, probably indicating the Devise of Succession of Henry VIII.

36 And not by old gradation, where each second
[**And not by old** ('accustomed, practiced, customary') **gradation** (Latin *grādātio*: rhetoric 'climax'; alt.: 'a scale or a series of successive changes, stages, or degrees'), **where** ('when') **each** ('every') **second** ('one next in order to another'; 'successive')]
~ **And not by customary Succession, when every Tu** ~

37 Stood heir to th' first. Now, sir, be judge yourself,
[**Stood** (stand:
'to be in a state or condition'; alt.: 'to remain upright, not to fall, not to be lost, not to perish') **heir** (successor, 'one who is to succeed to a possession') **to** (surname fragment Tu) **th' first** (One). **Now** (Latin *iam*, wordplay I am), **sir, be judge** ('one who decides upon the merit of any question') **yourself**,]
~ **Was justly successor Tu th' first. I am, sir, be judge yourself,** ~

38 Whether I in any just term am affined
[**Whether** ('if it is so that') **I in any just** (*wordplay* 'right, true, founded in fact*', *Latin verus*: true) **term** ('expression, word') **am affined** (*Latin affinis*: 'related'; 'bound or obligated by affinity or some intimate relation'; 'joined by affinity or any close tie; akin; allied; confederated')]
~ **If it is so that I, in any Vere name am bound by any relation** ~

39 To love the Moor.
[**To** (*surname fragment Tu-dor*) **love** (*metonym, Latin āmōr*: love; *āmare*: 'to love'; *Latin wordplay a*: 'to remove or take away from + *mare*: 'the sea' *Cassell's*) **the Moor** (*surname fragment Sey-mour*).]
~ **To a-mare the More.** ~
~ **To take the Sea [from] the More.** ~

Rodorigo

39 I would not follow him then.
[**I would** (*wordplay? Wood[stock]*) **not follow** (*Latin wordplay succēdēre*: to follow, succeed to an office' *Cassell's*) **him then.**]
~ **I would not succeed him then.** ~

Iago

40 O, sir, content you;
[**O** (*metonym? nearly equivalent to a mark of self address; alt.:* 'interjection used to give the speech the character of earnestness'), **sir, content** ('resign', hence: resign yourself to your 'subject matter'; 'that which is contained within something'; alt.: 'satisfied, not demanding more') **you;**]
~ **O, sir, be what you are;** ~

41 I follow him to serve my turn upon him.
[**I follow** ('to pursue, to chase, to prosecute') **him to** () **serve** (*Latin mēre*: 'to deserve, merit, earn') **my turn** ('to cause to move around in order to achieve a desired result'; overturn, overthrow) **upon** () **him.**]
~ **I pursue him to execute my reverse upon him.** ~
~ **I pursue him to deliver my overthrow upon him.** ~

42 We cannot all be masters, nor all masters
[**We cannot all** (*metonym [Roi]All*; all identities bound in the body of the man we call Ed. de Vere) **be masters** (*Latin māgister*: 'master, chief, head' *Cassell's*; ruler), **nor** (it is likewise untrue) **all** (*metonym [Roi] All*) **masters** (rulers)]
~ **My Every self cannot be King, nor the King** ~

43 Cannot be truly followed. You shall mark
[**Cannot be truly** (*wordplay verily*) **followed** (succeeded; *Latin wordplay succēdēre*: to follow, succeed to an office' *Cassell's*). **You shall mark** ('set a mark on, to blemish, to brand'; alt.: 'stigmatize', 'with mark of infamy')]
~ **Cannot be Verily succeeded. You shall [re]brand** ~

44 Many a duteous and knee-crooking knave
[**Many a duteous** ('dutiful'; 'obedient, submissive') **and knee-crooking** ('courtesying'; 'curtsyng');) **knave** ('a menial', 'domestic worker', servant)]
~ **Many an obedient and curtsyng servant** ~

45 That, doting on his own obsequious bondage,
[**That, doting** (*dote*: 'to be fond, to love to excess') **on his own obsequious** ('obedient or attentive to an excessive or servile degree') **bondage** ('captivity'; 'servitude'),]
~ **That, foolishly-fond of his own servile captivity,** ~

46 Wears out his time, much like his master's ass,

[**Wears** (*wordplay* Veres) **out his time** (his time: time that should by right belong to the Tudor Monarchy, but has been usurped by the 'regency' of Cecil; Time is a metonym for the), **much** () **like** () **his master's** (ruler's, i.e. Wm. Cecil) **ass** ('domestic ass or donkey'),]

