

Glossary: Words in this glossary are ranked as Metonyms, Key Words, or Emergent Words. Metonyms, having an historical basis, are clearly of greatest importance. 'Key Words' are terms of signal value that derive from Metonyms. 'Emergent Words' follow from the others; that is, if context is determined by Metonymy, then the author's intended meaning for an 'Emergent Word' among two or more polysemic possibilities will clearly be specified. If you don't find a word in one category, check the others.

Question: is the syntax also modeled on Latin?

"In a way, all of Shakespeare's tragic heroes are in search of names — in search of their own hidden names, which will also be their deaths. They seek reputation, public name, but ultimately they all seek private names as well." *Shakespeare After All*, Marjorie Garber, 2004, Anchor Books

Metonyms:

Metonyms are the historical core of my thesis. Many were recorded in the literature of the Elizabethan Period. The first definitive use of these metonyms is in the works of John Lyly; Lyly's biographer R. Warwick Bond described this innovation as his most significant literary achievement.

metonym: n. 'a word, name, or expression used as a substitute for something else with which it is closely associated'.

Surname Metonyms (Surname fragments might be any part of these). These are the writers signatures. It is clear 'Edward de Vere' would not put this untrue name on his artistic works, and he was not permitted to use his true name: Edward Tudor-Seymour. Therefore he manipulated fragments of his several names into the text to claim authorship and indicate the significance of each name relative to the others:

Tudor: too, two, or, ore, gold, golden, do, done, hart, venison,

Seymour/Somerset/Somer's Day: summer, some, see, seem, seeming, our, hour, Caesar/Seize R...

de Vere: ever, every, verily, verity, truth, true, green, worm, spring, well, fair, day, de(light, etc)...

Oxford: O, Oh, Ox, neat, aurochs/Or-ox, Sycorax (Psyche + Aurochs = mind [of] Great Ox, gold ox)...

Richmond (*Tudor Earls of Richmond*): rich, earth, world, 'monde', heart...

Are: R[egius], royal, be, is, are, were, will be...

Plantagenet/Woodstock: jennet, wood, stock, would, forest, french 'bois', boys...

Beaufort (*Plantagenet family through John of Gaunt*): beautiful, fine, fair, lofty, noble, strong, Strange, foreign...

Shakespeare:

Lyly:

Why did de Vere contrive so many metonyms to identify himself? By the convergence of literary and historical evidence we may positively answer: because he is a man of multiple identities. Different names identify different titles — and these effect varying capacities, functions, license, and warrant.

There is no doubt, 'de Vere' wished to remain anonymous to certain individuals and to be revealed to others. He loved himself. He loved his lineage and family history; but, Truth to tell, he did not verily own a name. He loved his artistic achievement, yet he was not free to possess it. There is no question that the thrust of de Vere's argument is 'I am that I am'—I am that Sum see essay: *Small Latine, and Lesse Greeke*, and ultimately, 'I will not be denied'. If de Vere is unable to say candidly who he is, he is never in doubt 'what' may be said of him: that his heart is steadfast, that his love is still a fixed star, that his faith does not bend with the remover.

Consider the dying moment of Prince Hamlet:

Hamlet Horatio, I am dead;
Thou liv'st; report me and my cause aright
To the unsatisfied. *Hamlet V ii 349-51*

Horatio [*Latin Oratio*: 'discourse, prayer', modified with *Latin Hortatio*: 'exhortation'], **that is, the 'living word' is the only enduring testament to his life and his cause. Only words can testify 'rightly' to the 'uninformed'.**

The Plays and Poems of 'Shake-speare' appear to be poetic expressions of the Counterpoint musical form or technique, identified during the 1580's and 90's with composer and de Vere associate William Byrd. Wm. Shakespeare, John Lyly, Edward de Vere, Edward Tudor Seymour, and probably other names, represent his multiplex identity. The author expressed his own—or the general—ambivalence on religious and political ideas in several voices within each work. Much research remains to ascertain why and when he uses specific metonyms, and to determine the degree of internal consistency.

An understanding of the following words is essential to the meaning of *Venus and Adonis*. Metonyms marked with an asterisk* apply more directly to de Vere himself and function almost as pronouns. There are three divisions below, where two might suffice; there will be much shifting within these artificial divisions before the lists are comfortable.

Following the practice of John Lyly, **Venus** and **Adonis** are metonyms specific to this poem. **Venus** represents Elizabeth R, Queen of England; she is the "queen of love" *l.251* ; i.e. the Queen a'Mour or the 'spouse' of (Thomas) Seymour. **Adonis** is her son and her 'love' Edward Tudor-Seymour. He is Venus' 'dear' in the normal sense. 'Adonis' will die hunting his alter ego—the a-Boar'd Edward de Vere—with a shaking spear. Therefore Adonis, the Boar, and the Trembling Weapon are three identities of a single person.

The reader will come to see that 'Shakespeare' is liberal with metonyms; they may
— In *King Lear*, Elizabeth R (*Lear*) has divided her kingdom unwisely between Cecil (*Goneril*) and Dudley (*Regan*), but has passed over the 'True-Vere' child Edward (*Cordelia*) for a Seeming want of Amor.
— Macbeth
— Hamlet

Though the writer purposely leads us to assume the poem's context is sexual love between them, the key line *l.597* advises this is all imaginary.
all other words in this glossary have the same significance throughout Shakespeare

Adonis represents her son Edward by Sir Thomas Seymour.

Venus = Elizabeth Tudor, Queen Elizabeth I of England, '*The Virgin Queen*'; mother of the man we call Edward de Vere, but who is more properly Edward Tudor Seymour. From Roman mythology: goddess of love, beauty, fertility. From a complex etymologic root: *vener*: 'sexual love', *venerari*: 'to honor, to try to please', *venia*: 'grace, favor', *venenum*: 'poison, venom', *vanas*: 'loveliness, longing, desire'.

Adonis* = **Edward Tudor-Seymour**; from Hebrew *Adonai*, *adonay*: meaning 'lord', 'God', originally in a religious sense, but here: Edward Tudor-Seymour, alias Edward de Vere, 17th Earl of Oxford, son of Sir Thomas Seymour and Elizabeth Tudor. From Roman mythology: the son of King Theias by a god-compelled, incestuous union with the king's own daughter Myrrha. There may be a half-joking suggestion of divine direction in the name Adonis.

barren = Baron; refers to the title of Wm. Cecil, 1st Baron Burghley;

— alt. likewise refers to Lord Burghley's Stamford estate south of the River Welland, in the civil parish of Stamford Baron St. Martin, hence the pun: "never after [heir] so barren a land" *V&A Dedication l.6* .

bear = Dudley family see *Winter's Tale III iii 58* ; refers to family crest—'the bear and ragged staff'.

— alt.: *past bore wordplay* Boar; bore, borne, are outgrowths of Dudley influence on the Monarchy; i.e. Bear causes Boar = Dudley causes de Vere (in the case of the 17th Earl of Oxford only).

birds = Catholic recusants; alludes to William Byrd, Gentleman of the Chapel Royal and most highly regarded composer of the English Renaissance. He appears to have been strongly Catholic from 1573-90. His music was a locus for religious dissent, yet he received special dispensation from Elizabeth to follow his conscience; perhaps de Vere would apply this liberality to all religious dissidents. Byrd

appears to have been a close friend of de Vere's and lived in the same household (at 'Fisher's Folly') for a time (?). Many of de Vere's closest associates were recusants.

boy, boys = from French *bois*: 'a wood or forest' *Cassell's*; refers to Plantagenet 'Woodstock' exiled "from out the companies of men" *Fidessa VI 4*, see *Forest Law, p.35 this essay*. The sons of Sir Rowland de Boys are likewise 'of the forest' *As You Like It*;

— alt. boy = heir.

day* = '**De**'; Latin 'down from'; 'coming from', 'made from' *Cassell's Latin Dict.*; French *de*: 'Of; out of, made of, composed of, from' *Cassell's French Dict.*, i.e. referring to the family, origin, heritage: this is the 'de' in de Vere; *de* see all components and variants of *de + Vere, Verde, Seym + (h)our, and See + more, two + golden (d'or), two + silver, etc.*;

— alt. "summer's day": *wordplay* derived from Edward Seymour, Duke of Somerset, dour Protestant 'Lord Protector', in contrast to his ebullient brother, Thomas Seymour/Somer's-day, i.e. Seymour 'light' (of Thomas Seymour), in contrast to Somerset/Seymour 'Night' (of Edward Seymour), by extension Catholicism v. Protestantism;

— alt.: of God, God's from Latin: *Deus, Dei*; ; possible pun *Day* = (Seymour), *Night*: see less.

do = surname fragment **do, doing, due, duty**; see *Macbeth I.4 21-27*.

d'or = '**dor**'; see **gold, golden, gold complexion**; *surname wordplay* second syllable of *Tudor*; frequently played on **port, door, window**, etc.

