

*“Thou art a Monument, without a tombe,
And art alive still, while thy Booke doth live,
And we have wits to read ...”* (Ben Jonson, *First Folio*)

(*L*) *monimentum*: ‘a mark, a means of recognition’ < *monere*: ‘to remind’

“Wits to Read”

Michael Stepniewski, 6/26/25

Shakespeare has always been difficult to understand. Some say it's because the English language has changed in the last four-hundred years—it has—but I suggest the real problem lies in the Poet's ingenious design. He's attempting to record history that has been censored by State Authority; he's “tongue-tied”. To understand his full meaning you must process his words as if there is a rhetorical method that frames all of the Canon. ‘Shakespeare’ is an artistic creation so vast and clever that little in literature can match it. Once the writer's secret purpose is recognized, we must be astonished. He's not only witty in himself, but the cause that wit may be in readers as well.

Oxford-Seymour Theory is a conception of ‘Shakespeare’ based on statements made by the Artist concerning his work. He has left his identity and biography memorialized within the poetry. He and ‘friends’ circumvented restrictions on free speech to tell his forbidden tale to anyone who can fathom the witty rhetorical invention. The secret is to unravel his sometimes twisted language, and understand that many of the characters in the plays and poetry can act as our tutors; they can inform us, if we allow it, even as they attempt to “**catch the conscience**” of England's Queen Elizabeth I. While striking at the Queen's complicity in treasonous matters—matters that conspire to dissociate the Poet's life from his mother's—he will tell us ‘All’. While apparently speaking “any thing but to th' purpose” (*Hamlet* II. 2 248), he informs us of the facts — but “**tropically**” (*ibid.* III. 2 233): by the calculated use of rhetorical devices.

A Note on *Decoram*

Knowledgeable readers and editors since the early 17th century have noted difficulties they found in the Shakespeare's text. Among the earliest are John Heminge and Henry Condell who wrote a preface to the first edition of the Plays. Without naming their notable “Friend”, Heminge and Condell ramble among the general concerns of the publishing trade. If, as Ben Jonson suggests, Shakespeare's Plays exceed in quality even those that “*insolent Greece, or haughtie Rome sent forth*” (II. 39-40): is there something indecorous in the demand for pay to the Stationers? Particularly so because they are not the writers but the collectors of the works. It is not known how much the estate of the AUTHOR benefited from the printing (if at all), nor Play Companies associated with ‘Shakespeare’. Does their pecuniary interest deflect from the central problem—made at the end of their advertisement—of the need for special care, of heightened attention, so “his wit” and thus meaning will not be lost? Whose meaning? The Poet's name is never mentioned. That should be fair warning; for this is the salutation and (*Latin*) *exordium*: < (*Latin*) *ordior*: ‘the beginning of a text’.

When beginning the weaving of textiles, ‘laying the warp’, (*L*) *ordior*, is the first step in arranging threads. Likewise, the ordination < (*L*) *ordinatio*: ‘the ordering, arranging, disposition’ of a written text, may be described in the (*ex*)*ordium*. The verbal pattern of Oxford's ‘Shakespeare’ is laid before us in the first line — it prescribes the (*L*) *ordo*: ‘right order, regular succession’, ‘the regularity of procedure, the established method or practice, the sequence and orderly arrangement’ of the words. If you understand this *exordium* properly, you may begin to unravel the concealed political supra-text: both literally and figuratively, the ordering of succession is Tudor, Maur, Vere. If not, you are left only the superficial.