~ **Veres out his own time, much like his master's ass,** ~

47 For nought but provender, and when he's old, cashiered,
[**For nought** ('nothing*') **but provender** ('dry food for beasts*'; 'animal fodder'; 'food for cattle' and horses/donkeys), **and when he's old, cashiered** (cashier: 'discard from service'),]

~ **For nothing but ox fodder, and when he's old, discarded,** ~

48 Whip me such honest knaves! Others there are
[**Whip** (*Latin wordplay* verbĕro, verbĕrare: Ver + bear + o, or Ver + bear + R, links the Vere name with the 'bear' of Dudley) **me such** (*metonym* 'of the same kind*'), **honest** (*Latin* hōnestus: 'in good repute, respectable') **knaves** ('a menial*', 'domestic worker', servant)! **Others there** (*wordplay?* their) **are** (*metonym* R[egius], R[egina], obliquely refers to the Queen)]

~ **Vere-bear me 'these Same' Well reputed servants! Others there R[ex]** ~

This curious use of *whip* gives another indication of the writer's low regard for the Dudley creature: Edward de Vere is linked to the 'bear and ragged staff' of Dudley.

49 Who trimmed in forms and visages of duty,
[**Who trimmed** ('to dress up, to array') **in forms** (form: 'external appearance, empty show*') **and visages** (visage: 'face, look*', appearance) **of duty** (*Latin* fides: 'faithfulness, fidelity'),]

~ **Who clothed in empty shows and [mere] semblance of fidelity,** ~

50 Keep yet their hearts attending on themselves,
[**Keep** ('to preserve, to retain*') **yet** (*metonym* ever, 'after all, as the matter stands*'; 'still', steadfast) **their hearts** (*Latin* cōr: 'the heart as the seat of thought, the mind, judgement' Cassell's) **attending** (attend: 'to serve') **on themselves,**]

~ **Preserve Ever their hearts serving themselves,** ~

~ **Maintain steadfast their hearts serving themselves,** ~

51 And, throwing but shows of service on their lords,
[**And, throwing** ('to cast*', 'implying the idea of negligence and contempt*') **but shows** ('display, ostentation*'; 'an external sign*'; 'appearance, whether false or true*') **of service** ('place and office of a servant*'; alt.: 'servility', work of 'house servant, slave') **on their lords** ('master, owner*'),]

~ **And, presenting conspicuous displays of servility on their masters,** ~

52 Do well thrive by them, and when they have lined their coats,
[**Do** (v. make ore; alt.: *surname fragment* Tudor, do, doing, due, duty; see *Macbeth* I.4 21-27) **well** (spring, *metonym* = de Vere; alt.: 'a spring, a fountain*') **thrive** ('to prosper*'; 'to increase in goods and estate*') **by them** (i.e. their masters), **and when they have lined** ('to cover on the inside*', 'stuffed, padded*'; alt.: *wordplay* 'lineage*', 'pedigree*') **their coats** ('the vesture as indicative of rank*'; *possible wordplay* 'coat of arms*'),]

~ **D'O Verily thrive by them, and when they have padded their Arms,** ~

See I.14: "Horribly stuffed with epithets of War" (Vere).

53 Do themselves homage. These fellows have some soul,
[**Do** (v. make ore; alt.: *surname fragment* Tudor) **themselves homage** ('fealty and service professed to a superior lord*'). **These fellows** (peers, *Latin* par: 'equals') **have some** (*wordplay, surname frag.* Seym[our], So-me, based on 'Somers de'; contrasts with Somerset) **soul** ('the immaterial part of man*'; 'the moral agent*'),]

~ **D'O themselves service. These peers have Some[r] soul,** ~

Anaphora is closely associated with pronouns and metonyms. Arguably, all 34 separate instances of anaphora in *Venus and Adonis* are associated with *metonyms/surname fragments* and *pronouns* of the same. I'm working on a summary of V&A anaphora presently.

54 And such a one do I profess myself. For, sir,
[**And such** (*Latin tantus*: 'so much', 'of that or the like kind or degree') **a one** (*Latin Prīmōris*, *subst. Primores*: 'first, foremost; first in rank, most distinguished' *Cassell's*; compare with "fellows"/peers in previous line) **do** (v. make ore; alt.: *surname fragment Tudor*) **I profess** ('to avow, to acknowledge') **myself**. **For** (reason, *wordplay Rey* + son: Kings son; alt.: *Latin proptēr*: 'by reason of, on account of' *Cassell's*; *Latin wordplay rē*: 'again', second, two, Tu + son: male child; also *rēsōno*: 'echo'), **sir**,]
~ **And So much the Foremost do I avow myself—The kings son, sir**, ~

