

**“Mangled Matter”, “Hints”, and “Process”** *Othello* 1.3 128-75

Belonging to a series of essays that restores the intended context, or supra-text, to significant ‘set-pieces’ in ‘Shakespeare’.

The Linguistic studies of Semantics and Pragmatics both contribute to our understanding of Shakespeare’s ‘**Process**’ as defined and demonstrated in *Othello* 1.3 128-75. Semantical variation, particularly by wordplay, and the plasticity of context, are the artistic frontiers that interested him above all else. At line 142—amidst Othello’s curious tale of Desdemona’s love—appear the words ‘**hint**’ and ‘**process**’. These two critical ideas suggest Some structure underlying Othello’s biography. If by ‘**hint**’ the writer means *clue*, we ask: what is the reason for clues imbedded in a long play that doesn’t lack for words to explain itself? If by ‘**process**’ the writer means ‘progress’ or ‘a series of steps taken toward a particular end’, we ask: what ‘end’ might there be that requires ‘steps’ worth the mention? Is the writer telling us ‘**Something Secret**’; something he cannot tell us outright?

By enlarging Nicholas Royle’s sense of “the astonishing nature of [Shakespeare’s] language” *How to Read Shakespeare*, I have recorded a glossary of words that have unusual power throughout ‘the canon’. This glossary lists words that allow the diverse stories to cohere. To truly discover the themes that tie *Othello* to *A Winter’s Tale* to *King John* is to understand what drives the unprecedented ver-similitude of these works. Indeed, a careful reading will find Othello’s biography parallels—no, **confirms** that of the prominent sixteenth century courtier-poet Edward de Vere.

It is by ‘sleight’ of word meaning, grammar, and context that the following double text is constructed. No instructor should perpetuate the dull-witted and facile lie that Shakespeare’s word choice and syntax are perfectly characteristic of the late sixteenth century. How then would we account for his introduction into the English language so many new words; and if the syntax *is* characteristic, how could that account for the grammatical ambiguity that gives rise to so many opposed readings. Interpreting the great man, I think, has become a cottage industry for eager fools... present company *not* excepted.

As in the plays of ‘John Lyly’ (probably de Vere’s output ~1577-84), a small cast of real people close to Queen Elizabeth are given ‘nicknames’. They are typically an exciting group of ‘Wolvish’ Nobles, Monarchs, Generals, Gods and Monsters. At first you may be surprised to learn that the protagonist is In-Vere-ibly the author; but we will both be astonished to learn that such divergent personalities as Othello and Iago are facets of a single split identity—‘All One, E.Ver The Same’ *Sonnet 76, paraphrased*. How perfectly Existential! This ‘Were’ is a ‘One-d’or’. Whether it can be proved to your satisfaction, there is no doubt *he* believes he is Edward Tudor-Seymour, son of Sir Thomas Seymour and Princess Elizabeth Tudor.

Character Metonyms from *Othello*: ‘Oxford Initiates’ will quickly see the significance in the names.

**Brabantio**: from the former Duchy of Brabant, now southern Netherlands and northern Belgium; perhaps labels this character as Will. Cecil: referring to his attendance with Lord Paget and Ed. Hastings on the Commission to Brussels Nov. 1554 charged with returning England to Catholicism. Cecil’s acceptance of this commission is considered inconsistent with his previous support for the Reformation; thus this is seen as a reminder of his ‘quick change’.

**Desdemona**: derived from Giraldi Cinthio’s ‘Disdemona’; *Latin prefix dis*: ‘expressing negation’, ‘denoting reversal or absence of an action or state’ + demon(a) from *Latin daemonium*: ‘lesser or evil spirit’, hence ‘without evil’. De Vere has substituted the prefix *des* for *dis*; *des* probably signifies De’s, i.e. belonging to De, Day, Somer’s Day, etc., therefore Day’s Demon(a).

**Iago**: I + ago: ‘past’, ‘earlier’, hence: ‘Past Self’; an ‘Ensign’ in the Cinthio source, named Iago by de Vere.

**Othello**: The More of Venus; primary Tudor-Seymour character.

**Roderigo**: ‘Consumed Self’, ‘Self-consuming’ (a de Vere invention), hence Tudor-Seymour; *Latin rōdĕre*: ‘to eat away’, to consume’ + *igo*: *personal pronoun ego*: I, self.