Heminge and Condell note that we—and the Poet—may be found, ordered among the various readers, (*Latin*) *legens*) — ordered, (*L*) *ordo*, “from the **most able**, to him that can **but spell**”. Gather your wits, for *there* one is “number’d” — Count’d or Earl’d at the least, at the most a king. ‘The Poet’ may be, by one reckoning, ordered among the *gens* “**most able**” (*L*) *potens*: ‘powerful’; by another, he may be able only to “**spell**”, (*L*) *scibere*: ‘write’ ... of the historic events whirling about his name. If you “weigh” the words carefully, you may be ~ *way’d* ~, manner’d, ac’custom’d, or most precisely, ~ *More’d* ~. He is “**to the manner born.**” (*Hamlet* I. 4 14-38 — an ‘Indisputable example of Varronian wordplay’). In the words of ‘Shakespeare’, you will find him at his proper worth (*æstimatio*)—his moral worth [~ *Mor’All Worth* ~, *gens* Tudor-Maur]—among the Tudors and St Maurs. And yet, the “Stationer”, the *Stationarius*: the ‘gendarme, police’ (authorities) ~ *commend* ~ the *li’ Ver*: ‘book’ / de Vere. We find the Author and his Friends locate words by the Alexandrian tradition — at times choosing their direction by indirection (indeterminacy), and witty suggestion.

The Exordium: *To the great Variety of Readers.* Heminge and Condell, 1623

—(*Latin*) *Ad magnam lectorum varietatem* — interpreted tropically: ~ *Tu-da amplius deVeresitas, le’gens* ~ It’s a riddle; you can “smell false Latin” (*LLL* V. 1 72); it’s a question of smelling out, (*L*) *odoror*: ‘to search-out, investigate’. Note sound-play on “the” as (Early Middle Eng. form) *ðā*.

Wordplay ~ *To’ðā-Mawr de Vere-sity* (—*il-le’ Gens*) ~ (*Latin*) *cognomen*: ‘added name’ — Vere
Wordplay ~ *Tu da’ Maur Vere-iety* (of *gens*). ~ (English) *reader*, (*Latin*) *legens*: ‘a reader’
Wordplay ~ *Of the Gens Tudor-Maur, ‘Vere-iety’*. ~ Rhetorical *tnesis*: ‘parting a word’

The commenters play at rhetorical *antimeria*: ‘using one part of speech for another’. As preposition and adjective, “**To the**” suggests a surname: ~ *To’da* > Tudor. “**Great**”—(*Latin*) *amplus*, is played as *amplius*: ‘**more**’ > surname Maur, St Maur, Seymour—or else (*Welsh*) *mawr*: ‘great’ & *môr*: ‘sea’. “**Variety**” hints at (*L*) *varietas* or *diversitas*, both playing on surnames of the ‘Vere’-iety or de’Vere-sity. Included are the Poet’s valid family names: Tudor and St Maur; and one that is invalid: ‘de Vere’ — they are his (*L*) *gens*: ‘several families related by descent’. Thus ‘Shakespeare’ conceals information by interlingual wordplay and other systematic means. The Artist you will read, (*Latin*) *legere*, is Tudor-Maur, ‘Vere’. His “**readers**”, (*L*) *legens*, are asked ‘to take out’ or ‘pick out’ ~ the *gens* ~ of the writer. All ‘Shakespeare’ is constructed in this double-tongued manner, and this is your instruction in setting forth. Assume it! — *Sumere!* From what seems an unremarkable address, we may see something wonderful, and begin to unlock esoteric meaning of the **Tu’da Maur ‘Vere-iety’** — Tudor-Maur, (‘Vere condition’).

This All-important genealogy entitled the author a claim to England’s throne. However, there was a problem: he was the son of political attainer; his father, Admiral Thomas Seymour, was condemned to death without judicial trial. Thomas was executed for fathering a child of royal blood without permission of the King’s Privy Council. His mother was spared involvement in the affair by dissociation — the child was concealed by placing him with another family and his name was altered. In legal terms it is called *celation*: ‘the concealment of pregnancy or birth’; tropically it’s “**a great reckoning in a little room.**” (*AYLI* III. 3 13), ~ *a Mawr Sum in celation.* ~, ~ *A St Maur birth in cell’ation.* ~

