

The Puzzling Life of Edward de Vere Venus and Adonis

Michael Stepniewski 5:7:15

I have assumed a framework of allegory and polysemic substitution. The obvious supra-theme is Tudor Succession and de Vere's autobiography; my choice among several or many possibilities relies on this context. Literal substitutions are favored rather than metaphoric. De Vere relied heavily on Latin foundations. I have tried to maintain the flavor of surname wordplay and fragmentation.

The solutions are linguistic. Though historical research affirms the results below, the word games created by Edward 'de Vere' require no historical knowledge.

The normal 'Shakespeare' dictionaries fall short of the true scope of the writer's lexical accomplishment.

Stanza 1

- 1 Even as the sun with purple-colour'd face
~ **Verily the Same, the Son with Mour-ex aspect** ~ purple-colour'd: *L. murex*
- 2 Had ta'en his last leave of the weeping morn,
~ **Had assumed his Mour-less Spring of the wailing mourn,** ~
- 3 Rose-cheek'd Adonis hied him to the chase;
~ **Tudor clan Adonis, hide him to the Ches—** ~ Cheshunt, Hertfordshire
- 4 Hunting he lov'd, but love he laughed to scorn;
~ **Hunt-ing he amor'd, but a'Mour he made merry to prove;** ~
- 5 Sick-thoughted Venus makes amain unto him,
~ **Dis-Ord'Ored Venus makes Well unto him,** ~ amain: 'forcefully', *L. validus*: 'well'
- 6 And like a bold-fac'd suitor gins to woo him.
~ **And like a Son-less Seymour, 'gins to be-Two him.** ~ bold-fac'd: *wp* 'insolent', son-less

- 1 *Even as the sun with purple-colour'd face*
Even as the sunne with purple-coloured face
[**Even** (*Latin* *Vērō*: 'even, indeed', 'in truth, really, indeed', 'certainly, to be sure' *Cassell's*) **as** (*metonym* 'the same'; 'at the same time') **the sun** (*wordplay* SON *see* 'key' *Sonnet* 76, l.13) **with purple-colour'd** (*L. murex*: 'purple-colored'; *wordplay* ex-Mour) **face** (*L. aspectus*: 'aspect')]
~ **Verily the Same, the Son with ex-Mour aspect** ~

- 2 *Had ta'en his last leave of the weeping morn,*
Had tane his last leave of the weeping morne,
[**Had ta'en** (*L. sumere*: 'to take') **his last** (*more-less, mour-less; wp* 'beyond which there is no more') **leave** (*L. deserere*: 'leave', *de*: 'noting removal or reversal' + *serere*: 'to beget, bring forth, esp. satus: 'sprung, born,) **of the weeping** (*L. fletus*: 'weeping, bewailing') **morn** (*wp* mourning),]
~ **Had assumed his Mour-less springing of the wailing mourn,** ~

- 3 *Rose-cheek'd Adonis hied him to the chase;*
Rose-cheekt Adonis hied him to the chace;
[**Rose** (*Tudor, poss. Plantagenet*)-**cheek'd** (*L. gena*: 'cheek'; *TRANSF.* 'an eye, the eyes'; *alt.*: *wp* *geno, gens*: 'a clan') **Adonis** (*Canaanite Adon*: 'lord'; 'a beautiful youth, son of Cinyras, king of Cyprus, beloved of Venus, slain by a wild boar') **hied** (*wp* *hide*: 'to suppress, to keep secret') **him to** (*poss. morph. Tu*) **the chase** ('to hunt'; *wp* *Ches*: Cheshunt, Cheshunt Great House, home of Sir Anthony Denny);]
~ **Tudor clan Adonis, hide him to the Ches—** ~

➤ It appears 'Edward de Vere' was born at Cheshunt, Hertfordshire, in late 1548, early 1549.

- 4 *Hunting he lov'd, but love he laughed to scorn;*
Hunting he lov'd, but love he laught to scorne:

[**Hunting** (*wp* Ches-hunt-ing; 'to chase, to pursue'*; see *Titus Andronicus* II.3 19 "double hunt" = chase + hunt) **he lov'd** (*L. wp amor*: 'love', *Fr. amour*: 'love'), **but love** (*L. amor, Fr. amour*: *wp* a Mour, a Moor, the More) **he laughed** ('to express merriment*') **to** (? *sur. frag. Tu*) **scorn** (*L. wp contemptus*: 'contempt, disdain'; *alt. con*: 'with, together, jointly' + *temptus*: 'to prove, try, test', *alt.*: confusion with *Fr. escorner*: 'disgrace');]

~ **Hunt-ing he amor'd, but a'Mour he made merry to prove;** ~



5 **Sick-thoughted Venus makes amain unto him,**
Sick-thoughted Venus makes amaine unto him

[**Sick** (*L. aeger*: 'infirm of purpose', 'of mental ailments; ill from fear', *infirmatis*: 'mental weakness'; 'instability, fickleness'; *alt.*: **sick**: 'used of any irregular, distempered and corrupted state', infected state, probably used in the sense of *archaic distemper*: 'political disorder')-**thoughted** (*L. mens*: 'mind'; 'the act and operation of thinking, the forming of ideas'; **sick-thoughted**: politically disordered thinking) **Venus makes** (*L. facere*: 'to make, do'; 'to cause, to perform*') **amain** (*Latin wordplay āmens*: 'mad, insane'; *alt.*: 'with full force*'; *alt.*: *Fr. main*: 'hand' see glossary, 'office', 'power, control, possession' (*Ety.o-l*), *alt.*: 'hastens', 'swiftly*') **unto** ('motion towards a place or state or work proposed*') **him,**]

~ **Fearful-thoughted Venus makes Well towards him,** ~

~ [With] infected thinking, Elizabeth brings derangement unto him, ~

➤ 'Quick' or 'Quickly' seems to refer to the agency of Dudley, Hastings, or Cecil. It is used in the sense of 'unstable', like quicksand.

6 **And like a bold-fac'd suitor gins to woo him.**
And like a bold fac'd suter ginnes to woo him.

[**And like** ('equal*', *metonym* corresponding to **even**, **as** see glossary *alt.*: 'similar, resembling*' indicating: similar but not identical to) **a bold** (*L. confidens*: 'to be assured'; 'high courage*'; *alt.*: 'insolent')-**fac'd** (**face**: 'appearance*', 'surface*', **bold-fac'd**: superficially courageous) **sutor** (*Latin sūtūra*: 'seam, suture' *Cassell's*; *wordplay* Seam[er], Summer, Seymour, etc; *alt.*: 'petitioner', 'wooer', 'a follower on an important person', 'an advisor, assistant'; *alt.*: perhaps wordplay on **sweet** see glossary) **gins** (*wordplay, Latin gens*: 'a clan, a number of families connected by a common descent' *Cassell's*; *alt.*: **begins**; 'be' may have been dropped with purpose to date this event prior to accession, i.e. prior to the designation 'R' see glossary) **are to woo** (*wp* to + woo: Two, double; *alt.*: 'seek the favor, or support of') **him.**]

~ **And like a Son-less Seymour, gins to be-Two him.** ~

➤ Note how the *be* may be robbed from *begin*, and grafted on to *woo*.

Stanza 2

7 "Thrice fairer than myself," thus she began,
~ "**Thrice More d'Or than myself,**" **thus she began,** ~ Thrice fairer: wp Two-d'or, Three-d'or

8 "The field's chief flower, sweet above compare,
~ **The Armorial Rose, Being above compare,**

9 Stain to all nymphs, more lovely than a man,
~ **Eclipse Tu all royalty, More a'Mour than a Vere,** ~

10 More white and red than doves or roses are,
~ **More white and red than Twod'or's Roses R[egius],** ~

11 Nature, that made thee with herself at strife,
~ **Nature, that made thee a Natural rival,** ~

12 Saith that the world hath ending with thy life.
~ **Saith that the uni-ver-sum hath ending with thy sum.** ~

7 "Thrice fairer than myself," thus she began,
Thrice fairer then my selfe, (thus she began)
["**Thrice** ('three times') **fairer** (Fr. wp faire: 'the most used verb in the French language, to do, to make', surname fragment To-do[r]), hence wp 'Three-dor') **than myself** (Venus)," **thus she began,**]
~ "**Thrice More d'Or than myself,**" **thus she began,** ~