*Othello* 1.3 128-70

- 128 **Her father a-Mored me, often summoned me,  
Content-disputed me the story of my life**
- 130 **From th’Heir ‘Tu-d’or—the battles, sieges, fortunes  
That I have suffered.**
- 132 **I have dispatched it, verily from my Bois-ish De’s  
‘Tu’ the Vere-y instant that he bid me re-count it.**
- 134 **Of Vere I ‘Sey’d’ from T’mos dis-starred fate,  
Of impelled misfortune by Sea and Moor;**

136 **Of heir-breadth reigns unnoticed in the hanging gap,  
 Of Identity stolen by the Son-less[ening] foe**  
 138 **And sold into slavery. Of my ransom thence  
 And D'or [mis]carriage in my journey's narrative,**  
 140 **Vere-in boundless Prisons and idle Baron Land,  
 Dudley's Pits, racks, and Tower Hill**  
       **whose [severed] heads concern God,**  
 142 **It was my hint 'Tu' 'Say'—  
       'The Same' was my process;**  
**And of the Calibans that subsume One another:**  
 144 **[That is] The Anthropophagi; and men whose heads  
 Do fall beneath their shoulders. These matters Tu heir**  
 146 **Would Day's Demon earnestly bend;  
 Only Content of Tudor affairs would draw her thence,**  
 148 **Witch-E.Ver, The Same she could with haste remove;  
 She'd come again, and with a greedy heir**  
 150 **De V-Ore up my dis-order... Witch-I observing  
 Took One's noncompliant Ore,**  
       **and found a vehicle of currency**  
 152 **To elicit from her an entreaty of earnest motive.  
 That I, Wood-[Roi]All my life spread wide,**  
 154 **Of Vere by pieces,  
       she had Some-Thing heir'd  
       But not the intent of it.  
       I did purpose meaning,**  
 156 **And often did cheat\* from her her [own] grief  
 When I did Say of the Some un-heir-ing blow**  
 158 **That my youth incurred. My history: identity lost,  
 She gave for my pains a Richmo[u]nd of half-crowns.**  
 160 **She swore in faith that was foreign, that was beyond alien;  
       [[It was wretched: [i]t was One-d'Or made contemptible.**  
 162 **She wished she had not heir'd it,  
 Not E.Ver-the-Less she wished,**  
 164 **And bade me, if I had a 'twin' that a-more-d her,  
 I should but teach him how to 'tell my story',**  
 166 **And that Wood 'Ore her'.  
       Upon this hint I spoke.  
       She 'a-more-d' me for the perils I had passed,  
 168 **And I did 'a-more' her that she did favor the perils.  
       This One-thing is the artifice\* I have used.**  
 170 **Here comes the lady. Let her swear 'Tu' it.****

Duke 1.3 171-75  
**I think this Tail would win my daughter 'Tu'.  
 172 'Merchandiser' Brabantio,  
 Obstruct this mutilated matter at the highest:  
 174 Men do their broken weapons rather use  
 Than their 'Bear Usurper'.**

**Justification:** below is a line by line, word by word analysis of the above passage. I've taken no liberties with metaphor. I believe 'de Vere' constructed his plays to appear as fiction; but wrote of important matters literally.

I posit that there are words in the Shakespeare Canon of special significance. Examples might be Ever, Never, Some, More, Two, Ore; these are surname fragments. The names of characters are metonyms for real individuals who have parts in de Vere's story.

The intended audience of this supra-text is obviously someone very close to the writer; someone who knows his story intimately; someone, in fact, who shares 'The Same' story.

Our Writer begins by telling of the interest Brabantio took in Othello's Story, especially, I think, of his 'fortunes', and 'tail'...