Attainder meant loss of life and estate. A child of attainted parents was not allowed to inherit their titles or possessions. The purpose of the Poet’s great work is to preserve the memory of his bloodline. I suggest he hoped for a restoration of the Crown Tudor line, if not in *his* lifetime, at least for some future descendant through the ‘Rose-line’ of Henry Browne-St Maur—nominally Henry Wriothesley—3rd Earl of Southampton (1573-1624). Perhaps you can see the importance of the three *Moirai* (Witches) in *Macbeth*, *Mac*: ‘for proper names; a patronymic prefix in Irish & Scottish names’ + Beth: ‘short form of Elizabeth’,

thus ~ Son of Beth ~ . When will they **meet**, (French) *réunir*: ‘bring together again’ (cf. *Macbeth* I. 1.1)? Now? Elizabeth, Edward, and Henry are the disjoined Rose-line — ROSALINE.

When you have the time, read *Shakespeare’s Sonnets* as well as his plays. They’re biographical and tell us much about the Poet’s life and reasons for writing. His primary concern is his mother’s failure to acknowledge him as her heir. Because of this, there is great danger of civil war between claimants to the throne. He feels doomed to a nameless grave: “**The earth can yield me but a common grave ...**” (*Sonnet* 81.7). Yet with all his poetic ingenuity, it’s almost to be expected (by *Apophysis*) that a ‘nameless’ Artist will be named. He’s indignant! But “Truth will out.” — ~ *Vere More-Or* ~ . Simply follow the direction of Heminges and Condell:

“Do so, but buy it first.”

Wordplay ~ *Do so, mo’do St Maur Princeps*. ~

Wordplay ~ *Two do-So’mo—St Maur princep’ly*. ~ (E) **first**, (L) *princeps*: ‘prince’

“But what ever you do, Buy.”

Wordplay (Latin) ~ *Mo’do, quis nam E.Vere Tu’do(r), Sumere*. ~

Wordplay ~ *Mo’do, what name E.Vere : Tudor-St Maur*. ~

The game is essentially the same throughout Oxford’s ‘Shakespeare’. Defying probability, the results of these interpretations will be ~ Ever the Same ~ , ~ He is such stuff as *Somns* are made on; his *Parr’vious di’Vere* is *Tot’aur* with *Mors* ~ (*Tempest* IV. 1.158); his true name is Tudor-St Maur, with the addition of, or *cognomen*, ‘Vere’. It is just as the artist advises ... ORLANDO = Tud’or-Moor, HAMLET = The Morio / The Fool, OTHELLO = The Moor of Venus, BERTRAM = ‘The Bright Raven’; or his false alter ego LAERTES = ‘The Untrue’ or Liar-tes, OLIVER = O-le-Vere (de Vere). His Histories tell of Plantagenets, Beauforts, and Tudors, and their offshoots, but little of de Vere.

We come to understand ‘Shakespeare’ as the contrivance of the living PRINCE HAMLET, as he attempts to catch the conscience of his mother. Historically, his reminders didn’t succeed, but they may help readers. These videos aim to bypass simplifications taught to students today, and to reacquaint students with the classical education that prepares us to take in more of what is written. OTHELLO asks: “Dost understand the word? **I say thy husband** (*vir*); **honest** (*virtus*), **honest** (*verax*), (*Sant*) **Iago** (*James—Iamus—‘Matamoros’*).” (*Othello* V. 2.154). ★

William Cecil, Lord Burghley (1520-98), was the principal secretary of Queen Elizabeth I from day-one of her reign, 17 November, 1558. He had Elizabeth’s nearly unshakeable confidence for nigh on 40 years. Among his many duties as ‘Secretary of State’ or Treasurer, he also found time to govern the Court of Wards, which managed orphans of the nobility. This proved to be a lucrative franchise for him. His most famous ward was Edward ‘de Vere’, the created son and heir to John de Vere, the 16th Earl of Oxford; I say created because the man who wrote ‘Shakespeare’ repeats often that his case is one of altered identity, like Stephen Sly or Peter Turph, such men “which ne Vere were, nor no man E’Vere saw.” Edward Oxenford—properly Edward Tudor-Seymour—finds within himself a soul divided from its earthly ‘de Vere’ body by a sort of Eleusinian Mystery. Only the secret rites of the Underworld and of his mother, truly a latter day Semele/Semel/Seymour, can reveal his identity; but first she must reveal her own — Elizabeth Tudor-St Maur.