8 "The field's chief flower, sweet above compare,
The fields chiefe flower, sweet above compare,
["**The field's** (field: 'the surface of a shield'* , or 'of an heraldic escutcheon'* , here refers to the field of the Royal Coat of Arms of Henry VII showing six roses *gules* (red) with white centers) **chief** (L. *primus*: 'first, foremost', 'holding the first place') **flower** (Tudor rose; *alt.*: 'one who is the ornament of his class*', likely referring to the the 'rose *gules*' surrounding the 'rose *argent*' of the House of Tudor; these predominate over the six fleur-de-lis of the 'field'), **sweet** (OFr. *soit*: 'he is'; *Honi soit*: wp honey sweet, plays on the motto of the Knights of the Garter: *Honi soit qui mal y pense*; *alt.*: 'kind'* , child) **above** (L. *supra*: 'more, beyond') **compare** (L. *comparare*: 'to couple together, form in pairs'; TRANSF. 'to liken, compare'),]
~ "**The Arms foremost Rose, Being More than his pair,** ~

9 Stain to all nymphs, more lovely than a man,
Staine to all Nymphs, more lovely then a man,
[**Stain** ('eclipsing', 'overshadowing/over-coloring'; *alt.*: 'damage or bring disgrace to the reputation of someone or something'*) **to** (*sum. frag.* to, Tu) **all** (*suffix* al: 'of the kind of', wp 'kind', child; *alt.*: forming adjectives 'relating to') **nymphs** (nymph: 'an immature form of an insect... ', 'insect stage between larva and adult' (*ety.o-l*), wp reference to Adonis as the child of the 'virgin queen', or unmated queen bee/'be', i.e. the 'Virgin Queen Elizabeth'; *alt.*: 'beautiful and maidenly mythological spirits of nature'), **more** (*sum. frag.* Mour) **lovely** (Latin wordplay *amor*, correctly *vēnustus*: (Venus) 'charming, lovely, graceful' Cassell's) **than a man** (wp Old English *wer*: 'man', Latin *vir*),]
~ **Eclipse Tu all royalty, More a'Mour than a Vere,** ~

► **nymphs**: perhaps referring to the Pleiads, or nymphs; the seven children of Atlas and Pleione, of whom Maia, the mother of Hermes is eldest; became ancestral to various royal families including Troy and Sparta.

► Is there significance in the plurality of nymphs? Yes. Does this mean there are additional royal claimants descended directly from Elizabeth? Probably not; de Vere's senior claim, being male, and

the absence of legitimate offspring of Elizabeth argue that he is not speaking of any half-brothers or sisters. Likely this refers to the Stuart and Suffolk families by the siblings of Henry VIII.

10 *More white and red than doves or roses are,*

More white, and red then doves, or roses are:

[**More** (L. *amplius*: 'more') **white** (L. *albus*, *Albion*: 'a poetic or literary term for Britain, referring to the white cliffs of Dover') **and red** ("white and red" refers to 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) **than doves** (dove: 'the bird *Columba*; sacred to Venus*', probably a conflation of Latin *duo, du*: 'two' Cassell's + Latin *or*, contracted to *do + ve*: *wp Twod'Or*; 'introducing a synonym or explanation of a preceding word' + s: 'denoting plurals', hence Two-ors) **or** (*sum. frag. Tud'-or*, *alt.*: *heraldry* golden, *d'or*) **roses** (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) **are** (= R: Latin *wp regina, regius*):]

~ **More white and red than Twod'or's Roses R[egius], ~**

➤ Queen Elizabeth signed her name **Elizabeth R.**

11 *Nature, that made thee with herself at strife,*

Nature that made thee with her selfe at strife,

[**Nature** (L. *natura*: 'birth', natural: *archaic* 'illegitimate'), **that made** (L. *facere*, Fr. *faire*; *alt.*: *create*: 'to create') **thee with her self at strife** (L. *certatio*: 'a contest', TRANSF. 'a legal contest'),]

~ **Nature, that made thee a Natural rival, ~**

➤ This line suggests 'de Vere' is not legitimate, which will not surprise Oxfordian readers. His supposed sister, Katherine de Vere, brought a legal suit against him to deny heritable estates under the claim he was not the legal heir to the Oxford patrimony.

12 *Saith that the world hath ending with thy life.*

Saith that the world hath ending with thy life.

[**Saith that** (i.e. 'Nature says' *see l.11*) **the world** (L. *universum*: 'the world'; 'the whole sphere of any individual existence; that which is the all to a particular being'*; *alt.*: the 'world' of England, e.g. "Britain is a world by itself" *Cymbaline III i 13*) **hath ending** ('conclusion', 'termination', *wp* refers to the ending syllable of *universum*, **sum**, which means 'being', 'to be' in Latin) **with thy life** (*wp* 'being', L. *sum*: 'to exist, to be living').]

~ **Saith that the universum hath ending with thy sum. ~**

➤ Again we see the critical importance of the Latin substrate to complete a riddle or wordplay.

Stanza 3

- 13 Vouchsafe, thou wonder, to alight thy steed,
~ **Condescend, Tu One-d'Or, to descend from your estate, ~**
- 14 And rein his proud head to the saddle-bow;
~ **And bridle it's noble monarch to the buttocks; ~**
- 15 If thou wilt deign this favour, for thy meed
~ **If Tu will condescend to this charity, for thy reward ~**
- 16 A thousand honey secrets shalt thou know:
~ **A thousand shamed secrets shalt Tu See ~**
- 17 Here come and sit, where never serpent hisses,
~ **Heir, attend and stay, where the 'Not E.Ver' serpent contemns, ~**
- 18 And being set, I'll smother thee with kisses;
~ **And, Somer Set, I'll suffocate thee with debasement. ~**

- 13 'Vouchsafe, thou wonder, to alight thy steed,
Vouchsafe thou wonder to alight thy steed,

[**Vouchsafe** (L. *concedere*: 'retire, withdraw'; TRANSF. 'join with'; 'to submit', 'to yield' to condescend, to deign*, 'to grant in condescension*', alt.: entrust: 'assign the responsibility for doing something to someone'), **thou** (see note below) **wonder** (L. *admirari, mirari*: 'to wonder at, admire', 'the object of wonder', wp Oned'Or, One-de-R, one-dor, 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; it sounds like Vere can spot a 'sucker-bet' coming) **to alight** ('descend from', 'dismount') **thy steed**, (wp, central metaphor of V&A steed = stead: 'the place or role that someone or something should have or fill', figuratively steed = state, the English State),]

~ **Condescend, Two One-d'Or, to descend your estate, ~**

~ *Condescend, child of One, to renounce your estate, ~*

➤ **thou**: "personal pronoun of the second person in the singular number; oftener used than at present (1900), as being customary from superiors to inferiors, and expressive, besides, of any excitement of sensibility; of familiar tenderness as well as of anger; of reverence as well as of contempt. Thus the constant address of Venus to Adonis in *Venus and Adonis* is *thou*, of Adonis to Venus, *you*." *Shakespeare Lexicon, A. Schmidt, V.2 1214*

➤ L. *mirari*: *mir* joins *mor, mar, mer,* and *mur* as surname fragments or morphological elements of the writer's name *Seymour*. In the Welsh of the Tudors, *mor* means 'sea' and 'so', and these words are key metonyms indicating the hidden writer.

- 14 *And rein his proud head to the saddle-bow;*
And raine his proud head to the saddle bow,

[**And rein** (compel, constrain, 'restrain*', 'affix', 'bind', wp reign) **his proud** ('noble') **head** ('monarch', 'head of state') **to the saddle-bow**; (saddle-bow = Wm. Cecil, who described himself as Elizabeth's pack-horse; the reins of government are to be held by the saddle-bow, ie. the butt, not the head);]

~ **And bridle it's noble monarch to the buttocks; ~**

- 15 *If thou wilt deign this favour, for thy meed*
If thou wilt daine this favor, for thy meed

[**If thou wilt** (will: 'to have a mind, to desire*', probably not intended to signify *metonym* 'will' see glossary) **deign** ('deem worthy', 'condescend') **this favour** ('lenity, charitableness*'), **for thy meed** ('reward')]

~ **If Tu will condescend to this charity, for thy reward ~**

16 *A thousand honey secrets shalt thou know:*

A thousand honie secrets shalt thou know:

[**A thousand** ('used to denote any great number'*; *alt.*: *allusion* perhaps a reference to the Queen's 1586 annuity or 'settlement' of one thousand pounds on de Vere for unspecified employment, or for partial compensation for that portion of his estate not restored to him upon reaching his majority) **honey** (*wp Fr. honnir, honni*: to dishonor, to disgrace' *Cassell's*) **secrets** (*Latin sēcrētus*: secret, separation, 'separate, alone', 'to distinguish' *Cassell's*; *alt.*: 'mystery'; *alt.*: 'concealed*', 'private*', 'acting or done underhand*') **shalt thou know** ('to experience, to see, to witness'*):]