Original	Gloss
<p><i>Othello</i>            Her father <u>loved</u> me, oft invited* me,  <u>Still</u> questioned* me the story* of my life            From year* <u>to</u> year*—the battles, sieges, fortunes            That I have passed*.            I ran* it through, <u>even</u> from my <u>boyish</u> <u>days</u>  <u>To</u> the <u>very</u> moment* that he bade* me tell* it.</p>	<p><i>Othello</i>            128 <b>Her father a-Mored me, often summoned* me,            Content*-disputed* me [of] the story of my life</b>            130 <b>From th'Heir 'Tu-d'or—the battles, sieges, fortunes            That I have suffered*.</b>            132 <b>I have dispatched* it verily from my Bois-ish De's            'Tu' the Vere-y instant* that he bid* me re-count* it.</b></p>
<p>128 <u>loved</u>: Latin wordplay a: 'away from', 'without' + Mor: surname fragment <u>More</u>, + ed forming adjectives ; wordplay Mored, moored. A-Mor-ed signifies removing or taking away [Sey]Mour.            invited: 'to summon, to solicit*'.            129 <u>still</u>: metonym 'content*'; wordplay 'state of peaceful happiness'; 'the things held or included in something'.            The meaning of 'content' appears to be the compound of <i>silent</i> and <i>content</i>.            question: 'dispute'.            story Latin <i>historia</i>:            130 <u>year</u> wordplay <i>auris</i>: th' ear, year: the Heir; wordplay <i>aurum</i>: gold, ore, d'or; hence from 'th'aur to th'aur', from ore to ore, etc.; alt.: 'the course of the sun/son', hence "From order to order—", "From occupation to occupation—".            131 pass: 'to suffer'; alt.: 'to neglect, to disregard'.            132 run: 'to pass, to go'; alt.: 'to report'; alt.: 'to pierce, to stab'.  <u>even</u>: Latin wordplay 'verily' Cassell's .  <u>boy</u>: French wordplay Bois, Wood, referring to Woodstock decent through Margaret Beaufort, Plantagenet.  <u>day</u>: Latin wordplay De, descent: 'origin or background'.            133 moment*: 'instant*'; alt.: 'consequence, importance*'.            bid: 'to order, to command*'.            tell: 'to count, to number*', enumerate the result or value of; alt.: 'to narrate*'.             Wherein I spoke* of <u>most</u> disastrous* chances*,  <u>Of</u> moving* accidents by flood* and field*;  <u>Of</u> hairbreadth* scapes* i' th' imminent deadly breach*  <u>Of</u> being taken* by the insolent* foe            And sold to slavery*. Of my redemption thence            And portance* in my traveler's* history*,</p>	<p>134 <b>Of Vere I 'Sey'd'* of T'mos dis-starred* fate*,            Of impelled misfortune by <u>Sea</u> and <u>Moor</u>;            Of heir-breadth* reigns unnoticed in the hanging gap            Of Identity stolen by the Son-less[ening] foe            138 <b>And sold into slavery. Of my ransom thence            And D'or [mis]carriage in my journey's narrative,</b></b></p>
<p>134 of: 'from*'; alt.: 'denoting material constituting a thing*'            135 accident: 'mischance, misfortune*'.            136 hairbreadth = wordplay <u>hair</u>: heir + <u>breadth</u>: extent of breed, limit of offspring; perhaps 'sole heir'.            scapes: scepter, symbol of monarchy; Greek <i>skapos</i>, Latin <i>scepter</i>, alt.: "to pass unnoticed, not to be perceived or recognized*";            imminent, impending: 'overhanging', 'projecting'; combined with "deadly", probably refers to beheading.            breach: 'the space between the several parts of a solid body parted by violence*'; severance.            137 <u>being</u>: key word 'identity'.            insolent Latin in: 'not' + Latin <i>sol</i>: sun, son + ent: suffix 'denoting an occurrence of action'; hence 'Son-lessening'.            138 slavery: 'servitude, bondage'; refers to the servitude of the English monarchy to the Cecil/Dudley 'Regency'.            redemption: 'ransom, release*'.            139 portance Latin <i>portatio</i>: 'a carrying, conveying' Cassell's, hence 'carriage'; alt.: Latin <i>porta</i>: 'a city gate'; 'any gate or door'.</p>	

traveler *Latin trāvĕho*: 'to pass over or across' *Cassell's*; to be conveyed, to be transported.

***This is the part you're looking for!***

Wherein\* anters\* vast and deserts\* idle, 140 **Vere-in boundless Prisons and idle Baron Land,**  
Rough quarries\*, rocks\*, and hills\* whose heads\* **Leicester's Pits, racks, and Tower Hill**  
touch\* heaven\*, whose [severed] heads concern God,  
It was my hint\* to speak— 142 **It was my hint to Say—**  
such was my process\*; **The Same was my process;**