Heminges and Condell also warn of “maimed and deformed” copies of Shakespeare’s work. Some of the plays had been published by “injurious imposters”, without the permission or supervision of the Writer. These stolen copies may be misrepresentations of the authentic work. The *First Folio* of 1623 cures earlier printings and is said to be “perfect” — what remains is just as the Poet conceived it and left behind in faultless manuscripts. This is a clue to the importance of the Artist’s conception. Every detail of

the first printing— “*ev’ry Line, each Verse*” (*L. Digges*)—contributes to meaning. If we modernize to make language accessible, we probably lose more than we gain; yes, a superficial story may be more easily followed, but the historical matter, the true issue concerning the Artist and his nation, remains beneath the surface.

I’m acquainted with a few people who have developed a dislike of Shakespeare. When the plays were first published, this sentiment was anticipated by his Friends, Heminges and Condell:

31 But it is not **our province**, who only gather his **works**, and **give** them you, **to praise him**.
 It is **yours** that **read him**. And **there we hope**, to **your divers** capacities, you **will** find
 33 **enough**, both to **draw**, and **hold** you: **for his wit can no more lie hid, then it could be lost**.
 Read him, **therefore**; and **again** and **again**: And if then **you do** not **like** him, **surely you are**
 35 in **some manifest** danger, not to **understand** him. And so, we leave you to other of his **Friends**,
 whom if you need, can be your **guides**, if you need them not, you can **lead your selves**, and
 37 **others**. And such **Readers we wish him**.”

Again “for his wit can no more lie hid, then it could be lost. Read him, therefore;
 33, 34 and again, and again:” then, variant form γ. ‘than’
*~ for his wit may, if no Maur is found, be lost. Read him for th’ heir;
 and once Maur, and once Maur: ~*

Again “And if then *Si Tu’Do* not *A’Mor* him—*Ratus, Muris*—
 34, 35 Tudar in *quiddam aper’io* *discrimen* not to *amplect* him.”
*~ And Si Tudor does not A’Maur him—Mur’is-Tudor—
 is in certain a’Boar-rent distinction, not to en-Arm him. ~*
 (*Latin*) *amplecti*: ‘embrace’, *wordplay* ‘enarm’

Again “if you need them not, you can **lead your selves**, and **others**.
 36, 37 And **such Readers we wish him**.”
*~ Si Tu’utor them not, Tu can Tutor your Se & More.
 And this More, his Gens, we Will him. ~*
John Heminge. Henrie Condell (1623); emphasis by present writer.

Heminge and Condell raise doubts as to the readers ability to understand ‘Shakespeare’, and thus to “like him”; this signals the challenge we face. How likely is it that those who do not appreciate the Poet, do not understand him? And another question must be asked: do those who like him really understand? I’m going to confess that I didn’t get Shakespeare when I took classes on his plays at Washington State University (1973-76). As I recall, an essay on changing perceptions through time of JOHN FALSTAFF, was the most satisfying of my college achievements. The information was objective: a record of the opinions of essayists taken from Furness *Variorums*. But for me, FALSTAFF, and Shakespeare’s words in general, remained an enigma.

As Heminges and Condell advise (above), the Poet’s “wit” is vital. It’s true, his **Wit**, (*Latin*) **musa**, can lie hidden. If you cannot distinguish what is ‘More’ from ‘no More’, or ‘Ver’ from ‘ne Ver’, then you’ll miss the division of his soul in two unequal parts. ‘More’ is the root of his **Seymour** or **St Maur** surname, his father’s name; Tudor is his mother’s maiden name; the proper name of the man ‘Shakespeare’ is Edward Tudor-Seymour, and not de Vere — ne Vere, never, never! But what does it matter? Well, if you miss the writer’s Tudor-Maur name, you will probably miss his claim to the throne; you’ll miss the point of his “slow-endeavouring art” > ~ slough, un-deVere’ing art ~ (as Milton called it, 1631) — his art of shedding

old skin. The entire literary canon called 'Shakespeare' is an effort to restore the writer's "good name" (*Merces/CesMer*), and shed the unwanted and undeserved surname 'de Vere'; it is a process forbidden to Oxford, the act of (*Latin*) *vernatio*: 'the shedding of the skin of snakes' — **Vere'natio**. ★