~ **A thousand shamed secrets shalt Tu See:** ~

17 *Here come and sit, where never serpent hisses,*

Here come and sit, where never serpent hisses,

[**Here** (*wp L. heres*: 'heir') **come** (*wp L. comes*: 'one who attends for a particular purpose, an attendant, esp. the tutor of a boy', perhaps suggesting Tudor) **and sit** (*L. commorari*: 'to linger, stay, remain', 'delay'; *alt.*: *L. sedere*: 'to be seated'), **where never** (*metonym L. nunquam*: Never: Not Ever-[the-Same]?) appears to refer to Elizabeth as unfaithful to her motto *Semper Eadem*: Ever the Same, i.e. that, in contrast to Edward de Vere, she is not 'always the same'; *alt.*: may also be used to refer to the author under one of his pseudonyms, i.e. when he is *not E. Vere.*) **serpent** (*L. serpens, anguis*: 'a creeping animal', hence, a snake'; TRANSF. 'hidden danger'; *alt.*: 'sly or treacherous', recalling the corrupter or Eden) **hisses** (*L. sibilare*: 'to hiss, to hiss down', 'express disapproval', 'express contempt or disapprobation*', *eg.* "will hiss me to my grave" *Winters Tale, I,ii,189*; *L. exsibilare*: 'to hiss, esp. an actor off the stage'),]

~ **Heir, attend and stay, where the 'Not E.Ver' serpent contemns,** ~

18 *And being set, I'll smother thee with kisses;*

And being set, ile smother thee with kisses.

[**And being** (*possible L. wp sum, summa*, indicating uncle Somerset; *alt.*: 'life, existence*') **set** (*L. suscipere*: 'to take up'; esp. 'to take up a new-born child from the ground, and so acknowledge it'; *alt.*: to seat, invest, anoint, enthrone, install; *alt.*: permanent disposition henceforward, 'to plant*'; *alt.*: 'to raise*', 'to place with a certain purpose*'; *alt.*: 'a game, a match*'), **I'll smother** (*L. suffocare*: 'to suffocate, to stifle*', TRANSF. 'to suppress, to crush, to destroy*', murder) **you with kisses** (*L. wp basio/basis ?; basiare*: 'to kiss', *basia*: 'kisses' / *L. basis*: bottom of triangle, *L. fundamentum*: 'foundation', *L. radix*: 'roots'; *alt.*: kiss: a bond, or commitment; *wp Fr. baisser*: 'to lower' *alt.*: 'to meet, to join*', 'to submit to*', *alt.*: the bond of fealty/fidelity, strongly tied the act of self-betrayal/self-revelation; *alt.*: 'to submit tamely*');]

~ **And Somer-Set, I'll suffocate thee with de-base-ment;** ~

- This stanza plays on the debasement of gold from *Two-d'aur* (Tudor) to *One-d'aur* (Wonder).
- The causes of Tudor debasement are the Regencies of Edward VI. First, the Lord Protector Edward Seymour, in whom the powers of the Crown had been temporarily invested by the Privy Council, usurped virtually all Authority. The Council removed that singular Authority in October of 1549 and replaced Somerset with John Dudley, Earl of Warwick. Though Queen Elizabeth is often described as a powerful ruler in her own right, de Vere implies she is governed by strong-willed Ministers apparently modeled on Somerset and Northumberland.

Stanza 4

- 19 'And yet not cloy thy lips with loath'd satiety,
 ~ **N'E. Ver-the-less, not [to] choke-off thy words with a-Boar-ant glut,** ~
- 20 But rather famish them amid their plenty,
 ~ **But, in fact, More starve them amid t'Heir extortion,** ~
- 21 Making them red and pale with fresh variety,
 ~ **Making them red, and paly with green Vere-iety,** ~
- 22 Ten kisses short as one, one long as twenty:
 ~ **Ten besants [d'or] short as Ore, Our long as Seymour:** ~
- 23 A summer's day will seem an hour but short,
 ~ **A St. Maur's de will Seym an [h] o u r (only shortened),** ~
- 24 Being wasted in such time-beguiling sport.
 ~ **Nature consumed within the Seym-Kind, by Time's defrauding alteration.**” ~

- 19 'And yet not cloy thy lips with loath'd satiety,
 And yet not cloy thy lips with loth'd sacietie,
 ['**And yet** (L. *verumtamen*: 'but yet, nevertheless'; alt.: *metonym* = E. Ver, How-E.Ver: 'still, to this time, now as formerly*', 'after all*', despite contrary appearances) **not cloy** ('to satiate, to surfeit*', 'choke, stop up', refers to smother l.18) **thy lips** ('words') **with loath'd** (loathe: 'to abhor*'; alt.: L. *pigere*: 'causing disgust'; alt.: L. *invitus*: 'reluctant, unwilling'; OE 'hostile, spiteful') **satiety** ('state of being glutted*'; 'satisfaction of a desire or appetite, sufficiency'),]
 ~ **N'E. Ver-the-less, not [to] choke-off thy words with a-Boar-ant glut,** ~

- 20 But rather famish them amid their plenty,
 But rather famish them amid their plentie,
 [**But** (L. *verum*: 'but in fact', alt.: 'otherwise than' l.445, variant of 'not however*') **rather** (L. *potius*: *metonym* 'more'; 'more correctly speaking*') **famish** (L. *fame*: 'hunger'; TRANSF. 'insatiable desire'; alt.: ME 'starve', 'to distress with hunger*', 'die of inattention') **them amid** (L. *inter*; 'in the midst of*') **their** (*wp* t'heir; alt.: i.e. their own) **plenty** (L. *copia*: 'plenty', 'sufficiency', *wp* copy: L. *wp exprimere*: 'expressed', TRANSF. 'to extort, squeeze out'; alt.: ME 'fullness, perfection'),]
 ~ **But, in fact, More starve them amid t'Heir extortion,** ~

- 21 Making them red and pale with fresh variety,
 Making them red, and pale, with fresh varietie:
 [**Making** (L. *facere*: 'to do, to make': 'change, disguise', alt.: 'to represent, to pretend to be*') **them** (i.e. [Adonis'] lips: L. *os, oris*: 'voice, talk', speech; alt.: 'the face, countenance') **red** (*likely* Lancaster, Lancastrian; alt.: *possibly* Catholic; alt.: 'stained or covered with blood*') **and pale** (heraldry verb 'to enclose*', to fence, to hem; alt.: *possibly* Yorkist, *possibly* Protestant,) **with fresh** (L. *vegetus*: 'lively, vigorous, fresh'; alt.: 'not previously known or used', 'new*', 'full of new life and vigour*'; related to Dutch *vers*) **variety** (Heraldry *vair*: 'variegated', heraldic pattern in furs lining mantles made from Eurasian Red Squirrel, alternating red and pale/off-white, or if taken in winter, blue-grey and pale; alt.: 'quality of being different, diverse'; from L. '*varius*': 'changing', 'diverse'; alt.: may suggest the pronunciation of authors name —'vair'—and no 'vere'-iation of it will go un-punned see *Sonnet 76 l.2*).]
 ~ **Making them red, and paly with green Vere-iety,** ~

► The de Vere coat of arms was *paly per fess* with *varied ordinaires*. The pattern is complex; if it had been described accurately according to the rules of *blazon*, the de Vere identity would have been indubitable.

- 22 Ten kisses short as one, one long as twentie:
 Ten kisses short as one, one long as twentie:

[**Ten** (number 10; *alt.*: perhaps *obsolete Fr. tenné heraldry, OFr. tane*, tawny: ‘orange-brown stain used in blazoning’) **kisses** (*besant, bezant*: ‘a golden circular figure in heraldry; intended to represent a gold coin of Byzantium’; Marco Polo mentions the ‘*bisant*’ as the currency of North Africa—Tunis and Tripoli; *wp Fr. baiser*: ‘to kiss’; *L. wp basio, basia*: ‘to kiss’ plays on *baseos*: ‘base, foundation’, likely referring to the foundations or roots of the writer’s identity; *alt.*: *L. ignominia*: debasement, ‘degradation, disgrace’; *see I.18*; *alt.*: ‘to meet, to join’*, *Fr. embrasser, embrassement*: TRANSF. ‘to kiss’, *literally* ‘to embrace’, *Fig.* ‘to encompass, to encircle, to comprise’; ‘to submit to’*, the bond of fealty/fidelity, strongly tied to the act of self-betrayal/self-revelation, ‘to submit tamely’*; *alt.*: a bond, loyalty, commitment) **short** (*L. brevis*: ‘short in space or time’; *alt.*: *L. non attingere*: ‘to fall short’) **as** (‘the same as’) **one** (*metonym* One: the first and highest ranked), **one** (One, Monarch, *L. monarcha*: ‘one who rules alone’, from *Gr. monarkhes*) **long** (*L. longus*) **as twenty** (*twentie* = twenty spelled with seven letters; monarch: the word for *One* with seven letters; *Seymour* with seven letters):]

~ **Ten bezants [d’or] short as Ore, Our long as Seymour:** ~

~ *Ten betrayals short as One, One long as twentie:* ~

~ *Ten exchanges short[ened] as One, One lengthened as Twenty:* ~

➤ *Consilia*: advising the reader to observe the length of words, and match identities with surrounding terms. Typically, the use of long and short refer to word length.