E.O., Latin *ēō* = comparative 'the more'; *wordplay* Edward Oxenford as 'The More'; *anagram wordplay* Romeo: 'More-the-More'.

ever* = **E. Vere, Edward de Vere**: see *glossary: as, one, even, the same, so*; E.Ver, the predominant metonym indicating Edward de Vere as the lesser of two 'titles' — the Earldom of Oxford see *Sonnet 76, below*.

even = Latin *Vērō*: 'even, indeed', 'in truth, really, indeed', 'certainly, to be sure', 'justly' *Cassell's Latin Dict.*.

eye = *wordplay* from Ovid *ai* = grief, 'the wail of mourning' (?).

eyes = **Protestant Overlords** and their spies, from John Dudley's title: *Primus inter pares* = *wordplay* *peers/eyes* 'first among peers': Elizabeth's pet name for Robert Dudley, Earl of Leicester, son of John Dudley, Duke of Northumberland. Refers not only to Leicester himself, but to the entire rapacious and tyrannical Puritan political machine;

— alt.: *wordplay* the 'grief', the 'ai' or eye of Elizabeth and Vere, taken from the story of Phoebus and Hyacinth in Ovid's *Metamorphoses Bk. 10, l.229*; in that tale, a "Lillye" "of purple hew" betokens the memory of Hyacinth and prophesies the coming of "a valeant Prince" to "leave his name upon the leaves for men to reede and see"; also the covetous 'eyes' of Dudley connote ignorance and deception. Compare with *hearing, ears*.

eyes, her eyes: the spies of Robert Dudley—principally Robert himself.

eyes, his eyes: the spies of Wm. Cecil—John Lyly, Ann Cecil, & Co.

fair* = 'legitimate', 'just', 'true', synonymous and perhaps homonymous with Vere; frequently used as metonym for the author, e.g. "For slanders mark was ever [E. Ver] yet (met. for Ed. Vere= 'still, even', 'now as formerly', ever) the fair [Vere]" *Sonnet 70 2*; alt.: 'in accordance with the rules or standards; legitimate'; 'without cheating or trying to achieve unjust advantage'; De Vere is a strong believer in bloodlines and 'the thoroughbred';

— alt.: *wordplay* **fare**: 'perform in a specified way in a particular situation or over a particular period', 'a journey for which a price is paid'; this term is played adverbially or adjectively; it is used precisely in the manner of *Tender Heir* see *below* = *Material Heir*;

— alt. Latin *fēro*: to bear, bring, carry.

— alt.: *beautiful by divine right*, derived from French *beau*: *surname fragment* **Beaufort**;

— alt.: Ver, Truth = the **Just Heirs**: a lexical 'trick' frequently used by de Vere: Fair = Fair Air = **The Rightful Heir**; in a single word: fair-fare, i.e. just but bound; fair: all that is highest and best and just; 'being as a thing ought to be, in order, in a good state', equal to the Monarch, 'beautiful', 'pure', 'fine', 'honorable, equitable', 'favourable, auspicious', 'kind', 'accomplished, such as would be desired or loved', i.e. the Tudor monarchy; Elizabeth, Edward de Vere, Henry Wriothesley;

— alt. Latin *ferre*: to be pregnant; to endure, suffer, bear, to cause, to bring about see *Hamlet 3.1 57*;

— alt.: possible *wordplay* Fair vs. Fairy = 'Just' vs. 'Diminutive Spirit': i.e. rightful as opposed to unsubstantial.

fisher = **Bishop John Fisher** ; a reminder to Wm. Cecil of his old friend (Saint) John Fisher, Bishop of Rochester, and the glory and Truth of constancy (to the 'Old Faith'). Fisher is a famous example of 'Damnatio Memoriae'; the erasing of Fisher's memory from public and Cambridge records was attendant on his death sentence. De Vere was given the same treatment as Fisher; fisher = 1.526 "No fisher but the ungrown fry forbears": reference to John Fisher (since 1886 beatification, 'Saint'), beheaded for opposing divorce of Henry VIII from Katherine of Aragon. More generally refers to St. Peter's 'fishing assignment' and the Roman Catholic Church.

green* = '**Ver-de**', inversion of de Vere; E.Ver, wordplay on *French* *vert* = green, *Latin* *viridis* = green, and *Latin* wordplay *veritas* = Truth; likely alluding to prophetic writings of Hildegard von Bingen 1098-1179, see 1.397.

hear = *Latin* *auris*: 'the ear'; 'the hearing' Cassell's;

— alt.: *surname fragment* *aurēus*: 'golden', Ore;

— alt.: *Latin* *aura*: 'air', 'breath', 'wind' Cassell's.

hour = *surname fragment* hour/our accompanied by seem, some, seym wordplay; *Latin* *verni temporis*: season (*wordplay, proper name fragment* *Sey-son*); the discrete or separate assaults of Time/Cecil;

— alt.: the elements of the 'Royal Will'—that which is 'ours' to Elizabeth and de Vere—assumed by Cecil/Dudley;

— alt.: homonym of second syllable of Seymour, and subject to wordplay; alt.: 'Our', the royal plural (?) see *Tempest* I ii 174, perhaps approximating the sound of are, 'R', and representing the royal response to these assaults.

hourly = 'every hour*';

— alt.: continual, perpetual; see **hour**.

less = **Leicester**, signifies unsubstantial, superficial; contrasts with **more/Seymour**; alt.: 'smaller, contrary to larger or bigger*'; 'of an inferior degree, contrary to greater*'; 'not so much, opposed to more*'.
lion = **Henry VIII**, de Vere's grandfather, Elizabeth's father;

— alt.: the Tudor family.

little time = **Robert Cecil**, son of Wm. Cecil, i.e. Time.

Mars = **Thomas Seymour**, Lord Admiral under Henry VIII. Identified as the father of Edward de Vere.

May = **Mary Browne Wriothesley**; 'expressing possibility', potential, 'denoting opportunity or liberty offered*' personified in Mary, mother of Christ, and Mary Browne Wriothesley, mother of Henry Wriothesley, 3rd Earl of Southampton. She is immortalized in Sonnet XVIII 1.3: "Rough winds do shake the darling buds of May", and "And winking marybuds begin, To ope their golden eyes." *Cymbeline* II iii 23-4; her lover and the father of her children was named as one 'Donesame' (*conflation of de Vere metonyms: done, one, same, derived from Mulmutius Donebant/Dunwallow in Holinshed's Chronicles*) by the 2nd Earl;

— alt. Queen Mary I (?);

— alt.: = de Vere, Spring, *Primo Ver*.

moon = **Elizabeth Tudor**; 'the satellite that revolves around the earth*'; a general metonym for Elizabeth I denoting the queens (supposed) influence on earthly objects.

Moor, The Moor* = **Sir Francis Walsingham** = **Night**, 'Principle Secretary' to Elizabeth I, spymaster and 'notary of shame' see *Lucrece* II.764-805, *Fidessa, More Chaste Than Kind*, by B. Griffin/de Vere, *Titus Andronicus* and *Othello*, by Wm. Shake-speare/de Vere.