With Wit, Oxford's 'Shakespeare' is a "Comontie" (*The Taming of the Shrew*, Ind. 2 134). That's not 'a mistake for comedy', as implied in the text, but rather play on (*Latin*) *commentum*: 'a fiction, stratagem, a rhetorical figure' indicating "a tumbling trick", (*L*) *casus*: 'moral fall; an accident' — (*L*) *ruina*: 'downfall'. His entire corpus is a wry comment upon himself as he relates to the Commons—that which pertains to all subjects of the Crown—and the overthrow of the English Commonwealth by a force we may call the 'Suffolk-Tudors'. The Suffolks were a cadet branch of the Crown Tudors led by Robert Dudley, Earl of Leicester, drawing on his influence with the Queen. Members of the Queen's Privy Council allied with Dudley were his brother, Ambrose Dudley, Earl of Warwick, William Cecil and his son Robert, Nicholas Bacon, and numerous others. This "Comontie" is also run-of-the-mill play on the surname St Maur, Somer, Seymour < (*Fr*) *commun*—*çommun*.

As the Artist explains: In trying to wrest control of the Tudor monarchy, members of the King's Privy Council gave protection to Princess Elizabeth Tudor who had given birth to a healthy child in July of 1548 (?). Perhaps well-intended at first, the Council entailed the boy to John de Vere, 16th Earl of Oxford, thereby giving John a male heir, and removing material evidence of Elizabeth's involvement. They took advantage of a convergence of mischances by their political opponents. This is a basis for *Shakespeare's Sonnets*, which focus on the need to procreate in the Royal Line of the Rose—"Beauty's Rose" / i.e. the ROSALINE ... and "Summer's Day". ~ *Shall I con-Faire thee to a St Maur's de?* ~ ★

There is more in their preface. Oxford's Invention, even in the hands of others, is supremely able to find novel ways of framing his story. Many rhetorical figures are bent to his purpose. What appear as digressions—as red herrings or unrelated premises: in rhetoric called *ignoratio elenchi*—invariably double back in surprisingly effective ways — if we have "Wits to Read".

"Censure will not drive a Trade, or make the Iacke go."

A ~ *Se'Vere judgement Will not advance a Commerce, or make the Iacchus Çom'Meare.* ~

B ~ *Se'Vere judgement Will not advance a St Maur, Or Faire the Iacchus St Maur.* ~

C ~ *Se'Vere judgement no More advances a St Maur — Or makes the Iacchus St Maur.* ~

(E) **censure** < (*Latin*) *censura* > (*French*) *censure*, *wordplay sans sùr*, (*Old Fr*) *sens seur*, etc.: ~ uncertainty ~, *alt. censere*: 'to rate, estimate'. (E) **go**, (*L*) *degreddi, degressus*—*wordplay de grex*: ~ of the Greeks ~

The "lacke"/Jack is curious. I suspect the name refers to Greek Myth and the name of Iacchus to signify Bacchus as the son of **Zeus** by either **Semele** or Demeter within the context of the Eleusynian Mysteries. Themes of death, rebirth, and 'a better afterlife', may yet give Bacchus alternative identities—figuring Iacchus, as an inferior de Vere/'Jack', emerging as Oxford's Lieutenant — still authentic Tudor-Seymour (Bacchus) blood, but with a changed name. Vere/Iacchus often alludes to this name as a creation of the Suffolk-Tudors ('**Jack**anapes') who undermine the Crown Tudors by 'laying them still', (*Latin*) *iaceo, jaceo*, striking down with an opposing force, and thereby losing "the name of action" (*Hamlet III. 1. 88*). It is a 'grunting and sweating Vvere-y life' — HAMLET a'Boars it. All of Oxford's protagonists must make the usurping 'Jack/Jacob' **go**: (*L*) *meare*: 'to go', (*L*) *abigere*: 'to drive away'. He must restore to the firstborn child Esau/'the Red' (?), his rightful blessing and inheritance, as in the Biblical story of Jacob and Esau (*Genesis 27*) ... they must make the 'James' a Maur.