➤ *Riddle*: Perhaps relates to the relative merit or valuations of the two identities. The meaning of *kiss* is difficult. As with *touch* (*see V&A 511-22*) that appears to indicate the *Lingua Franca tush*: ‘a gold half-crown coin’, *kiss* may play on the **besant**, another gold coin circulated in England during the middle ages. As coinage, it may allude to the ‘Judas kiss’ of Christ’s betrayal. We may also have an indication that de Vere was aware of the protean abilities of Jesus as reported in Gnostic Apocrypha, i.e. that he appeared differently: “How shall we arrest him,” the Jews ask, “for he does not have a single shape, but his appearance changes.”

➤ Perhaps refers to the degradation of the monarchy from the rule of One, to divisions of magistracy as in Augustus’ *vigintiviri* (‘twenty men’): ‘a commission of twenty; esp. that of Caesar for the division of lands in Campania’. In general, may refer to the shift from monarchy to republican government.

23 *A summer’s day will seem an hour but short,*

A sommers day will seeme an houre but short, 1593

[**A summer’s** (summer, *wordplay* St. Maur, Seymour) **day** (*wordplay* *L. de*: ‘down from’, TRANSF. ‘coming from, origin’) **will** (‘command, authority’*; *alt.*: ‘the faculty of the mind by which we desire and purpose’*; *alt.*: ‘a testament’*, a legal Will) **seem** (*wordplay, surname fragment* Seym) **an hour** (*homophonous* our: the final three letters of Seymour) **but** (‘no more’) **short** (truncated, ‘shorten by cutting off the top’, ‘lacking or deficient in’),]

~ **A St. Maur’s de will Seym an [h] o u r** (only shortened), ~

~ **A ‘Vere de’ will hem ‘Seym’ an ‘o u r’ short,** ~

24 *Being wasted in such time-beguiling sport.”*

Being wasted in such time-beguiling sport.

[**Being** (*L. natura*: ‘birth’, ‘nature, disposition’, with connotations of bastardy; ‘often rendered by verb *esse, sum*’, may refer obliquely to the coin called *solidus*, ‘solid’: *L. solidus*: ‘the entire sum’; *solidi* were later called *bezant*) **wasted** (waste: ‘ravage, to empty’, ‘useless expenditure’; *alt.*: waste: wasteland, moor; *alt.*: ‘to expend unnecessarily’*, ‘to wear away’*) **in such** (*metonym* ‘of the same kind’*, ‘of that or the like kind or degree’*, ‘of the like kind’*; *wp* same kind = Seym[our] kind) **time** (*metonym* Wm. Cecil) **beguiling** (beguile: *ME* ‘deceive’, ‘deprive by fraud’; *wp be*: *L. sum* + *guile*: ‘deceit, fraud’) **sport** (*botanical term* also ‘bud sport’, chance sport: ‘a part of a plant that shows morphological differences from the rest of the plant’, mutation showing morphologic change; *alt.*: ‘pastime, entertainment’, diversion, distraction, contest, competition, match).’]

~ **Nature consumed within the Seym-Kind, by Time’s defrauding alteration.”** ~

~ [*Some*] **Nature emptied in [the Same-]Kind of Cecil, [Sum-]defrauding, alteration.”** ~

➤ *metonym* **Time**: “Shakespeare’s sonnets dwell on a classic image of transience—that of

tempus edax, or devouring time, an unusual theme for love sonnets. Here and in the plays, time is repeatedly given the characteristics of the new order, which, like time, defaces tombs and monuments, gouges lines on faces, alters royal decrees and historical records, 'diverts strong minds to the course of altering things'. Very often [always?] they are Cecil characteristics."

Shadowplay, Claire Asquith, 2005, p.209

► see *Sonnet 105*, such: "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'* 'of the like kind'* , 'of the same kind'*.

Stanza 5

- 25 With this she seizeth on his sweating palm,
 ~ **By this she Cec-eth on his Sud'or glory,** ~
- 26 The precedent of pith and livelihood,
 ~ **The example of [his] essence and life,** ~
- 27 And trembling in her passion, calls it balm,
 ~ **And shaking [him] in her suffering, calls it solace,** ~
- 28 Earth's sovereign salve to do a goddess good:
 ~ **Earth's sovereign consolation Tu-do-a Maia good:** ~
- 29 Being so enrag'd, desire doth lend her force
 ~ **Sum-mor personated, ambition doth give her strength,** ~
- 30 Courageously to pluck him from his horse.
 ~ **Rashly to unseat him from his Estate.** ~

- 25 *With this she seizeth on his sweating palm,*
With this she ceazeth on his sweating palme, 1593

[**With** ('denoting an external agency') **this she seizeth** (L. *rapere*: 'to seize in order to keep', TRANSF. 'pervert, distort'; seize: 'to take hold of forcibly', 'to claim' as one's own'; possible spelling sign **ceazeth**: may intentionally evoke Cecil, Fr. *saisir*, L. *sacire*) **on his sweating** (L. v. *sudare*: 'to sweat', subst. *sudor*: 'sweat', possible wp Vere-Tudor: L. *sus* + Fr. d'or: Pig d'or; sweat: 'to toil, to labour'* 'to emit, to exude, to shed'*; alt.: 'emblem of toil and labour'*, 'to toil, to labour'*) **palm** (L. *palma*: 'a tree of the order *Palma*; the emblem of glory and superiority'*; 'a palm branch worn in token of victory'; alt.: 'the inner part of the hand'*; 'hand' may denote 'office or incumbent duty'*; alt.: sweating palm = 'moist hand' [that] "argues fruitfulness and liberal heart" *Othello III iv 38*),]
 ~ **By this she Cec-eth on his Sud'or glory,** ~

- 26 *The precedent of pith and livelihood,*
The president of pith, and livelyhood, 1593

[**The precedent** (L. *exemplum*: 'example: something chosen from a number of things'; alt.: *legal praecedentum*: 'a case which may be taken as a rule in similar cases' *On-Et.*; alt.: 'ceremonial rank by acknowledged or legal right'; alt.: 'presage, sign'*) **of pith** (L. *medulla*: 'the middle, esp. the marrow of bones', TRANSF. 'heart, inmost part'; alt.: 'essence', 'strength, force'*; 'of forceful character') **and livelihood** (L. *victus*: 'manner of life, way of living', alt.: 'animation, spirit'*; OE 'way of life'),]
 ~ **The example of [his] essence and life,** ~

- 27 *And trembling in her passion, calls it balm,*
And trembling in passion, calls it balme,

[**And trembling** (L. *tremere*: 'to tremble, quake'; **tremble**: 'to shake involuntarily', as 'in most cases of fear'*; alt.: FIG. **shake**: 'to lay aside, to discontinue'*; eg. "three winters have from the forests shook three summers' pride" *Sonnet 104 4*, alt.: 'state of extreme apprehension') **in her passion** (L. *perpassio*: 'the act of suffering', 'endurance'; 'suffering', 'barely controllable emotion'), **calls it balm** (L. *balsamum*: 'the sweet smelling gum of the balsum-tree'; alt.: *solatium*: 'solace', 'comfort, relief', possible wp *sol*: sun/son + *atium*; 'having a comforting, soothing, or restorative effect'),]
 ~ **And shaking [him] in her suffering, calls it solace,** ~

- 28 *Earth's sovereign salve to do a goddess good:*
Earths soveraigne salve, to do a goddesse good,