More, more = **Edward de Vere**; *surname fragment* mour, wordplay on the second syllable of **Seymour**;

— alt.: = Edward de Vere, the 'More' that follows from the motto of Henry V, "Une sans plus" = 'One without more', which contains two prominent metonyms; 'One' = the Monarch, more = 'greater', 'something additional', 'to a greater degree' embodied in de Vere and Th. More;

— alt.: faithful to principle = 'by More's example'. Sir Thomas More, Saint Thomas More, Lord Chancellor to Henry VIII: beheaded for opposing the Act of Supremacy. It may also combine the two allusions — to Thomas More and Henry V—in a composite such as 'Faithful Majesty'. De Vere contrasts the characters of Thomas More and *The Moor* /Francis Walsingham in Sonnet 60 of *Fidessa* by B. Griffin/de Vere, and elsewhere. More and John Fisher are examples that de Vere wishes to follow... even while retaining his head;

— alt.: as with the use of fair = 'fair air' = fair heir, more may also signify 'more ore' = combining syllables of **Seymour** and **Tudor**, meaning 'more golden', exemplified by Henry V.

most = *Latin, surname fragment* *summum*: 'at the most' Cassell's, 'no More than'.

— alt.: that *One* beyond more (beyond 'mour');

— alt.: *wordplay* unfamiliar, i.e. not of the same family; when used reflexively, refers to Elizabeth's refusal to acknowledge her son;

— alt.: 'not knowing*', 'unknown*', 'estranged*', 'not one's own, belonging to another*'; refers to the indeterminate religious inclinations of Henry Stanley (9/1531-9/1593), 4th Earl of Derby, and his wife, the disgraced Lady Margaret Stanley, *born Clifford*, Countess of Derby, heiress presumptive to Queen Elizabeth until the Countess' death in 1596. May also allude to the family in general; symbolizing inconstancy and irresolution. His own supposed illegitimacy aside, de Vere regards the Clifford line as having a lesser claim to the crown because of their descent from Henry VIII's younger sister Mary Tudor, and because of the family's wavering politics. Ed. de Vere's eldest daughter Elizabeth married Henry Stanley's second son. The Stuart Family of Scotland are 'Strange' in the sense of 'foreign'.

summer* = **Somer/Seymour**, derived from Somerset, Edward Seymour; closely related to **winter**: *Latin tempus hibernum, also Italian inverno; spring: Latin ver, primo vere, tempus vere*; summer: *Latin summa aestate, also Spanish verano see glossary estate* .

summer's day = **Somer's de** = de Seymour = de Vere = Verde = green: refers chiefly to the Ed. de Vere who has matured from his youthful Prima-Vere (Spring) days, and is father to a male heir, Henry Wriothesley. Also refer to Thomas Seymour, Edwards father, to contrast Thomas' (and de Vere's) lightsome disposition with that of his brother, Edward Seymour, Duke of **Somerset** = **Summer's Night** *see day and Sonnet XVIII* .

Time, time = "O time, thou tutor both to good and bad," *Lucrece l.995* ; 'bad' time is associated with **William Cecil**, Baron Lord Burghley, chief councilor to Elizabeth Tudor, father-in-law to de Vere; 'good' time = de Vere. This 'concept-metonym' *Time*, also signified by specific duration—whether an instant, a moment, an hour, a day—is opposed to what is everlasting or eternal, indicated by the metonyms "**Still all one, ever the same**" *Sonnet 76* , **always, every, forever, for aye**, etc., *see Lucrece ll.925-1001* .

tomorrow = **Tu** + **More** + **O**; surname fragments of **Tudor** + **Mour** + **O** *see Macbeth 5.5. 19, see sorrow* .

too, two = *surname fragment Tu*; syllable of **Tudor** .

vere* = *Latin vere*: truly, really, actually, rightly; in fact, real, true; alt.: *wordplay vair (heraldry), Latin Varius*: 'variegated, manifold, diversified' *Cassell's* .

very = *wordplay Vere*, de Vere + **y**: *suffix* 'denoting a state, condition, or quality'; name given to child of Elizabeth Tudor by Sir Thomas Seymour.

well = spring, *metonym* = de Vere; alt.: 'a spring, a fountain*'.

were = *Latin wordplay Vīr*: 'a man', *emphatically* 'a man of courage, a man of character' *Cassell's* ; therefore: man-Vere, **were**: *anglo-saxon* = man;

— alt.: a 'Wulf-man, from Ovid's *Metamorphosis*, bk.1, l.260?, lycanthropy? *Anglo-Saxon were*: man + **wulf**: family seat of Seymour family, Wulfhall, birthplace of Jane Seymour and perhaps Thomas Seymour. De Vere is the 'Were'/man who might have been—"that were/Vere divine" *V&A 730* ;

— alt.: past subjunctive of BE, expressing 'what is imagined or wished or possible';

— alt.: word play on Vere (Latin 'W' pronounced as 'V'; as a Latinist, de Vere was apparently aware of what we now call the First Germanic Sound Shift, or Grimm's Law, and plays freely with the substitution of w, wh, and v), eg. "so great fear of my name 'mongst them **were** spread" *Henry VI, l,iv, 50*;

— alt.: second person singular past of BE.

which, witch, also **who**, and **whom** = **Tudors** = **Ones** = creatures called forth, 'wit which'; 'information specifying one or more people or things from a definite set' (of **All**, **Tudor**). The three 'Witches' = male and female sorcerers who can change their identity; *wordplay Which Is*, or '**Which Are**' (Regius); *see Macbeth l i 1-5* .

woe = **Wolf**; 'grief*', 'lamentation*', metonym fragment: **wolf**, representing the 'Wolvish Earls' of the Seymour family — the source of England's Woes *see Romeo and Juliet 4.5 49-54* ; possible fragment of several emergent words: world, wonder, wood, words, would, etc.;

— alt.: dolor: *wordplay* dull ore; false or unrefined gold; less than Tud'or, Tudor.

— alt.: *wordplay WOO* (?) ;

wolf = **Seymour family**; *figurative* 'a rapacious, ferocious, or voracious person'; reference to the Seymour family — the wolves of Wulfhall;

— alt.: the Cecil/Dudley usurpers following the policies of attainder exploited by Edward Seymour.

Latin roots ver, vir. Here is a list of Latin words (vowels accented) that circumscribe the character and life of 'Vere' as an enforced morphological variation of his true self; these are the recurring themes in *Venus and Adonis*, and indeed, in all of 'Shake-speare':

vēr = spring	vērax = truthful	verber = a whip, scourge; a stroke
verbum = a word	vērē = from <i>verus</i> , see below	vērēcundia = feeling of shame
vērēdus = a swift horse	verna = a slave	verno = to be spring-like, grow green
vermis = worm	vernīlītās = servility	vernus = of spring, spring-like
verrēs = a boar	verso = to turn about	versābīlis = changeable
versīcōlor = changing color	versīfīco = to write verse	versīpellis = changing form
versus = a line, esp. of poetry	versus = a turning	vērus = true, real, genuine
vīr = a man, a male person	vīrectum = turf	vīrēo = to be green, fresh, youthful
vīresco = to become green	vīrdans = green	vīrdīs = green
vīrdītās = greenness	vīrīlis = of a man, manly	virtus = manliness, manly excellence

To understand the significance of the 'horsey section' *ll.258-326*, consider the *vere* in *veredus*. The relationship of the "tender spring" *l.127* to "summer" *l.91*, is the immaturity of *ver* to mature *summa aestate*, 'summer's estate'; think of it as the relationship between the 'estates' of Vere and Seymour. The long piece I call 'Ode to Green' *ll. 397-538* is best understood in terms of *viriditas* and abbess Hildegard von Bingen, the 'Prophetess of Green'. What is the cause of 'Summer's' untimely demise ere it "half be done"? *Verres*, 'the Boar', of course. This is not rocket science nor metaphor... simply polysemy. Befriend your dictionary!

Key words:

The following are key words - metonyms for principle character tropes, and artifacts of the political narrative:

adore = a +d'or

ai = expression of grief from *Metamorphoses*, Ovid, *bk.10, l.229*; related terms: **ai**, **grief**, **woe**; See *Greek mythology* Thersites and Ajax, Hyacinthus.

air = of The Four Elements see *Classical Elements*, also *Paracelsus Monarchia*.

all = noun fragment [*Roi*]all, *French Roial*, *Latin Regalis*: Royal, The Crown, The Monarchy; all family members directly descended from Henry VII, i.e. the Tudors see *glossary*: **as**, **one**, **ever**, **even**, **the same**, **still**, **so**;

— alt.: used by Marguerite of Navarre to describe the Trinity, possibly adopted for the Royal Family as well: Elizabeth, de Vere, and Southampton.

all my best = Henry Wriothesley; first of four known sons of de Vere.

all one* = 'the same*', equal to 'One' = equal to the Monarch; ostensibly a family unit.

are = **R** = regnant, reigning; 'to be royal', *Latin Regina*: 'Queen', *Regius*: 'Royal', *Rex*: 'King'; the Royal plural of Oxford's 'to be', i.e. 'we are'; Elizabeth, of course, signed her name Elizabeth R, see **rare**.

as = *Latin, Law as*, *asse*: 'a whole, a unit'; 'especially in terms relating to inheritance, *haeres ex asse*: sole heir' *Cassell's*; as = the sole heir, the 'unique' agnate of Henry VIII, though descended Elizabeth Tudor;

— alt.: *surname fragment* 'The Same', 'The Seym', the Seymour.