And there's More — Aestimatio: Valuation

This Folio of plays by 'Shakespeare' give us 'fair exchange' in **Çommerce** — St Maurs!

We must know this before we begin — the works are concerned with the Crown Tudors:

Original Judge your six-pen'orth, your shillings worth, your five shillings worth at a time,
or higher, so you rise to the just rates, and welcome.

Definitions and Wordplay

~ **Judge** [(Latin) *existimare*: I. 'to value, judge, reckon'; II. 'to judge, consider, think' < (L) *aestimare*, a playful rendering of the Poet's surname St Maur.] **your** [y: 'representing (Old English) ge-; used in designations of persons associated or related by birth, family, or status' + our, *wordplay* (E) or: 'gold' — 'the Tudor pronoun' by rhetorical *antimeria*, *enallage*: 'the substitution of one part of speech for another'; indicates Tudor.] **six** [VI, regnal number following Edward (VI), king from 1547-53.] **-pen'orth** [(L) *pennor* (*penna*): v. 'to put forth wings, become fledged' — refers to the Seymour heraldic escutcheon: 'Gules, a pair of angel's wings conjoined in lure.'], **your** [y: + our = Tudor, see above.] **shillings** [(L) *solidus* = *aureus*: 'a gold coin' of the Roman Empire; *syllabic wordplay* *Sol le Dus*, ~ Son of TuDu(s) ~] **worth** [(L) *aestimatio*: 'value, worth'], **your** [y: + our = Tudor.] **five** [(L) *quinque*, *quintus*: 'fifth', likely indicating Elizabeth Regina as the fifth Tudor.] **shillings** [(L) *solidus* = *aureus* — the 'Line of the Rose'.] **worth** [(L) *aestimatio*, *aestimare* = St Maur] **at a time** [(L) *hora*: 'hour of the day'], **or** [*antimeria* (Latin) *aurum*, *orum*: the golden particle of (French) *tout d'Or*, Tudor.] **higher** [(L) *summus*: 'high'], **so** [(L) *hoc modo*: 'thus', 'in his manner'] **you** [(L) *Tu*] **rise** [(L) *ascendere*, *ortus*: 'a rising' — *wordplay* Tu-tors, likely alluding to principal theme of Eleusinian Mysteries.] **to the** [*wordplay* ~ to da ~, Tudah, Tudor.] **just** [(L) *meritus*: 'deserved, merited'] **rates** [(L) *ratio*: 'reckoning, computation'; (L) *aestimatio*, *magno emere*: 'great desert' (deserving)], **and welcome** [(L) *commodus*: I. 'that has a due and proper measure', II. 'suitable, opportune, appropriate' — *homonym* Some'Or]. ~ *Simple instructions*: ~ What name E.Ver: Tu'do-Sumere. ~

A ~ Consider a *St Maur-Tudor* (Edward) **VI**, *Tudor One-d'Or*, **V Tud'Or St Maur**
at a *Two-d'Or-Summus*, *so you ascend to-da Fair St Mur'is*, and *St Modus*. ~

B ~ Estimate (Edward) VI *St Maur-Tudor*, (Edward) VII *One-d'Or*, (Elizabeth) V *Tud'Or-St Maur*
at an *h'Our Or Summus*, *thus Tu-t'Ors Tu-d'ah Fair-Si'Mur* and *Som'Mor*. ~

Æ St' Mare — 'The intrinsic (moral) worth of a thing' ...