[**Earth's** (earth, L. *solum*: 'foundation', 'the lowest part of anything'; 'heaven, ground, earth, land' Cassell's, L. *res, rei*: 'the world, the universe, nature'; alt.: wp the heir's estate, heireth = heir's, i.e. belonging to the heir, of the heir's; alt.: anagram of heart; alt.: perhaps referring to Maia, daughter of Atlas and Pleione, mother of Hermes and Apollo; this association will recur in the *Horse State* V&A II.259-324)

sovereign (OFr. *soverain*: 'lord, ruler', L. *superanus*: 'above the fundament'; 'princely, royal'*; 'supreme, paramount, excellent'*; 'supremely medicinal and efficacious'*) **salve** (L. *unguentum*; 'medicinal substance applied to wounds'*; remedy; alt.: 'soothing for an uneasy conscience', means of 'salvation': 'redemption'*; alt.: wp L. *salve!*: greeting 'good day') **to do** (wp Tu-do[r]; alt.: 'effect'*) **a goddess** (L. *dea, diva*; 'a female deity'*; Elizabeth is characterized in literature of the period as Venus, Diana, Astraea, and Iris source: The Rainbow Bridge, Lee & Fraser) **good** (OE *god*; L. *salus*: 'health', TRANSF. 'safety, well-being'; alt.: **Maia**: L. *Bona Dea*: Good Goddess, 'the daughter of Atlas, who bore Mercury to Jupiter; 'Mountain Oureias', mountain nymph, perhaps referring to the protection of the Queen's/goddess' reputation of virginity) :]

~ **Earth's sovereign consolation Tu-do-a Maia good**: ~

~ **Earth's sovereign consolation to redeem a goddess**: ~

➤ I suspect there is a close relationship between the words earth, *universum*, matter, *rei*, all.

29 **Being so enrag'd, desire doth lend her force,**

Being so enrag'd, desire doth lend her force,

[**Being** (L. *natura, homo*; 'often rendered by verb *esse*', *sum*) **so** (metonym *so*: wp Sea-m'Or, i.e. wp Welsh *mor*: 'sea', 'so'; alt.: 'in the same degree, as'*, equally) **enrag'd** (L. *fūror*: 'madness, raving, insanity'; alt.: *fūror*: 'to counterfeit, personate'; alt.: *adj. wp* enraged: **en**: 'prefix expressing entry into the specified state or location' + **rag**: 'figurative the remnants of something'; or **ragged**: 'having a rough, irregular, or uneven surface or outline', perhaps indicating that Venus/Elizabeth is under the influence of the 'Ragged Bough', i.e. Leicester; Leicen'd / lessened, wordplay on Leicester see l. 37, i.e. subject to the Dudley family) **desire** (L. *cupiditas*: 'passionate longing', esp. ambition') **doth lend** (L. *dare*: 'to give'; *mutuum dare*: 'to give for temporary use'*; 'to give'*; 'to grant'*; 'to endow with'*) **her force** (L. *manus*: 'the strong arm, as a symbol of force'; 'strength'*; 'power'*; 'validity'*)]

~ **Sum-mor personated, ambition doth give her strength**, ~

➤ Why suspect Welsh wordplay for **so**? Because the Tudor family were part Welsh.

30 **Courageously to pluck him from his horse.**

Couragiously to plucke him from his horse.

[**Courageously** (L. *fortiter*: 'bravely'; *audacter*: perhaps in a bad sense, 'audacious, rash', connoting with rashness or audacity; **courageous** from Old French '**corage**': 'with heart', with Spirit, 'brave'* + *ous*: 'full of' + *ly*: 'in what manner') **to pluck** ('to pull off'*; 'to take away'*) **him from his horse** (unhorse: 'to unseat'; FIG. loss of estate/state, or office).]

~ **Rashly to unseat him from his Estate**. ~

Stanza 6

- 31 Over one arm the lusty courser's rein,
 ~ **Above One Ensign, the avid Horse-masters rein,** ~ Horse-master: Master of the Horse, Robert Dudley
- 32 Under her other was the tender boy,
 ~ **Under her other was the Exchange boy,** ~ *Key line.* Exchange boy: The Changeling boy
- 33 Who blush'd and pouted in a dull disdain,
 ~ **Who turned Red, and Morose in spiritless aversion,** ~
- 34 With leaden appetite, unapt to toy;
 ~ **With Grey desire, not inclined to folly;** ~
- 35 She red, and hot, as coals of glowing fire,
 ~ **She Red, and lustful, as embers of glowing ardor,** ~
- 36 He red for shame, but frosty in desire.
 ~ **He Red for shame, but icy white in bastardy.** ~

31 *Over one arm the lusty courser's rein,*
Over one arme the lustie coursers raine,
 [Over (L. *super, supra*: 'above'; word play 'over Vere' = instead of Vere; alt.: O-Ver = Oxford-Vere see glossary 'O'; alt.: over Oxford-Vere) **one** (metonym One: the first in rank, the highest ranking; synonymous with Royal family and here specifically: the Tudors) **arm** ('ensigns armorial of a family'; 'sign, symbol; badge of office, mark of authority'; alt.: 'a branch or division of a company or organization'; alt.: 'reach' compass, purview, dominion) **the lusty** (L. *cupiditas*: 'desire, passionate longing'; alt.: 'ambition'; alt.: 'desire for money, avarice', avid; alt.: lust: 'carnal appetite, indulgence of sensual desire'; 'inordinate desires') **courser's** ('a swift horse', therefore, the active 'state' of England, see l.29; alt.: 'a person who hunts animals such as hares (wp heirs: L. *heres*) with greyhounds', possibly referring to Robert Dudley, Master of the Horse) **rein** (wp 'reign'; alt.: rein: 'the power to direct and control'),]
 ~ **Above One Ensign, the avid Horse-masters rein,** ~

32 *Under her other was the tender boy,*
Under her other was the tender boy,
 [Under (L. *sub*; alt.: 'denoting a state of being oppressed, or overwhelmed by') **her other** (L. *alius*: 'the other of two individuals'; *diversus*: 'contrariety, contradiction'; alt.: opposite of 'the same' metonym) **was the tender** (OFr. *tendre*: 'to offer, hold forth', from L. *tendere*; 'an offer for acceptance'; mid 16th cent. 'a legal term meaning: 'formally offer a plea, or evidence, or money to discharge a debt'; hence L. *excambiare, exchange*: 'barter') **boy** ('a male child'; alt.: tender boy: a male child as 'payment' or security see l.127; alt.: possible metonym boy, Fr. *bois*: 'wood'),]
 ~ **Under her other was the Exchange boy,** ~

33 *Who blush'd and pouted in a dull disdain,*
Who blusht, and powted in a dull disdaine,
 [Who **blushed** (blush, L. *erubescere*: 'to grow red, esp. with shame'; 'a person's face or skin becomes red and hot as a result of strong emotion', 'embarrassed anger'; alt.: L. *rubescere*: 'to turn red'; red: TRANSF. 'the Catholic Church' *Shadowplay*, C. Asquith) **and pouted** (L. *labellum extendere*; pout: 'to look sullen' or annoyed; some historians accuse de Vere of 'petulance' without curiosity as to whether his anger was justified, tactical, or childish) **in a dull** (L. *obscurus*: 'secret, reserved, close', may play on Moor, mour, etc.; alt.: L. *hebetō*: 'to dull, to deaden'; dull: 'dull-witted, foolish'; 'inactive'/'passive'; alt.: 'spiritless, lifeless'; alt.: 'unfeeling, insensible'; alt.: 'gloomy, melancholy'; alt.: 'not bright, dim'; alt.: Boeotian, bovine) **disdain** (wp L. *aversus*: 'disdain', L. prefix *a*: 'not, without' + *versus*: 'a turning', 'overturning'; 'to turn away in contempt, aversion', 'to show contempt'; alt.: 'to think unworthy, to scorn, to treat with contempt'),]
 ~ **Who turned Red, and Morose in an spiritless aversion,** ~
 ➤ blusht: may play on L. *rubor*, to rub Ore, i.e. to rub, erase (rub out, 1560) + *sur. frag.* [Tud]or.