— alt.: 'in the same degree, of the same quality*', being of the same quality, 'though of the same degree';

specifically, like de Vere and Southampton see *glossary*: **all**, **ever**, **even**, **equally**, **one**, **the same**, **still**, **so**, probably

adapted from and operating as reflexive pronouns, as in the Italian se stesso: 'himself', il stesso: 'the

same', and Spanish su mismo: 'himself', and lo mismo: 'the same' — which nicely quantifies all elements

of the key line: "Why write I still all one, ever the same" *Sonnet 76 l.5* — "tanto monta, monta tanto,

Ferdinand como Isabel" = 'So much' the one, the other 'so much', Ferdinand like Isabel': Senor Montanto

in *Much Ado about Nothing*, is referring to the motto of Ferdinand and Isabella of Spain. That expression

was replaced by "Plus Ultra" = 'More beyond', derived from the motto of Charles V (Habsburg), as

identifying Catholic kings of Spain; perhaps de Vere's claim to the throne of England is alluded to see

glossary more;

— alt.: 'used to indicate that something happens during the time when something is taking place';

— alt.: 'used to indicate by comparison the way that something happens or is done';

— alt.: ‘because, since’; alt.: ‘used to refer to the function or character that someone or something has’.
be, bee = a punning reference to the ‘virgin queen’ bee/‘be’, i.e. the ‘Virgin Queen Elizabeth’; *nymph* I.9, 147 is a trope for the child of the bee. Likely derives from Seneca’s *Letter to Lucilius* that comments on translation and imitation thus: bees consume materials, digest them, and produce something entirely different.

be, being* = Latin *sum*: to be *Cassell’s*; *surname fragment, metonym* Seymour, summer, etc.; manifesting one’s true nature (probably divinely ordained); for de Vere = **as** = the sole heir, the ‘unique’ agnate of Henry VIII, though a child of Elizabeth Tudor; the Royal/True self, the Monarch; denotes freedom to self-determine; nearly synonymous with essential or veracious existence; a ‘Tudor Seymour being’, where a false name may be the truest expression of an essence (?);

— alt.: **BE**, conjugated am, are, is; ‘be’ may be a pun derived from the Greek* *boeios*, meaning ‘of an ox’, also late Latin *bovinus*, and Latin *bos, bov*, ‘ox’ *Webster’s Third New International Dictionary 1981, see etymology of ‘bewit’ or ‘bewet’, ‘beef’, ‘Boeotia’, etc.*. Schmidt’s *Lexicon* gives abundant evidence of the special place this verb holds in the imagination of Shakespeare and Lyly. De Vere used the phrase ‘I am that I am’ (God’s own self assertion *Genesis 3:14*) in a letter to William Cecil 1576, in Sonnet 121, and intimations of it throughout the canon. For metonym associations with king, yet: see Richard II, *IV i 162-76* . ;

— alt.: May also denote ‘B’: Bastard, with persistent questions of the nature of illegitimacy *See glossary were* .

beauty = French *beau*: ‘beautiful, fine, fair, glorious, noble, lofty, seemly, becoming’ *Cassell’s French* ; *surname fragment* Beaufort;

— alt.: ‘divine order’, ‘Truth’; alt.: the constitution or ‘assemblage of graces to please the eye and mind’*, ‘qualities that please the aesthetic senses’, the zenith or the purest expression of a type;

— alt.: *wordplay* be: ‘of an ox’ *see above* + **beauty** ?

beget = *wordplay* be: of or by the Bee (Queen/Monarch) + get: ‘to beget, to procreate’*, ‘to earn by labour’*.

best, her best = *metonym* Edward de Vere, the Queen’s son.

best, my best = de Vere’s output: his progeny and his art; de Vere’s eldest son, Henry Wriothesley, 3rd Earl of Southampton, “the first heir of [his] invention” *see dedication to V&A*. Refers also to Oxford’s art, which he rightly characterizes as ‘invention’, i.e. his consequence or outcome.

between = be: Virgin Queen = Bee + tween: ‘between’.

boar, abhor* = Latin *verres*: patrimony of Earls of Oxford; generally: Edward de Vere, identified by the de Vere family symbol, the Blue Boar; the boar becomes the personification of de Vere’s vengeful, self-destructive nature.

bristle = Latin *horrēre*: bristle, *Latin wordplay* Our heir.

burden = the grief and encumbrance of Leicester by de Vere’s birth; the weakening of the English Monarchy ensuing from Elizabeth’s impregnation by Thomas Seymour *see Ariel’s Song, The Tempest I ii 380* .

but = ‘otherwise than’ *see I.445* variant of Never *see glossary* ;

— alt.: ‘without’;

— alt.: ‘except’; alt.: *wordplay* only/onely: related to the monarch *see one, wonder* .

cheek = *wordplay* check: arrest, restrain, control, limit, circumscribe, constrain, betray; reference to Sir John Cheke, tutor to Edward VI, Henry Hastings, Robert Dudley, etc.; John Cheke was the informant who, fearing being implicated in Sir Thomas Seymour’s conspiracy to seize control of Edward VI, advised Lady Somerset and the Lord Protector of the plan; Cheke is therefore the Judas betrayer of de Vere’s father.

= Latin *gēna*: ‘cheek’, *wordplay* *gěno, gens*: ‘a clan, a number of families connected by a common descent’ *Cassell’s* ;

— alt.: *concept and proper name metonym* unfaithful to principle, unprincipled adherents; cheek is an antonym to More, i.e. ‘faithful to principle’; reference to Sir John Cheke, whom de Vere credits with the design of usurping Princess Elizabeth’s accession by blackmail—with Protestant/Opportunist *see Lucrece II.874-917* associations. Cheek was brother-in-law to William Cecil (*see time*); he was a Cambridge scholar, and tutor to Edward VI. From *V&A I.3* “Rose Cheek’d Adonis” we surmise that John Cheke engineered the idea of hiding young Edward’s Tudor parent; de Vere, therefore, is ‘Protestant check’d, i.e. ‘Rose curb[ed]’ or ‘Rose restrain[ed]’ *see Historical Preface 3 for a more complete review of ‘red and white’ symbolism*. ‘Cheek’ is used as a verb in I.3 ;

— alt.: cheque/check: a negotiable instrument.

deer = *wordplay* dear, 'bearing a high price'; 'valuable', 'precious'; 'beloved', 'cherished'.

delight = *de*: *prefix* 'denoting formation from' + *light*: 'illumination of mind, mental sight*', derived from surname *wordplay* on See More/Seymour, referring to reason, truth, and religious belief, related to *sun/son* metonyms;

— alt.: *French de*: 'Of; out of, made of, composed of, from' *Cassell's French Dict.*, i.e. referring to the family, origin, heritage + *light*: 'to descend, opposed to mount*', *dismount*, to withdraw from service — therefore, the *dismount* of heritage;

— alt.: *wordplay de Vere* = of Truth, or removal from Truth, *therefore* delight = of Light, or removal from Light.

desire*, **desiring** = *wordplay de*: *prefix* 'denoting removal or reversal' + *sire*: 'father'*;

— alt.: 'denoting formation from' + *sire*: 'father*', 'to be father to*', 'a father or other male forebear'; i.e. *of the Sire*, refers to the royal grandfather, Henry VIII, or Thomas Seymour, probably closely related to **delight**.

ears = associated with Heirs;

— alt.: denotes wisdom, eg. being enchanted with music and poetry, and perhaps learning.

earth = the natural 'stuff' of Vir/Man; refers to Tudor-Seymour parentage.