55 It is as sure as you are Roderigo,
[**It is as** (*metonym* 'the same') **sure** (*Latin wordplay certes*: 'certain, definite' and *cerno*, *cernere*: 'to separate, sift'; 'to distinguish') **as you are** (*metonym* R: R[egius], R[ex], R[egina]) **Roderigo** (*wordplay Ro*: Or *anagram* + d'or + ego, hence Ord'origo, Twod'or-ego, Tudor-I; alt.: *Latin rōdēre*: 'to eat away, corrode, consume' + *ego*: 'I' *Cassell's*),]
~ **It is as certain as you R[egina] Or-d'or-ego**, ~
~ **It is as settled [The Same] as you 'R' Tudor-ego**, ~
~ **It is settled the Same as you R[egius] Corrode-Ore Ego**, ~

56 Were I the Moor, I would not be Iago.
[**Were** (*surname fragment Vere*; note w : v consonant shift) **I the Moor** (*surname fragment Mour*, *More*), **I would** (possible *wordplay Wood*[stock]) **not be Iago** (*Latin wordplay ego*: I, me, myself: *ipse*).]
~ **Vere I, the More, I would not be me**. ~
~ **Were I the Mour, I would not be me**. ~

57 In following him, I follow but myself.
[**In following** (*Latin succedēre*: succeeding) **him, I follow** ('succeed') **but** ('only') **myself**.]
~ **In succeeding him, I succeed only myself**. ~

58 Heaven is my judge, not I for love and duty,
[**Heaven** ('the supreme power, God') **is my judge** (*wordplay* 'hearer', *heir*), **not I for** (*Latin for*: 'to speak, to say' *Cassell's*) **love** (*wordplay, surname fragment āmōr*: a More) **and duty** (*Latin fides*: 'trust, fidelity'; see *Fidessa Sonnets* by B. Griffin, 1596),]
~ **God is my judge, 'Not I' a Say-More and Faithful**, ~

59 But seeming so, for my peculiar end,
[**But** ('only') **seeming** (*surname wordplay Seym* +ing: 'suffix, denoting verbal action') **so** (*metonym Seym* + *Our*), **for my peculiar** (*Latin proprius*: 'one's own, special, particular' *Cassell's*) **end** ('purpose, intention'),]
~ **Only Seyming S[eym]O[ur], for my own particular purpose**, ~

60 For when my outward action doth demonstrate
[**For** (*Latin* 'say', 'to speak') **when** ('at which time') **my outward** ('foreign'; alt.: 'external') **action** ('accomplishment', 'performance') **doth demonstrate** ('the action of showing the existence or truth of something by giving evidence')]
~ **For at the Time my external performance doth give evidence of** ~

61 The native act and figure of my heart
[**The native** ('natural, genuine') **act** ('to perform the proper functions') **and figure** (*Latin figura*: 'form'; alt.: *wordplay* 'a character denoting a number') **of my heart** (*wordplay Art*?; heart: as expressed in Art may be a common metonym; as Roger Lass notes: h "is not a very stable phoneme" *Cambridge History of the English Language*, 1999)]

~ **The genuine composition and More of my Art** ~

~ **The natural function and More of my Art** ~

62 In complement extern, 'tis not long after

[**In complement** ('external show, form'*) **extern** ('external, outward'*), '**tis not long after** (not long after: anon, soon; *wordplay* anon[ymous])]

~ **In outward form, 'tis anonymous** ~

63 But I will wear my heart upon my sleeve

[**But I will** (*name, metonym* Will) **wear** (*wordplay* Ver) **my heart** () **upon my sleeve** ('covering'; *wordplay* covering arm-armorial)]

~ **Otherwise I Will-Vere my Art upon my arm[s]** ~

64 For daws to peck at. I am not what I am.

[**For daws** (Jackdaw *Corvus monedula*: small crow-like bird; fond of collecting shiny objects, esp. coins, for it's nest;) **to** () **peck** (*Latin pecco*: 'to err or sin', 'to make a mistake') **at. I am not what I am.**]

~ **For [greedy] Daws to strip-away. I am not what I am.** ~

A Greek fable tells of a Daw (Jackdaw, small crow) who steals colorful feathers and pins them to himself to fit in with peacocks. The peacocks punish the pretension and pluck them from him leaving him so tattered even the Daws reject him.

King Minos of Crete turned Princess Arne into a Jackdaw to punish her greed. Ancient Greeks said Daws could be easily trapped by leaving reflective oil for them so they may stare (fascinated) at their own reflection.