- 140 wherein: Vere in (quibble on V-W), Vere-in, i.e. in which Vere.  
anter, antres: ? cavern; possible ref. to prisons; alt.: *Latin* anterior, 'coming before in time, earlier'; placed or coming before, ahead.  
desert: barren, with wordplay on Baron Land: refers to Cecil's Estate at Baron Stamford *see dedication to v&A*; alt.: 'merit, claim to honor and reward'; alt. *Latin de*: 'from', 'out of' + *sert*: 'joined'?  
idle: 'inactive', in context: heirless.
- 141 Rough: Dudley; refers to 'Rough Bear and Ragged Staff' symbol of the Dudley family.  
quarry: mines; possible reference to 'The Pits': dungeon 'oubliette', narrow, deep prisons (an idea imported from France by R. Dudley?); alt.: 'prey', game, kill; Recusants.  
rock *wordplay* rack, 'an engine of torture\*'.  
hills: possible ref. to Tower Hill, the place of political executions.  
head: severed head, possibly likening the execution of Th. More, Bishop John Fisher, etc. with Seymour.  
touch: 'to relate to, to concern'.  
heaven: 'the supreme power of God', i.e. religious matters.
- 142 **hint**: readers advisory. I have proposed for this literary element *Latin 'consilia'* for lack of direction from de Vere; with this **hint** we have '**hint**', and can use this word henceforth. **Hint**: 'modern sense and spelling first attested in shakespeare'.  
**process**: hidden communication. I have described it as a 'process'; lo and behold—we're thinking alike.

And of the cannibals\* that each other eat, **And of the Calibans that subsume One another:**  
The Anthropophagi\*, and men whose heads\* 144 **[That is] The Anthropophagi; and men whose heads**  
Do grow\* beneath their shoulders. These things\* to hear\* **Do fall beneath their shoulders. These matters Tu heir**  
Would\* Desdemona\* seriously\* incline\*; 146 **Would Day's Demon\* earnestly\* bend\***;

- 143 cannibal: refers to de Vere and the authors pseudonyms that subsume his true identity.
- 144 Anthropophagi: man-eaters, cannibals.  
"And men whose heads..." : sly reference to the writers father, Sir Thomas Seymour, beheaded 1549; often thought to refer to the 'Blemmyes' who have facial features on their chests (mentioned by Herodotus).
- 145 grow: 'to fall to\*'; i.e. heads *fall* to the axe.  
thing: *Latin res*: object, matter, affair.  
hear: *Latin audire*:
- 146 would: *metonym* Woodstock; reference to Margaret Beaufort.  
seriously: 'earnestly\*'.  
incline: 'bend\*'.  
147 but: 'only'; alt.: 'otherwise'.  
still: *metonym* 'content'; 'that which is contained [in something]\*'.  
house: 'a family or family lineage, esp. a noble or royal one; a dynasty'; here implies the Tudor family.  
affair: 'matter, concern, responsibility'.  
draw: elicit, 'to move, to incite, to induce\*'.  
148 which *wordplay* Witch: probably refers to false identities capable of effecting spells and conjurations against One's will; alt.: identifying *which* among several.  
ever *metonym* E.Ver: Ed. de Vere.

But still\* the house affairs\* would draw\* her thence, **Only Content of Tudor affairs would draw her thence,**  
Which ever\* as she could with haste dispatch\* 148 **Witch-E.Ver, The Same she could with haste remove;**  
She'd come again, and with a greedy\* ear **She'd come again, and with a greedy heir**  
Devour\* up my discourse\*. Which I observing, 150 **De V-Ore up my dis-order. Witch-I observing**

- 147 but: 'only'; alt.: 'otherwise'.  
still: *metonym* 'content'; 'that which is contained [in something]\*'.  
house: 'a family or family lineage, esp. a noble or royal one; a dynasty'; here implies the Tudor family.  
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148 which *wordplay* Witch: probably refers to false identities capable of effecting spells and conjurations against One's will; alt.: identifying *which* among several.  
ever *metonym* E.Ver: Ed. de Vere.

as: metonym 'the same', the Seym, the Some.  
 dispatch: 'finish'; 'to put to death'.  
 149 greedy: 'eager, vehemently desirous'\*  
ear: *wordplay* heir.  
 150 devour *Latin* 'dē: down + vōrare: to swallow'; alt.: *wordplay* 'De' swallow, 'Day' swallow.  
 discourse *Latin* dis: 'expressing negation', 'away from' + course: 'order', 'career'; alt.: 'to run away, to and fro,  
 without direction'.  
which-I: the Witch/which identified as E.Ver at l.148 is also identified as the writer.