— alt.: *pun* the heir's estate *anagram of heart*: *heireth* = heir's, i.e. belonging to the heir, of the heir's;

— alt.: one of 'the four elements' *see Classical Elements, also Paracelsus Monarchia*;

— alt.: *wordplay heireth*: she who heirs/errs;

— alt.: possibly derived from Indo-European root meaning 'man' (?).

even* = *Latin vērō*: 'even, indeed', 'in truth, really, verily, indeed', 'certainly, to be sure', *Cassell's*;

— alt.: *Latin wordplay ēvēñō*: result, issue, consequence' *Cassell's*;

— alt.: *wordplay* multiple of Two, 'Tu';

— alt.: 'at the same moment, the very time*';

— alt.: equally, 'parallel, of the same height*', 'of an equal weight*', 'the very same', [serves] 'to denote identity of persons or things*', 'equally*', equal to **all**: the royal son (not diminished by questions of legitimacy), equal or superior to the queen, 'precisely, exactly*', usually coupled with other 'de Vere metonyms' *see glossary terms with asterisk*, so as to emphasize the authors literary signature, e.g. *as, the sun, very, so*—indicates 'the *very same*' as de Vere;

— alt.: *Even*: an extension of the foundation trope/metonym 'ever/E. Ver', that signifies the direct royal line descending from Henry VIII, i.e. Edward VI, Elizabeth I (whose personal motto was 'Ever the Same'), Edward de Vere, etc., *see explanation l.154 "even where I list to sport me" = "the very same where I list to sport me"*;

— alt.: 'without a flaw or blemish, pure*', 'extricated from difficulties*';

— alt.: 'capable of being divided into two equal parts*'; alt.: 'figuratively fair, honest*';

— alt.: *metonym* Venus + the Evening Star/Evenstar, here 'behaving', or 'acting' "as the sun": though Venus is the brightest 'star' in the heavens, it is insignificant compared to the sun/son—thus a figurative reasoning for the English monarchy being patrilineal *see pg. 64, explication of l.191*

— alt.: *not* 'at odds*', working towards the same purpose; usually coupled with other de Vere metonyms e.g. *as, the sun, very, so*.

ere = *wordplay* heir;

— alt.: *wordplay* before; used when *Latin sum* is not to be placed 'fore another word.

estate = *Italian aestate*: summer—refers to the 'estate of England' and equivalent to the Monarchy *wordplay on summer and Seymour*; Wm. Cecil referred to the Privy Council as the 'privy council of estate'; Thomas Smith "used the image of the 'cloak of estate' to reinforce the personal power of the English monarch"

see The Early Elizabethan Polity 1558-1569, Stephen Alford p.112.

every* = every = E. Ver y(*the*) = 'the Vere', *see all components and variants of de + Vere and Seym + our*;

— alt.: ever + *y* (*suffix forming adjectives*).

fire* = *Consuming Fair*: the burning or razing of the Rightful Heirs; 'to burn with desire or impatience*', *see glossary desire*; alt.: *Fair Ire*: fair anger, righteous anger *see above Fair*, i.e. the Tudor Monarchy; alt.: 'heat and light joined*'; alt.: *see l.35* refers to the 'badge' of Henry's VII and VIII: '*Flames of fire*'; *Note fire*: one of The Four Elements *see Classical Elements, also Paracelsus' Monarchia*.

flower* = 'one who is the ornament of his class*'; the class is royal, and de Vere is its highest ornament.

golden = signifying *or, ore*, the second syllable of *Tudor*; the Monarchy, valued in gold, 'consisting of gold*', referring to the material value of the Crown *see glossary: tender, love, ore*.

hand = 'office', 'power, control, possession' (*Ety.o-l*).

hart, heart* = *pun* venison, i.e. Venus' Son, derived from English Forest Law protecting the 'venison and vert' see *Historical Preface 2, p.37, this essay*; the True Heart see **earth** = the very essence* = the constant essence of Vere; 'the inmost and most vital part, the core', the courageous soul, spirit, See *lines 231, 426*; *heart defined Henry V, V ii 163-5*; 'Supposed to be the prompter of will and inclination'*;

— alt.: possible reference to the twin harts that are the heraldic 'supporters' of Richard II *r.1377-99* and, therefore, de Vere's identity with that deposed King. On the question of agnatic-primogeniture, de Vere was the only male direct-descendent of the Tudor family.

here = heir, '*Latin heres, hered: heir*'.

honey = shamed, the shamed/dishonored 'sweetness' often coupled with Be[e]', *pun* **shamed + be, being, sweet**, derived from '*Honi soit qui mal y pense*' = Shamed be who evil there thinks (finds), with indirect reference to Oxford and royalty, e.g. "That is all one, my fair, sweet, honey monarch" *Armado, Love's Labour's Lost V ii 530*;

— alt.: 'a general term of endearment*', i.e. 'my child'; alt.: 'sweet'*; perhaps used depreciatively in the sense of 'sugared over' see *Hamlet III iv 93* alt.: 'gentle, mild, meek', 'pleasing to any sense' the shamed/dishonored 'sweetness of the Be[e]', *pun* **be, being, sweet**, usually coupled with indirect references to Oxford and royalty, eg. "That is all one, my fair, sweet, honey monarch" *Armado, Love's Labour's Lost V ii 530*;

— alt.: 'a general term of endearment*', i.e. 'my child';

— alt.: derived from '*Honi soit qui mal y pense*' = Shamed be who evil there thinks (finds).

honor = shamed Or, shamed gold (?).

horse, steed, courser, palfry = *Latin vēredus: 'swift horse'*; the state/estate of Edward de Vere, i.e. England.

kind = *German* child;

— alt.: family, familial, 'race*', 'species*'; 'what is bred in the bone, quality, nature*';

— alt.: 'keeping to nature, natural*'; 'not degenerate and corrupt, but such as a thing or person ought to be*';

— alt.: 'benevolent, gentle, friendly'*;

— alt.: full of tenderness, affectionate*², refers to **love**.

kiss = Ore, d'or, gold (coins): sovereign = English Pound (gold bullion); therefore a payment, bond, contract, commitment, obligation;

— alt.: = crown *five shillings*, perhaps = gold, referring to Christ's betrayal and Oxford's annuity; therefore 'selling out', or 'selling one's soul';

— alt.: 'to meet, to join*', 'to submit to*', the bond of fealty/fidelity, strongly tied the act of self-betrayal/self-revelation;

— alt.: 'to submit tamely'*.

light* = 'spiritual illumination by divine truth'; 'that by which it is possible to see*', with parallels between God, and the Poet or enlightened statesman.

Lily, lily = John Lyly, personal secretary to Edward de Vere, spy, possible co-author of works by John Lyly. Though de Vere and Lyly had a working relationship in the London theater, and may at one time have been friends, Oxford makes it clear that he is 'gaoled' within the Lyly persona see *l.362*.

lion = Henry VIII, granddad; highly regarded by de Vere.

lips, mouth = seals of contract;

— alt.: *as above* mouth = voice, 'judgement*', 'vote, suffrage*' *as used by Coriolanus*;

— alt.: the means of the kiss: the bond of fidelity between Elizabeth and Edward = the royal claimants in accord, but unequal in resolve.

lips, her lips = indicate the 'Will' and 'voice' of Cecil/Leicester in the mouthpiece of Elizabeth.

little, little time = short duration; opposed to eternal, ever; denotes Robert Cecil, Principal Secretary to Elizabeth I and James I, spymaster, younger son of Wm. Cecil, brother-in-law to Edward de Vere.

long = with something added; with the addition of...

love = see *specific forms below*; this is the most confusing and polymorphous idea in *V&A* (and in life); there is considerable implied discussion of *agape, eros, lust, and cupidity*

— alt.: lust, almost synonymous with Robert Dudley, the uncertain and deceptive object of Elizabeth's romantic affection;

— alt.: the ‘tender affection’/material affection, or bond of love between the Tudors based on shared assets, referring to the material valuation of the Royal Person. Members of the Royal Family are used as negotiable tender — the result being **Nothing**, i.e. that they are stripped of all significant power.

— alt.: as the term is used in tennis, ‘love’ effects ‘Nothing, zero, nil’.