34 *With leaden appetite, unapt to toy;*
With leaden appetite, unapt to toy,

[**With leaden** (*wp* 'the color of lead, grey'; *alt.*: 'melancholy'*; *alt.*: 'dull, heavy or slow',) **appetite** ('desire', hunger, bent, ambition', *i.e.* **thirst** = 'indicates desire in general'*; **grey appetite**: *historical?* Grey ambition, the aspiration of Sir Henry Grey to wrest the English monarchy from the Tudors was not shared by their daughter, Lady Jane) **unapt** (*L. pronus*: TRANSF. 'inclined towards'; 'without the tendency or inclination') **to toy** (*L. ludibrium*: 'what lies at the mercy of some person or thing'; 'to trifle'*; 'a futile thing'*; a nothingness*', 'a folly'*; *alt.*: 'to treat someone or something without seriousness or respect', *perhaps from Old French* 'mock, deceive');]

~ **With Grey desire, not inclined to folly**; ~

~ **With [Lady Jane] Grey's desire, not inclined to trifle**; ~

► On the death of Henry VIII, Princess Elizabeth and Jane Grey, daughter of Henry Grey, Marquis of Dorset, eldest child of the Suffolk Line of descent from Henry VII, were placed in the care of Elizabeth's step-mother, the dowager queen, Katherine Parr. Elizabeth and Jane were companions for 18 months 1547-48. During this time Katherine married Lord Admiral Thomas Seymour, an ever active conspirator. In addition to impregnating his wife and the 15 year old Princess, Thomas gave assurance to Jane's father, that in exchange for a large but unspecified sum (2000 pounds due as an advance), he would secure marriage between his nephew, young Edward VI, and Lady Jane Grey.

But it was a later such 'tendering' of her life that de Vere refers to here—the infamous family alliance between the Grey's and Dudley's that was cemented by the marriage of Jane and Guildford, May 21st, 1553. The young Lady, ranked 1st (arguably) in the royal line of succession set down by Edward VI's 'declaracion' of June 21, 1553, was thus 'purchased' by John Dudley, Duke of Northumberland.

It would be historically significant if de Vere here compares himself directly to her, noting *he is*, as *she was* 'unapt to toy'.

35 **She red and hot as coals of glowing fire,**

She red, and hot, as coles of glowing fire,

[**She red** (*L. ardere*: 'to glow, to be on fire', may connote *L. peccare*: 'to err, to sin' and thus align color imagery with that of the Bible; 'gleaming', contrasts with Adonis' "dull" *see* 1.33; may refer to Elizabeth's hair, *L. flamma*: 'a flame, a blazing fire', TRANSF. 'a source of light'; 'devouring flame'; *metonym* the color of the Lancastrian rose, *perhaps* conservative leaning; Catholic/old faith?) **and hot** (*L. fervidus*: 'boiling, seething', TRANSF. 'fiery, passionate', 'ardent'*; *alt.*: 'vehement, impetuous*', 'amorous, lustful*') **as coals** (? *Latin cōālesco*: 'to grow together, to become one in growth' *Cassell's*) **of glowing** (*OE glowan*: 'to shine as if red hot'▪) **fire** (*L. ardor*: 'flame, burning, heat', TRANSF. 'ardor, eagerness', 'the passion of love'; *L. flagrare*: 'to burn, glow, flame', "coals of glowing fire": the hottest state of partially spent fuel; *alt.*: *metonym* 'Consuming Fair': the razing of 'Rightful Heirs'),]

~ **She Red, and lustful, as embers of glowing ardor**, ~

36 **He red for shame, but frosty in desire.**

Hered for shame, but frostie in desiere. Note: possible typographic error (1593 printing) in placing *He* and *red* too close.

[**He red** (*wp?* "He red" or "Hered", *L. hereditas*: 'inheritance'; *see* 1. 35 for color symbolism again, **red** may indicate Catholic or Lancastrian) **for shame** (*L. pudor*: 'the feeling of shame', *wp* Tudor; *verecundia*: 'modesty, feeling of shame'; *wp?* shame of Vere; *rubor*: 'redness, esp. reddening from shame, a blush');, **but frosty** (*L. frigidus*: 'cool, cold', TRANSF. 'cold, dull, lifeless'; *alt.*: '[emotionally] cold, dull'*; colorless, faithless; in contradistinction to the **leaden**/'dull' appetite of 1.34) **in desire** (*wp de*: 'down from', 'coming from, an origin'; *alt.*: 'away from', 'changed from', 'denoting removal or reversal' + *sire*: 'a father or other male forebear'; hence: removal from the father, or from the name).]

~ **He Red for shame, but icy white in bastardy**. ~

~ **He Red for hereditary shame, but frozen in bastardy**. ~

► An interesting parallel can be drawn between the Biblical story of Esau and Jacob (Genesis 25 & 27) sons of Isaac, and the ego/alter ego of Tudor-Seymour/de Vere. Ed. Tudor-Seymour is the same individual we know as Oxford. Adonis is red because first born Esau was born red (Gen. 25:25).

► Color symbolism: The colors red and white were noted by Cecil informants. If it had been obvious Biblical symbolism, or merely displaying St. George's colors, there would have been no

concern. The de facto Regency must have been watching for symbolism that denoted political and religious allegiance. Red may be a sign of Catholic sympathy.

Stanza 7

Abstract: The government is ceded to Dudley (and Cecil)
 Without hesitation: O, how weak is a[Sey]Mour!
 The state is constrained, and equally so,
 To bind the monarchy she agrees:
 From his Stead she withdrew him, as she withdrew herself,
 And contained him in Vere, though not by descent.

37 The studded bridle on a ragged bough
 ~ **The ceremonial reins on the Dudley Arms** ~
 38 Nimble she fastens: - O, how quick is love ! -
 ~ **Easily she fastens: — O, how uncertain is a'Mour ! —** ~
 39 The steed is stalled up, and even now
 ~ **The stead is constrained, just as now, ~**
 40 To tie the rider she begins to prove:
 ~ **To bind the rider she begins to approve:**
 41 Backward she push'd him, as she would be thrust,
 ~ **Retrograde she impelled him, as she would be deferred,**
 42 And govern'd him in strength, though not in lust.
 ~ **And restrained him in Vere, though not in de-Sire. ~**

37 *The studded bridle on a ragged bough*

The studded bridle on a ragged bough,
 [**The studded** (L. *bullā*: 'a boss, stud'; *stud*: if referring to de Vere ceremonial, ornamented bridle, 'adorned with shining knobs'*; alt.: if referring to R.Dudley 'prop-supported', unable to stand on its own) **bridle** (L. *frenum*; 'headgear use to control a horse', i.e. 'the state'; Dudley was the queen's 'Master of the Horse", with wide ranging authority in the queen's household) **on a ragged** ('rent'*; 'having a rough, or uneven edge', 'lacking finish, smoothness') **bough** ('branch'*; alt.: ragged bough: this is a symbol of the Dudley family, i.e. 'the bear and ragged staff' as seen in the dedication of the Arthur Golding translation of Ovid's *Metamorphosis*; this emblem was also carved by the sons of John Dudley into the stone walls of their prison cell in the Tower of London as they awaited execution in the wake of the Lady Jane Grey affair)]

~ **The ceremonial reins on the Dudley Arms** ~

38 *Nimble she fastens: — O, how quick is love !—*

Nimble she fastens, (ô how quicke is love!)
 [**Nimble** (L. *agilis*: 'of things, easily moved, light'; 'of persons, light, nimble, *dea, Diana*; alt.: 'with light and easy motion'*; TRANSF. lightly: 'indifferently*', 'without oppression*', 'readily'*) **she fastens**: (L. *configere*: 'to fasten together', TRANSF. 'to pin down, paralyze'; fasten: 'fix or hold in place', alt.: *legal* to affix: 'to permanently attach something to real estate'; alt.: conveyance: *legal* 'to convey ownership of real estate') — **O** (Oxford? see final stanza of A Lover's Complaint, probable parallel to Elizabeth's signature '**R**': Regina; here 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*), **how quick** (*ME quyk*: 'living'■, 'alive, animated'■ alt.: 'lasting or taking a short time', 'hasty'; alt.: shifting, unstable) **is love** (*Fr. amour, L. amor; wp surname fragment a'Mour*)! —]

~ **Diana-like she affixes: — O, how uncertain is a'Mour ! —** ~

➤ The use of Nimble is here a good example of how perfectly the enrichment of language is accomplished with transferred and figurative meaning. Ovid used *L. agilis* as an epithet for Diana; and Diana, like Venus, is a metonym for Elizabeth Tudor.

► In 'pinning-down' the Tudor heir, Elizabeth finds release from her shame.