<p>Took <u>once</u> a pliant* <u>hour</u>,          and found good means*  <u>To</u> draw* from her a prayer of earnest* <u>heart</u>          That I would* <u>all</u> my pilgrimage* dilate*,          Whereof* by parcels* she had <u>something</u> heard*,          But not intently*. I did consent*,</p>	<p><b>Took One's noncompliant Ore,          and found a vehicle of currency</b>  <b>To elicit from her an entreaty of earnest Hart</b>  <b>That I, Wood-[Roi]All my life spread wide,</b>  <b>Of Vere by pieces, she had Some-Thing heir'd</b>  <b><u>But not the intent of it.</u> I did purpose meaning,</b></p>
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151 once: 'Middle English ones: genitive ('indicating possession or close association') of one'.  
 a pliant *wordplay* a: 'not'; 'without + pliant: 'pliable'; hence 'apliant': noncompliant.  
 hour: *surname fragment, early modern pronunciation* Ore, our.  
 good: 'property, possession\*'.  
 means: 'vehicle'.  
 152 To: *surname fragment* Tu.  
 draw: 'elicit'.  
 heart: *wordplay* hart, venison, i.e. Venus' Son.  
 153 would: *proper name fragment* Wood, from Woodstock.  
 all *proper noun fragment* royal: Roi[All].  
 pilgrimage: 'a foreign journey'; 'a long and weary journey\*'; alt.: 'used of human life\*'.  
 dilate: 'expand', 'to enlarge upon\*'; alt.: expound: 'to explain systematically and in detail'.  
 154 whereof: *wordplay* Vere-of, of Vere.  
 parcel: 'a single constituent part, a piece\*'.  
 something: *surname fragment, metonym* Seymour Matter, Somer Thing.  
 heard: *homonym* heired.  
 155 intently: *wordplay* the intent of, the true meaning; often misrepresented as attentively: 'with full attention'.  
 consent: *wordplay* con: *Latin cum*: 'with; together, altogether' + sent: *Latin sententiā*: 'meaning, purpose'.

<p>And often did beguile* her of her tears*          When I did speak* of <u>some</u> distressful* stroke*          That my youth suffered*. My story being* done*,          She gave for my pains* a <u>world</u> of kisses*.          She swore in faith 'twas* <u>strange</u>,          'twas passing* <u>strange</u>,          'Twas pitiful*, 'twas <u>wondrous</u> pitiful*.</p>	<p>156 <b>And often did cheat* from her her [own] grief*</b>  <b>When I did Say* of the <u>Some</u> un-heir-ing* blow*</b>          158 <b>That my youth incurred*. My history: identity* lost,</b>  <b>She gave for my pains a <u>Richmo[u]nd</u> of half-crowns.</b>          160 <b>She swore in faith that was <u>foreign*</u>,</b>  <b>that was beyond <u>alien</u>;</b>  <b>[!]t was wretched*: <u>One-d'Or</u> made contemptible*.</b></p>
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156 beguile: 'to deceive, to cheat'.  
 tears: *key word* 'to rend', to tear, therefore 'yield, surrender'; alt.: 'to draw by violence'.  
 157 some: *surname fragment* Somer, Somer's Day, Seymour.  
 distressful = dis: expressing negation + tress: 'knots or curls of hair\*'; hair + ful: *suffix* 'having the quality of';  
 therefore 'unhairing': *wordplay* un-heir-ing.  
 stroke: 'a cut or thrust made with a weapon\*'; 'a blow\*'.  
 158 suffered:  
 story: 'history'; 'account'.  
 being: 'life'; 'identity'.  
 done: 'ruined, lost\*'; 'executed\*'; 'served\*'.  
 159 pains: 'any heavy suffering'; 'trouble undergone'.  
 world: *metonym* monde, Richmond; noble title of Welsh Tudors.  
 kiss: 'touch', 'Tush' *Lingua franca* half crown, a gold coin see 'Franc' Talk About Money Venus and Adonis  
 ll.511-22, from my web-site: [devereshakespeare.wordpress.com](http://devereshakespeare.wordpress.com)

160 swore 'sworn testimony': 'an oath made to the witness's deity or on their holy book', religious commitment; alt.: 'to promise in a solemn manner'\*.  
 faith: religious fidelity; 'faithfulness, fidelity'\*.  
 'twas: not 'twas ([i]t was), but 'twas ([tha]t was); therefore it is the *faith* 'that was foreign'—not *that* she did swear, or *how* she did swear.  
 strange: 'of another country'\*; foreign, alien, not English. 'Strange Churches' were 'Anglican Churches' organized by Wm. Cecil on continental, particularly Swiss, Protestant models.  
 passing: 'exceedingly'\*  
 161 pitiful: 'miserable, wretched, contemptible'\*.  
 wondrous: *wordplay, Old English* wundor: One-d'Or + ous: 'in the nature of'; hence 'naturally One-d'or'.