Beware of confusion: ‘love’ may be capitalized at the beginning of a line. When Elizabeth/Venus speaks of love she is unable to discern ‘Eternal Love’ from ‘carnal lust’.

Love = *metonym* Venus, ‘a personified figure of love’ *defined* I.610 ; however De Vere/Adonis identifies and corrects the misuse of ‘love’ when ‘Love’ is intended V&A II.769-810 . There is probably justification for the cautious distinctions of ‘love’ and ‘Love. I suspect they are rooted in Elizabeth’s sentimentalism regarding Dudley; de Vere/Adonis says More I could tell, but more I dare not say (Sey); The text is old...’ *see* V&A 805-6 .

love, quick love = the unsure, unstable bond between Queen Elizabeth and Robert Dudley.

love, his love = The Roman Church *see* I. 307.

love, my love, my true love = a parents love, love of family, by extension self-interest; alt.: my child, Henry Wriothesley, 3rd Earl of Southampton.

mine = ore, *aurum*; the material value of the Monarchy, i.e. the ‘attainted’ person and office of the Crown; there should be no doubt that it properly belongs to our author, but has been appropriated by Cecil, Leicester, Pembroke, Mountjoy, and others.

— alt.: possibly a facetious reference to Cecil’s lack of business sense; his wealth came by direct license or franchise from the Queen, but his investments proved ill-considered—as in the Mines Royal Co. and Mineral and Battery Co. *see* The Cecils , *David Loades, 2007, The National Archives, p.124-25* .

mine eye = gold/ore seeking overlords; Judas-like betrayers.

moan, moaning* = *Latin one, alone, all one*;

— alt.: *possible metonym/surname fragment* Henry V, Henry of Monmouth.

morn = the birth of ‘More’ = Edward de Vere.

morning, morn = *wordplay* the birth of ‘Mour’, Venus/Elizabeth, ‘goddess of Mourning’;

— alt.: Aurora/Eos, goddess of the dawn, ‘rosy-fingered’ and ‘golden-armed’, golden gates *Henry the Sixth (3) II.1* , opened the gates of heaven for Sol/Helios to pass each morning;

— alt.: the morning star, daystar: Venus. Probable reference to the saddened or bereaved Elizabeth/Venus;

— alt.: rebirth of Sir Thomas More, Henry V, etc.

mortal = mankind, *Vir-kind*.

much = more + ‘to a great extent’, ‘many’.

music = *metonym* concordant sound; **concord**: ‘of one mind’ *Latin* con = ‘together’ + cord = ‘heart’; refers to the like-mindedness or agreement of Elizabeth and de Vere, as opposed to the ‘Corambis’ (*Latin* cor = ‘heart’ + ambis = ‘two’ or ‘divided’), as had been used by Vere to name Wm. Cecil.

never* = ‘Not Ever’, ‘Never Ever’ *see Fair for explanation of word play* , refers to his proper Tudor-Seymour self, or one of his pseudonyms, i.e. when he is *not* E. Vere; *see* Hamlet V ii 238-55 for de Vere’s intentions in the dissociation of his true Tudor self from his false Vere self;

— alt.: not E. Ver, used to refer to Elizabeth as unfaithful to her motto: *Semper Eadem* = Ever the same, ‘ever herself’, or ‘ever [faithful to] herself’, i.e. that, in contrast to Edward de Vere, she is not ‘always the same’, but rather, acts unfaithfully and defers to the will of others.

night = the period of Christian disunity 1517 forward , and Tudor confinement 1558-1603 , ‘a dreary and hateful time*’; ‘represented as the nurse of crime*’; ‘Night herself represented as a goddess, drawn by a team of dragons*’, therefore a figurative description of Elizabeth controlled by a Welsh ‘junta’, (*very occasionally there’s a bad Welsh apple*);

— alt.: ‘the time of darkness between sunset and sunrise*’, the period of the English state between the concealment of de Vere, and his yearned for return—the ‘Leicester/Burghley Commonwealth’;

— alt.: ‘Dian, the goddess of the moon, called *queen of night**’, metonym for Elizabeth I as a captive of the Cecil/Dudley/Walsingham spy network.

nothing* = *Latin filius nullius*, ‘the child of no one’ *Shakespeare’s Legal Language, Sokol & Sokol*; Vere as he perceives himself to be—‘without identity’; alt.: from the Vere family motto: Vero Nihil Verius; de Vere *is* ‘needy Nothing’ *see Sonnet 66*.

O, Oh = Oxford *see final stanza of A Lover’s Complaint*, probable wordplay on Elizabeth’s signature ‘**R**’: Regina,

she refers to de Vere as 'O': Oxford *l.445*; another precedent for this is in a prophecy cited by Gloucester "which says that G of Edwards heirs the murderer shall be" *Richard 3 l i 39-40* .

— alt.: an exclamation of self-address;

once* = 'at any time, ever*';

— alt.: 'used to signify that the matter spoken of is a point of fact, for which there is no remedy', irrevocable, 'at any time, ever';

— alt.: 'Middle English ones: genitive ('indicating possession or close association') of one'.

one* = Latin *Prīmōris*, *subst. Primores*: 'first, foremost; first in rank, most distinguished' *Cassell's*;

a Prince; the first in rank, the highest ranking; synonymous with the head of the Royal family: "reckoned one the wisest prince that there had reigned" *Henry 8, ll iv 48* ;

— alt.: 'of the same value'*. *see glossary: all, as, even, ever, the same, so, still* .

pale = 'of things wanting luster and brightness; as of the moon*', including connotation of ashen:

pale gray, i.e. pale Grey, often used in association with Yorkist and Protestant references;

— alt.: 'feeble and unimpressive', suggesting that de Vere's quarrel with Protestantism is not doctrinal but *ad hominem*, i.e. it is pale in color, and enclosing, by the examples of Dudley, Cecil, Grey, Rich, etc.;

— alt.: 'enclosure', enclosed by a fence.

palfrey = 'alteration of late Latin *paraveredus*: riding horse—i.e. de Vere's horse of state.

pride = the Tudor family; the direct line of descent from Henry VIII;

proper = Latin wordplay *prōpĕro*: 'to hasten', to quicken; alludes to Hastings alliance with John Dudley. *See glossary quick, sudden, hasty* .

quick = Hasty[ngs], unstable, moving, rapidly shifting, as quicksand—'affording an unsolid footing', transitory; = Hastings/Dudley Alliance: 'expedient'.

rare = wordplay R + are, double R (two-d'R, Tu-d'R).

red = color of the House of Lancaster;

— alt.: represents the Catholic Church;

— alt.: stalwart courage.

red and white = the colors of St. George, patron saint of England; also the colors of the houses of Lancaster and York that combine in the Tudor rose. With the precedent of St. George, 'red and white' denote the benign and natural state of England. Likewise, 'red and white' may suggest relaxation of the Elizabethan Religious Settlement of 1559 to allow the coexistence of Protestantism and Catholicism.

rich = Sir Richard Rich (7/1496-6/1567), Lord Chancellor to Edward VI and evil, or at least amoral counterpoint to Th. **More**;

— alt.: religiously accommodating in the manner of Sir Richard Rich; i.e. variously Catholic, Episcopal Protestant, Puritan.

rose = symbol of the Royal family (with several branches), red = Lancaster Plantagenets, white = York Plantagenets, red and white = Tudor = combined elements of the Lancastrian and Yorkist, plus a healthy addition of Welsh blood;

— alt.: = esoteric Protestantism, from the Rosicrucian writings of 'Paracelsus'—for my reading of the complex wordplay of 'Rose' as a blended 'red and white' as opposed to 'red' and 'white' held distinct, see Historical Preface 3 *p. 44* ;

— alt.: symbol of Love; red and white roses together symbolize Unity.

short = 'deficient, inadequate*', missing, without, lacking;

— alt.: often key to wordplay; in the nature of instruction: modify the specified word by subtraction.