39 *The steed is stalled up, and even now,
The steed is stalled up, and even now,*

[**The steed** (*wp* *steed*: 'a horse for state or war'*; *stead*: 'place, position', 'state', estate; *OE stede*: 'standing place', 'stable for animals'▪) **is stalled** ('*stall*: 'to pen, confine, restrain', *alt.*: 'stopped from making progress'; *alt.*: *legal entailment*: 'legal limitation') **up, and even** (*L. aequus*: 'equal', 'just as', 'the very same') **now** ('things being so, under these circumstances'*; *alt.*: *possible anagram/wp now/won*: One)]
~ **The steed is constrained, just as now,** ~

40 *To tie the rider she begins to prove:
To tie the rider she begins to prove:*

[**To tie** (*L. obligare*: 'to bind', TRANSF. 'to oblige, make liable'; 'restrict, limit') **the rider** (*L. eques*: 'a horseman', 'one who breaks in horses'*; one who teaches management or governance of the 'horse'/ State, *i.e.* the 'governor') **she begins** (*be* + *gin*?) **to prove** (*L. probare*: 'to approve', 'find acceptable'; *alt.*: 'to try, to bring to the test'*; 'to evince or establish as a truth'*; 'demonstrate, test or establish the genuineness or validity'):]
~ **To bind the rider she begins to approve:** ~

41 *Backward she push'd him, as she would be thrust,
Backward she pusht him, as she would be thrust,*

[**Backward** (*L. retrorsum, retro versum*; *alt.*: 'contrary to natural progress') **she push'd** (*L. impellere*: 'to drive against, strike upon'; *alt.*: 'to drive on', 'esp. to give a push to one falling, to complete a person's ruin') **him, as she would** ('past of *WILL*'; *alt.*: *will*: 'pleased, contented', 'consenting, voluntary') **be** (*L. sum, esse*) **thrust** (*L. trudere*: 'to press, force'; 'pushed suddenly or violently', 'moved forcibly'; *alt.*: *L. protrudi*: 'to thrust forth', TRANSF. 'to put off, defer'),]
~ **Retrograde she impelled him, as she would be deferred,** ~

42 *And govern'd him in strength, though not in lust.
And governed him in strength though not in lust.*

[**And govern'd** (*L. rei moderari*: 'to restrain'; *alt.*: *govern*: 'control, regulate, rule') **him in strength** (*wp L. vires*: 'force, power'; 'force, weight, energy'*), **though not in lust** (*L. libido*: 'violent desire, appetite'; 'sexual desire', 'a passionate desire for something').]
~ **And restrained him in power, though not in desire.** ~
~ *And restrained him in Vires, though not in de-Sire.* ~

Stanza 8

- 43 So soon was she along as he was down,
 ~ **So directly did she Succeed, in as far as he was of lower degree,** ~
 44 Each leaning on their elbows and their hips:
 ~ **Both yielding half their Arms and at disadvantage:** ~
 45 Now doth she stroke his cheek, now doth he frown,
 ~ **At once doth she lower his lineage, at once doth he disapprove,** ~
 46 And 'gins to chide, but soon she stops his lips;
 ~ **And orders his argument, but soon she stops his words;** ~
 47 And kissing speaks, with lustful language broken,
 ~ **And her kiss says, with shameless oration tamed,** ~
 48 'If thou wilt chide, thy lips shall never open.'
 ~ **'If thou wilt blame, thy lips shall never open.'** ~

- 43 So soon was she along as he was down,
 So soone was she along, as he was downe, 1593
 [**So** (OE *So*: principal metonym, wp, Welsh *mor*: 'sea', 'so', hence, denotes Seymour; *alt.*: 'in the same manner', 'in the same degree', 'in such a degree'* see glossary) **soon** (OE *sona*: 'at once, immediately, directly, forthwith'; sense softened in ME to 'within a short time', 'shortly, quickly, before long') **was she along** (L. *porro*: 'of succession, again, in turn'; *alt.*: 'at one's length', lying flat, esp. face downward', prone) **as** ('in as far as', 'in as much as') **he was down** ('at a low rate or degree'▲; 'from a higher to a lower place', 'into a weaker or worse position, or condition'),]
 ~ **So directly did she succeed, in as far as he was of lower degree,** ~
 > Here is an explanation! De Vere was nearly ten years old when Elizabeth came to the throne. As the only male in the first line of succession, he was a problem for Elizabeth. I suspect it had become apparent to all who knew him that young Edward was a phenomenal intellect.

- 44 Each leaning on their elbows and their hips:
 Each leaning on their elbowes and their hips:
 [**Each** (both, 'every one out of a certain number', 'every', 'used of a definite and limited number', here meaning Venus and Adonis, Elizabeth and her son) **leaning** (L. *inclinare*: 'to lean upon', 'to bend, incline'; 'to take a turn, verge, incline', 'to waver, yield'; 'to be in a bending posture, to be about to fall'; *alt.*: **lean**: 'to incline, to tend', 'to bow, to submit', 'to depend', 'to make to rest'; *alt.*: 'bare', 'barren, sterile', 'poor, insignificant') **on their elbows** (L. *cubitum*: 'approximately equal to the length of a forearm, typically about 18 inches or 44cm'; wp "leaning on their elbows" indicates they both yield half their arms (armorial), or half their strength to the 'Regents'; *alt.*: figurative "out at elbow" = 'in bad circumstance') **and their hips** (**hip**: "to have on the hip": figurative "to lay or have hold of, to have at advantage"):]
 ~ **Both yielding half their Arms and at disadvantage:** ~

- 45 Now doth she stroke his cheek, now doth he frown,
 Now doth she stroke his cheek, now doth he frown,
 [**Now** (L. *nunc*: 'now, at this moment'; L. *iam*: 'now, already', *iam nunc*: 'just now') **doth she stroke** (L. *mulcere*: 'to stroke, to touch lightly'; *alt.*: L. wp *verber*: 'a blow, a stroke'; *alt.*: nautical strike: 'to lower', 'to make level, smooth'; *alt.*: 'the agency of any hostile and pernicious power', 'blow', 'cut or thrust made with a weapon'; *alt.*: 'soothe, placate', 'gently reassure to gain cooperation') **his cheek** (L. *gena*: 'cheek'; L. wp *geno*, *gigno*: 'a gens, a clan, a number of families connected by a common descent'), **now** (as above, repetition is exclamatory) **doth he frown** (L. *frontem contrahere*: 'forehead drawn together', wp *frontem contra heres* = forehead against heir; *alt.*: 'to look stern and surly', 'express disapproval, displeasure'),]
 ~ **At once doth she lower his lineage, at once doth he face disinheritance,** ~

- 46 And 'gins to chide, but soon she stops his lips;
 And gins to chide, but soone she stops his lips,

[**And 'gins** (L. *ordior, orsus sum*: 'to begin, commence', 'to lay the grounds'; L. *ordo*: 'an order, rank, class',) **to chide** (L. *obiurgare*: 'to scold, reprove, blame', TRANSF. 'chastise') 'scold, rebuke'; *alt.*: 'to be noisy about', 'to proclaim aloud'), **but soon** (OE *sona*: 'at once, immediately, directly, forthwith'; sense softened in ME to 'within a short time', 'shortly, quickly, before long') **she stops** ('obtain the required pitch' from a stringed instrument or the pipe of an organ; *alt.*: 'prevent or dissuade from continuing an activity or achieving an aim'; *alt.*: OE 'block up (an aperture)') **his lips** (L. *labia*, FIG. 'move the lip' 1570's = 'utter even the slightest word against someone');]

~ **And orders his argument, but soon she stops his words;** ~

47 *And kissing speaks, with lustful language broken,
And kissing speaks, with lustful language broken,*

[**And kissing** (L. *osculatio, basiatio*; *alt.*: *osculum*: 'a little mouth', TRANSF. 'a kiss'; L. *os*: 'the mouth; TRANSF. 'a mouth, opening: *portus*', i.e. 'harbor, port', *wp porta*: 'any gate or door'; *alt.*: L. *basiare*; *alt.*: *kiss*: 'seal a bond', cement a bond) **speaks** (L. *dicere*: 'to express ideas'; *alt.*: 'communicate reprovingly or advise'), **with lustful** (L. *impudicus*: 'shameless'; 'unchaste, lewd'; *alt.*: 'passionate') **language broken** (L. *domare*: 'to tame, break in', as to tame a wild animal; *alt.*: 'disrupted, divided').]

~ **And stopping his mouth, says, with shameless language tamed,** ~

► Kissing is so full of potential significance as to nearly defy interpretation. Here, I have relied on a literal solution rather than metaphoric. *Osculatio* may play on the idea of 'a kiss' and 'a little door', perhaps suggesting 'a little Tu[dor]'. *Basiatio* may recall the *bezant*, a gold coin, and the betrayal of Christ.

48 *'If thou wilt chide, thy lips shall never open.'*

If thou wilt chide, thy lips shall never open.