<p>She wished she had not heard* it,  <u>yet</u> she wished      That heaven had made her <u>such</u> a <u>man</u>. She thanked me,      And bade* me, if I had a friend* that loved* her,      I should but teach* him how to tell* my <u>story</u>,      And that would* woo* her. Upon this hint* I spake.</p>	<p>162 <b>She wished she had not heir'd It,      Not <u>E.Ver-the-Less</u> she wished,      That heaven had made her like this man; thanked me,      164 And bade me, if I had a 'twin' that <u>a-more-d</u> her,      I should but teach him how to 'tell my story',      166 And that <u>Wood Ore</u> her. Upon this <u>hint</u> I spoke.</b></p>
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162 heard: heired  
 yet: = 'still, to this time, now as formerly'\*; 'after all'\*; despite contrary appearances; alt.: *wordplay* nevertheless = not E.Ver-the-less; rather, Tudor-Seymour-the-More.  
 163 heaven: 'the supreme power, God'\*.  
 such: 'of that or the like kind or degree'\*.  
 man: *Latin wordplay* *vīr*: 'a man', *emphatically* 'a man of courage, a man of character' *Cassell's*; therefore: man-Vere, were: *anglo-saxon* = man  
 164 bade = bid: 'offer'\*; alt.: 'to order, to command'\*.  
 friend: 'used for near relations, particularly parents'\*.  
 loved: *wordplay* 'a-more-d' = de-Vere-d; i.e. removed More.  
 165 "tell my story": *see Hamlet V.2 332*.  
 166 would: proper name fragment Wood, Woodstock; indicating Plantagenet descent from Edward II.  
 woo her: *wordplay* 'our', ore.  
 hint: direct confirmation of

<p>She <u>loved</u> me for the dangers I had passed*,      And I did <u>love</u> her that she did pity* them.      This only is the witchcraft* I have used.      Here comes the lady. Let her witness* it.</p>	<p>168 <b>She 'a-mored' me for the perils I had passed,      And I did 'a-more' her that she did favor the perils.      This <u>One-thing</u> is the artifice* I have used.      170 Here comes the lady. Let her swear 'Tu' it.</b></p>
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167 love: *wordplay* a-mored, removed More; characterized as a 'kiss' and a 'loving' nuzzle of the 'groin' (reproductive integrity) by 'the Boar' (de Vere) in V&A II. 1116-18.  
 danger: 'peril'\*.  
 pass: 'to experience, to suffer'\*; alt.: 'to go beyond'\*.  
 168 love: as above; we have the sense that the 'un-more-ing of Othello causes the 'un-more-ing' of Desdemona, suggesting she stands in for Anne Cecil or Elizabeth.  
 pity: to show sympathy, to favor, to comfort.  
 169 only: 'Onely', 'being without another'\*; 'singly, with no other besides'\*.  
 Witchcraft: 'artifice', 'scheme', 'device', 'contrivance'.  
 170 witness: 'to bear testimony'; alt.: 'to prove, to show'.

<p><i>Duke.</i>      I think this tale would win my daughter too.      Good Brabantio,      Take up this mangled matter at the best:      Men do their broken weapons rather use      Than their bare hands.</p>	<p><i>Duke.</i>  <b>I think this Tail would win my daughter 'Tu'.      172 'Merchandiser' Brabantio,      Obstruct this mutilated matter at the highest:      174 Men do their broken weapons rather use      Than their 'Bear Usurper'.</b></p>
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171 tale: *wordplay* tail: *Law* 'limitation of ownership, esp. of an estate or title limited to a person and their heirs'.  
 would: *proper name fragment* Wood, from Woodstock.

daughter too: *surname fragment* daughter Tu.  
172 "Good Brabantio" *wordplay* good: 'merchandise, possessions' + Brabantio: shifty; hence 'shifty merchandiser'.  
173 "take up": 'to intercept, to obstruct'.  
mangled: 'cut to pieces, mutilated\*'.  
matter: 'subject of complaint'; 'argument, theme, subject for conversation or thought'.  
"at the best": 'persons of highest quality', the Prince.  
174 "broken weapons":  
175 bare: *wordplay, metonym* Bear: the Rough Bear and Ragged Staff, symbol of the Dudley family.  
hands: key word 'the emblem of power, agency, action\*'; hence 'Bear Hand' is the Agency of Dudley, or the  
'Bear Seizer' (Caesar).