— alt.: shortened, abridged.

spirit, saddle bow = Wm. Cecil. Saddle bow is Cecil, Ragged ough is Leicester.

spring* = *metonym* Edward de Vere, Latin *Primo Vere*, Italian *Primavera* associated with **green**;

— alt.: *pun* 'the Vernal season*', the Vere season;

— alt.: 'fountain, source; in a proper and in a metaphorical sense*';

— alt.: 'the beginning, the first and freshest part of any state or time*', the first Vere; Vere the First;

— alt.: 'a young shoot*';

— alt.: a trap used to ensnare wild game;

— alt.: referring to the marriage of the 15th Earl of Oxford's 2nd son Aubrey to Margaret Spring *1536* , an expedient, to gain for the de Veres a financial boost in exchange for the social elevation of the Spring family of Lavenham; therefore a metonym for shameful mercenary social demotion(?) *See Tender* .

still = not moving, contrasts with vigorous movement of Seymour = *Latin se movere*; E. Ver-stilled, E. Ver silenced, the containment of Elizabeth's child Edward Tudor-Seymour in the name of Edward de Vere see glossary: *all, as, one, even, ever, the same, so* .

stranger = from French *etranger*: foreign, probable reference to the 'Stranger Churches', promoted by William Cecil and Catherine (Brandon) Willoughby, dowager Duchess of Suffolk; these were to be Protestant 'example' churches on which a domestic form might be modeled. De Vere, as a religious 'neutral' is opposed to foreign solutions. An English solution might be 'red and white': liberalized Christian doctrine under the influence of Renaissance Humanism, but perhaps with minimal Papal interference.

such* = *Latin tantus*: 'so much', 'of that or the like kind or degree*', 'of the like kind*', 'of the same kind*', see *Sonnet 105*: "all alike my songs and praises be, To one, of one, still such, and ever so" see glossary for all underlined metonyms ;

— alt.: 'so great, very great'*;

— alt.: Seymour's 'like kind' or child.

sun, son* = Edward Tudor-Seymour, the son who gives Light *l.751-56* ; the royal son see *l.856* , "The sun ariseth in his majesty", Ed. de Vere/Edward VII by his own reckoning; often to distinguish Tudor-Seymour from de Vere, the two Ver gentleman;

— alt.: Elizabeth R, the 'light' of the Monarchy; homonymous with 'Son': the Sun and Son R = 'the Seym'.

— alt.: perhaps also Edward VI.

sweet = 'kind*', 'Royal Being', child;

— alt.: evoking the second half of the Old French phrase *Honi soit* or *Hony soyt* = *shamed is he, shamed being, Shamed Bee*, perhaps corrupted to *Shamed am I* ; these are the first two words of the motto of the Order of the Garter. See **honey**.

sweet love = love for Henry Wriothesley; love for one's child;

— alt.: 'love of being', 'shamed love' (?) .

tempest = Time's Storm, *Latin tempestas*: 'season, weather, storm*'; 'A violent disturbance of 'wind' and 'rain', i.e. of 'current heir' and 'rein/reign';

— alt.: *Latin tempestas*: 'season' wordplay, proper name fragment *Sey-son* = Seymours son; alt.: *Latin tempus*: 'time, season' . ;

— alt.: 'an uproar or controversy' .

tender* = material value see *l.538* ; negotiable currency—the medium of exchange, in a political as well as material sense; de Vere is the Tender Heir = Material Heir, *Mollis Aer Cym. v.v.*, the 'factual matter'.

thing = 'matter, affair, circumstance, fact, action, story'*;

— alt.: 'whatever is'*;

— alt.: 'being, creature'*.

touch = English Pound, gold coins, gold half-crowns; 'Tushes', 'Toshes': *Lingua Franca* meaning gold half-crown; very important word by which the agreement to succeed John de Vere as the Earl of Oxford also signifies the quitclaim by Edward Tudor Seymour of any Tudor title or the acknowledgement of his relation to Elizabeth Tudor; this 'tush', as a variant of 'tusk', is the 'murder weapon' of Edward Tudor Seymour.

truth* = *Latin Veritas*, verity, veritable, variation; de Vere used the *Latin ver* and *vir* roots extensively; see note at head of this section.

— alt.: from the Vere family motto: *Vero Nihil Verius*.

true time = Vere's 'Being' or ascendancy, opposed to [false] Time, i.e. Wm. Cecil.

water = 'emblem of falseness*', symbolic of opposed elements that normally extinguish each other *l.94, 654* ; also Lucrece, *Sonnets 109,154*—notably, both *water* and *fire* occur in final line; alt.: one of The Four Elements see *Classical Elements*, also *Paracelsus' Monarchia* ;

— alt.: promotes the growth of 'Ver' (green); ironically Water (Elizabeth) suppressed the 'Vere'.

where = were heir *Anglo-Saxon were* + heir, *Latin vir* + heir: man-heir?

which = wordplay witch: 'a male sorcerer*', '... who practices sorcery*', with indirect wordplay on 'source-ry': the corruption of the 'source: Spring, origin' by a spell that has been cast;

— alt.: creature called forth = 'wit which'; 'sometimes the number, out of which one is asked forth, not exactly limited; but the question always intended to have one definitively singled out', denoting loss of authority or the loss of 'Shall!'.

white, pale = Yorkist associations, 'emblem of cowardice'*;

— alt.: ‘emblem of purity and innocence’* (?).

will, would = ‘faculty of the mind by which we desire and purpose’*; may be ambiguous: ‘good will’ and ‘bad will’; applies to the principle characters of V&A differently: for Wm. Cecil = ‘arbitrary disposal, command, authority’*, for Robert Dudley = similar to Cecil but may include ‘carnal desire’*, for de Vere = ‘good will’* = ‘willingness, good intention’*. The ‘will’ is the subject of concentrated wordplay in the canon, *see sonnets 134, 135, 136, 143*.

Will, ‘Will’ = the will of the queen and her son Oxford; this ‘Will’ of the Tudors is the lost capacity to effect: the royal purpose, their intent or choice, the royal prerogative. As noted in sonnet 135, the queen may or may not “wish”, but her ‘will’ is surmounted by others: apparently de Vere, Wriothesley, Cecil, etc.

will, good will *l.479*, the will of Oxford.

will, thy will = *l.480* (?);

will not = (?).

wind, windy* = Edward de Vere, Current Heir, Heir Apparent by his own estimation, ‘tender air’, *Latin mollis aer*: gentle wind *see Cymbeline 5.5 435-58*.

— alt.: the wind’s mate: *Latin mulier* = woman, the Roman Church *see Cymbeline 5.5 435-58*;

— alt.: *Reference* East wind: God’s judgement, South wind: Quietness, North wind: Deliverance, West wind: Restoration *from various Biblical sources*.

wonder* = *pun* one-d’or, one-de-R, first among Two-d’or/Tudor;

— alt.: de + one = derived from one, child of One *see Sonnet 76*; alt.: *metonym* = de Vere, there *are/be* several;

— alt.: ‘wondrous person’ - perhaps self-mocking in his predicament... sounds like Vere can spot a sucker-bet coming.

world = *French monde* (?), fragment of Richmond, Henry Tudor, Henry VII.

year = the ear: *Latin auris*.

yet* = ‘still, to this time, now as formerly’*, ‘after all’*, despite contrary appearances;

— alt.: *pun* nevertheless = not E.Ver-the-less; rather, Tudor-Seymour-the-More.

— alt.: ‘by infidelity reduced’, generally referring to Elizabeth’s inconstancy, or, ‘Not E.Ver the Same’.

Emergent words: often the subject to wordplay, but the meaning is uncertain.

again = ‘once More’, once Seymour;

— alt.: ‘once More’* metonym referring to English Christianity prior to the schism occasioned by Elizabeth’s person (?).

anger = from Old Norse *angr*: ‘grief’ *see l. 76*.

art = ‘archaic or dialect 2nd person singular present of **BE**’;

— alt.: assertion and protest based on the Seymour name—that this man does not merely *seem* more, but *is* more, *see seem, same, more, hour, our, etc.*

aye = ‘ai’: expression of grief from *Metamorphoses, Ovid, bk.10 229*;

— alt.: for aye: ‘forever’, synonymous with other de Vere metonyms.

because = the cause being, the causal being; *Latin principium, primordium*: beginning; *see also princeps*.