[**'If thou wilt chide** (L. *obiurgare*: 'to scold, reprove, blame'; 'rebuke', 'quarrel'; *alt.*: L. *increpare*: 'make a noise', TRANSF. 'to speak angrily'; *alt.*: 'proclaim'), **thy lips** (L. *labia*: *metonym* 'used to refer to a person's speech'; voice, 'judgement', 'vote, suffrage', as used by *Coriolanus*, the *means* of the kiss: the bond of fidelity) **shall never** (*metonym never*: (?) Not Ever, Not E.Ver) **open** ('to disclose, to reveal', 'to unlock, to unfold').]

~ **'If thou wilt blame, thy lips shall never open.'** ~

► *Never*: not E.Ver; may also be used to refer to the writer under one of his pseudonyms, i.e. when he is *not* E. Vere; *alt.*: perhaps used to refer to Elizabeth as unfaithful to her motto *Semper Eadem*: Ever the same, 'ever herself', or 'ever [faithful to] herself', i.e. in contrast to Edward de Vere, she is not 'always the same' but rather, acts for others.

Stanza 9

- 49 He burns with bashful shame: she with her tears
~ **He blazes with verecund Red: she, with her tears** ~
- 50 Doth quench the maiden burning of his cheeks:
~ **Doth extinguish the Virgin Razing of his clan:** ~
- 51 Then with her windy sighs and golden hairs
~ **More, with her heir-y [as]size and dor-é heirs** ~
- 52 To fan and blow them dry again she seeks:
~ **To van and blow them tearless, once More she seeks.** ~
- 53 He saith she is immodest, blames her miss;
~ **He saith she is not Vere-like, blames her governess;** ~
- 54 What follows more she murders with a kiss.
~ **What follows Mor, (t'heir) she murders with a kiss.** ~

49 *He burns with bashful shame: she with her tears*
He burnes with bashfull shame, she with her teares
[**He burns** (L. *ardere*: 'to blaze'; 'possessed of desire or impatience'*; *alt.*: L. *flagrare*: 'to burn down') **with bashful** (L. *verecundus*: 'feeling of shame, bashfulness', shameful) **shame** (L. *rubor*: 'redness', perhaps relating to 'sin', L. *peccare*: 'to make a mistake, err or sin', or perhaps to L. *delinquere*: 'to fail, to fail in duty'; TRANSF. 'disgrace'): **she with her tears** (L. *scindere*: 'to rend, tear asunder'; *alt.*: transgressions resulting in blackmail, **tear**: 'to rend*', 'to break*', *additional synonyms* rupture, upheaval, torment, disjoint, rift; *alt.*: L. *lacrima*: 'a drop of water secreted by the eye')]
~ **He blazes with disgraced Red: she, with her tears** ~
➤ 'Red' may relate Adonis with Esau *Genesis 25* .

50 *Doth quench the maiden burning of his cheeks:*
Doth quench the maiden burning of his cheekes,
[**Doth quench** (L. *extinguere*: 'to put out, extinguish'; TRANSF. 'to kill', 'to abolish, destroy, annihilate'; 'extinguish*', 'to suppress, to stifle*') **the maiden** (L. *virgineus*: 'maiden', L. *virgo*: 'a virgin') **burning** (L. *incendere*: 'to set on fire'; L. *comburare*: 'to burn up') **of his cheeks** (**cheek**: L. *gena*: 'cheek', *wp* L. *geno*: 'a clan, a number of families connected by common descent', 'a stock'; TRANSF. 'an offspring, descendent'):]
~ **Doth extinguish the Virgin Razing of his clan:** ~

51 *Then with her windy sighs and golden hairs*
Then with her windie sighes, and golden heares,
[**Then** (L. *eo tempore*: 'at that moment', 'at that time'; L. *eo*: 'then', 'there', 'with comparatives: *the more ... the more ...*', with *wp* on E.O. and More — E[d] O[xenford] and [Sey]Mour) **with her windy** (**wind**: *wp* air current, i.e. currant heir; *alt.*: 'empty, pompous talk', 'meaningless rhetoric', **windy**: 'using or expressed in many words that sound impressive but mean little', 'empty, meaningless'; *alt.*: **windy/winding**: *wp* 'coil about', 'wrap, bind') **sighs** (assize, size: L. *assidere*: 'to cause to sit'; *wp* ME, legal **size/assize**: 'settled portion, allowance*', 'ordinance fixing a rate of payment*', 'ordinance regulating weights and measures') **and golden** (*wp* Fr. *d'or*; allusion to second syllable of Tu-dor, French *d'or*: of gold, *doré*: golden *Cassell's French Dict.*, referring to the material value of the Crown *see glossary*: **tender**) **hairs** (*wp* L. *heres*: 'an heir, heiress', heirs)]
~ **More, with her heir-y [as]size and dor-é heirs** ~

52 *To fan and blow them dry again she seeks:*
To fan, and blow them drie againe she seekes.
[**To fan** (L. *vannus*: 'winnow', *archaic* van; 'to blow a current of air through (grain) in order to remove the chaff'; *alt.*: L. *ventilare*: 'to blow as with a fan*': 'an instrument used by ladies to cool themselves by moving the air*' *indirect wp* **fan**: to beat the air/heir) **and blow** (L. *flare*: 'to blow into'; *alt.*: 'extinguish fire with air current'; *indirect wp* current air; 'to drive by a current of air*'; *alt.*: 'a powerful stroke',

‘violent application of the hand, or an offensive weapon’*) **them dry** (*wp* *L. siccus*: ‘tearless’; TRANSF. ‘free from humors’; *alt.*: ‘lacking moisture’, *see* 1.25; *alt.*: ‘desiccated’, ‘destitute of moisture’; ‘sapless, not green’; *alt.*: ‘thirsty’*) **again** (‘once More’*) **she seeks** (*L. quaerere*; *L. tendere*: ‘to strive’, *wp* ‘to strive to see’; *OE secan*: ‘to search for, look for’, ‘to pursue’, ‘endeavor’):]

~ **To van and blow them tearless, once More she tenders.** ~

➤ Seeking to interpret in the richest way, I have presented definitions that are appropriate, and that enlarge meanings when repetition (*repetitio*) occurs. Repetition is of singular importance in ‘Shakespeare’; it is always used for emphasis and all repeated words should be examined for Latin, French, etc., interpretations and transferred meaning.

Here “to fan” and “blow” appear redundant, and so a divergent but satisfactory definition was chosen. This assumes rhetorical refinement commensurate with Shakespeare’s reputation.

53 *He saith she is immodest, blames her miss;*

He saith, she is immodest, blames her miss,

[**He saith** (‘archaic third person sing. pres. of SAY’) **she is immodest** (*L. inverecundus*: ‘shameless’, *wp* *archaic* *verecund*: not Vere-like, not Vere-kind), **blames** (*L. culpae*: ‘to blame, to find fault with’; *blame*: ‘to censure, to find fault with’*) **her miss** (*L. peccatum*: ‘error, sin’; *L. raptus*: ‘rape’, ‘a tearing off, rending away’, source of wordplay on ‘tear’ *L. lacrimus*; *alt.*: *L. violatio*: ‘violation, profanation’ ‘offense’, ‘the breach or violation of what is judged right or natural’; *alt.*: ‘a failure to reach something’, ‘to fail, not to observe, not to keep’, ‘to be deficient, to be wanting’; *alt.*: perhaps ‘a shortened form of mistress’, *mistress*: ‘female teacher, governess’, may point to Katherine Ashley, Elizabeth’s governess);]

~ **He saith she is shameless, blames her offense;** ~

~ *He saith she is not Vere-like, blames her governess;* ~

➤ Elizabeth’s governess, Katherine Ashley, appears to have been fascinated with the idea of marriage between Sir Thomas Seymour and Elizabeth Tudor.

54 *What follows more she murders with a kiss.*

What follows more, she murders with a kisse.

[**What** (‘that which’*) **follows** (‘to come, or be after’*) **more** (*metonym, surname fragment* Mour; *redundancy* ‘what more of More’, probably denotes the descent from [Sey]mour) **she murders** (*morðor*, *mor-t’heir*; *murder*: TRANSF. ‘to destroy’*) **with a kiss** (‘bond, compact, covenant’).]

~ **What follows Mor, (t’heir) she murders with a kiss.** ~

~ **T’Heir she murders with a kiss.** ~

➤ De Vere exploits the etymology of *murder*—*OE morðor*—with *wp* *murther*, *mort’heir*.

? ➤ 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’.