— alt.: the ‘sum’ cause.

before = *Latin wordplay* **sum** should be placed to the fore.

begin = be: *Latin sum*: the Royal Self + ‘gins: begins;

— alt.: be: ‘*Small Latin*’ *sum, esse*: the Royal/True self—nearly synonymous with essential or veracious existence + gin: *pun* ‘a snare for trapping game’, ‘a snare, a springe’* (?).

breath = ‘The Word’ *see Bible John 1*; ‘signal, profound communication’ *l.444*, may correspond to ‘Aether’ or ‘Quinta Essentia’, ‘The Philosopher’s Stone’ of ‘Paracelsus’ *see Historical Preface 3, p.31*; alt.: ‘a brief moment’, ‘a slight movement of air’, ‘give an impression of something’ *see l. 61*.

bridle = the control of the English State.

bud = *wordplay* bird, Catholic recusant *see above*; alt.: ‘an outgrowth from an organism’.

burn = ‘to consume with fire’*;

— alt.: ‘to be inflamed with passions and affections’*;

— alt.: ‘to be spoiled, or consumed by fire’*;

- alt.: ‘intense’, ‘deeply or keenly felt’;
- alt.: **burning**: ‘urgent interest or importance’;
- alt.: destroy.

color = ‘kind’*; class;

- alt.: ‘ensigns, standards’*, refers to political allegiance, clan.

crow = *corvi*: scavengers of the cross, i.e. of the crucified *Cassell’s* ;

- alt.: infiltrators or anonymous tipsters within the Vatican or other closed organizations?

deep = ‘coming from, or dwelling in the inmost heart’*, ‘profound’*;

- alt.: ‘touching near, important’.

do, done = ‘to perform, to effect’*

each* = *Latin omnis*: ‘every’*, all, ‘used of a definite and limited number’*.

ear = *Latin wordplay auris*: *auri, aurum*, gold, made of gold, d’or;

- alt.: *wordplay* heir.

early = *wordplay* heir-ly ?

e’er, n’er = contractions used exclusively to avoid the established metonyms Ever and Never.

Contractions might be supposed to be used for metrical purposes, but throughout the de Vere canon they are consistently employed to signify non-metonymic meaning.

face = identity; outward appearance, superficial being, apparent disposition?

fairy = ‘diminutive spirit’, see *spirit, fair*.

feathers = “that preference or advantage, which allows advancement, that is derived from association with powerful men” *from The Holy State and the Profane State, Thomas Fuller, 1640* .

fixed = ‘fasten securely’, ‘to set or place steadily’*, or permanently; ‘certain’*; often coupled with metonyms: **ever, still, yet**.

for = ‘in the place of’*;

- alt.: ‘in exchange of, as the price of’*;
- alt.: ‘at the service of’*;
- alt.: ‘because of’*.

force = ‘necessity’*, ‘perforce’*, used in the phrase “of force” = of necessity.

grey, leaden = Royal Family, Brandon-Grey line.

hairs = *wordplay* heirs, hence **hairless** = without heirs, or directionless.

hand = Office, official capacity, position; ‘used in reference to the power to direct something’.

hasty, hasten = Hastings (?) ; refers to the noble family noted in Richard III; matrilineal line to Mary Browne Wriothesley.

hear = *Law* ‘listen to and judge’* (a case or plaintiff). Refers to judicial matters and legal counsel.

herdman and **herd** = Lawyers and the aggrieved.

hide, hied = *Wordplay* hide, hidden; see *l.298* .

hot = *homonym* Heart, pertaining to Oxford (?) ; seems to be associated with the pressure or force exerted against the monarchy from *Leicester/Burghley*.

it = *Latin itā*: ‘so, thus’ *Cassell’s* ;

- alt.: the noble name of de Vere; hence, the ‘being’, Venus’ son named de Vere;
- alt.: [the] unyielding heart *l.423*, the essence of de Vere; likewise: “*the precedent of pith and livelihood,*” *l.26* ; perhaps ‘divine impulse’.

jealousy = (?) .

know = (?) .

leaves = green

like = ‘used of persons = equal’*;

- alt.: ‘similar, resembling’*, **like** may be an important substitution to indicate he is not referring to metonyms: **all, ever, even, one, the same, still, so** .

lust, lusty = (?) ; likely refers to Leicester’s understanding of Eros; opposed to Agape.

miss = mistake.

my mistress = Elizabeth I of England, 1533-1603.

name = see *Richard II, IV i 254-67* ;

neat = ‘an Ox’, ‘horned cattle’*.

ned = Edward, authors first name.

new = (?) .

now = *wordplay anagram* One;

— alt.: replacement for so that is more specific to de Vere than all progeny?

nymph = a trope for the child of the bee *see glossary* **bee** .

old =

only = the principle, the Monarch.

our = *surname fragment* **our** , the last three letters of the Seymour name;

— alt.: representing the royal response to hour: the discrete and separate assaults of Time/Cecil *see hour* .

over = Oxford/Vere = 'O'Vere

pit = *see mine* a 'mine-shaft' of hellish torture ; *compare* *ll.119, 247* .

rag'd, enrag'd = alludes to Leicester's coat of arms: The Bear and Ragged Staff.

rein = reign, control.

river = riven Vere = divided Vere.

rough = *see ragged*, alludes to Leicester;

— alt.: 'harsh, not soft and gentle, but rugged of temper and manners'*; 'not mild and peaceful, but stern and requiring energy and severity'*; 'hard, unfeeling, cruel'*; coupled with wind, rough denotes the 'unpolished, rude, gross, coarse'* of the *Tempest* .

seat = 'estate, landed property'*; 'place possessed as a property'*.

senses = five capacities of Monarchy; to see (to seat): religious authority, to hear: judicial authority, to touch: to effect change, to smell: the 'standing', Nature, ordination of Majesty, to taste: intellectual discernment.

shall = Royal Authority, Royal Privilege.

shame = from Sham: 'falsely present something as the truth', 'pretend to be' - 'perhaps a northern English dialect variant of the noun SHAME' *see glossary* **honey**, and *l. 76* .

silly, seely, merely = *surname wordplay* *See, Sea, Sey [mour]*.

silver = *heraldry* argent, 'denoting bright and pure whiteness'*;

— alt.: 'applied to the pale lustre of the moon'*; and thus to Elizabeth R;

— alt.: as a precious metal, but inferior to gold; symbolic color of the lesser (and defeated) rose of York?

sit, set = to be seated: to be invested, anointed, enthroned, installed.

soon = (?) .

sport = *botany* bud sport, a part of a plant showing morphological variation from the rest of the plant due to mutation. Though the agency of genetic recombination was first described in the 19th century, mutation was known to the Romans and selective breeding perhaps thousands of years before.

stain = *see sonnet 109 for justification*.

stand = related to Still. 'To be in a state or condition'*; 'almost equivalent to the auxiliary verb TO BE'*

state = estate.

sweet = dear, Royal, by God's grace.

Sycorax from *The Tempest* = *Psyche*: *via Latin from Greek* *psukhē*: 'the human soul, mind, or spirit' + *aurochs*: 'large wild Eurasian ox'; therefore, 'soul of ox', 'mind of ox';

— alt.: *wordplay* or-ox, aur-ox, i.e. gold-ox, therefore 'mind of golden ox'.

tears = transgressions, destruction;

— alt.: 'being doomed to perdition'*; likely refers to the Cecil/Dudley parasites who remain as the permanent scars of Elizabeth's 'sin'.

that = Nature, the divine spark? possibly related to it. (*Delete?*)

this = *see l.25. (Delete?)*

to-morrow = to, Tu : prep. 'expressing motion in the direction of' + more: *metonym* greater *see glossary* + O, oh: *metonym* 'Oxford' *see glossary* . *See* "To-morrow, and to-morrow..." *Macbeth* V v 17-28 .

twenty = (?) *ll.833-4*

venison = Venus'-son, hart, dear.

where, whereon = (?) .

winter = *Italian* *inverno* , i.e. not green. *The Winter's Tale* = 'The Not Ver Tale', meaning that Leontes acted as Seymour, not de Vere; related to ever and never.

wood = the retreat of *Nēmo*: *Latin* 'no man, no one, nobody', who is *Latin wordplay* *nēmōřiwāgus*: 'wandering in the woods', or *nēmōřicultrix*: 'dwelling in the woods',

— alt.: indicating descent from Plantagenets; Plantagenet badge: 'Woodstock' or 'stump of wood'.
words = *Latin verbum* .
words, his words = the de Vere family motto (?).
would = past or conditional of **WILL**; 'expressing a wish or regret'.

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