"**Heaven and Earth!**" ... ~ *Caelum et Terra!* ~ ... ~ *Semel et Tudor!* ~

(*Hamlet* III. 4 26-8)

GERTRUDE O, what rash and bloody deed is this!

HAMLET A bloody deed — almost as bad, good mother,
As kill a king, and marry with his brother.

(*Hamlet* I. 5 27)

GHOST Murther most foul ...

Succession! ~ *Who's t'Heir?* ~ .

"*O cursèd spite!*" and only HAMLET/Oxford could 'set it right'. We discover crimes so cleverly masked they have lain concealed for hundreds of years. Upon the death of Henry VIII, a struggle ensued for the rule of England and Wales. The Succession seemed orderly enough. The old King died 28 January, 1547, and his son, Edward Tudor was crowned 20th February, 1547. Meanwhile, a Regency was recognized on 31 Jan. with the young king's uncle, Edward Seymour, named Lord Protector. Henry VIII had planned that a Council of 16 should govern for the youth until he reached his majority, but the elder

Seymour maneuvered to take control of the Council in exchange for new distributions of titles and lands to those who lost influence.

The most significant elevations of early February were of Edward Seymour to Duke of Somerset, his brother Thomas Seymour to Lord Admiral, and John Dudley to Earl of Warwick; these three appear in *Hamlet* as MARCELLUS, KING HAMLET, and BARNARDO, respectively. The physically imposing and good-looking Admiral Thomas took it upon himself to improve his standing by a profitable marriage, either to the deceased King's widow, Queen Catherine Parr, or his niece, Princess Elizabeth Tudor — whichever might be taken first (and second). If our understanding is correct, both became pregnant in late 1547; Elizabeth gave birth to a healthy boy "Lammas Eve" (31 July) 1548, and Catherine to a healthy girl on 30 August. Both were made to disappear in early childhood by altering their names, and they became known as the two children of John de Vere and his wife Margery Golding, Earl and Countess of Oxford.

Princess Mary Tudor, who succeeded her brother, described John Dudley as the most unstable man in England; he was surely the most destabilizing man! He sowed discord between the Seymour brothers and their wives such that Thomas, thinking to outmuscle his elder brother, engaged in risky behaviors on several fronts; his pursuit of Elizabeth began almost immediately after Henry's death.

As Edward VI began asserting personal involvement in governmental affairs at age 13-14, it was clear he would be capable and independent minded by his 18th year. This would likely jeopardize the authority of John Dudley over the Privy Council; and so Dudley conspired to end Edward's life before he came of age (at 18). Hence, the portrayal of KING HAMLET's GHOST as middle-aged fits a fictional source and narrative, but Edward VI was only 15 at the time of his death. CLAUDIUS, as killer of a sitting King, represents John Dudley, murderer of Edward VI; but bear in mind he is also a composite of John and Robert Dudley. The two are largely culpable for the deaths of the Poet's father, Baron Thomas Seymour ("Hyperion", *Hamlet*), of Lord Protector Edward Seymour, and of Oxford's god-father, John de Vere. It is Robert Dudley, Earl of Leicester, who acted as the consort to Queen Elizabeth I from ~ 1559-88).

"When will we three meet again? / In Thunder, Lightning, or in Rain?"

~ *En le tonnerre, l'aurore, ou en regne?* ~

~ *En ton heir, l'aurore, Or en regne?* ~

~ *In Your Heir, the Mor'n—Gold'en reign?* ~

~ *In Your Heir—Tudor—Golden reign?* ~

Given the circumstances, getting an heir for the Tudors would never be easier—*fait accompli*: 'a done deal'. Unfortunately, the potential of Queen Elizabeth was also weakened by the so-called treason of the Poet's father, Admiral Thomas Seymour; thus she was vulnerable to coercion by members of the Council. Thomas Seymour had interfered in the line of royal succession by begetting an heir whose blood—whose genetic composition—was remarkably similar to that of King Edward (Seymour-Tudor) VI. Royal ministers, led by clever but hostile members inclined to what was essentially a 'Yorkist-style' Regency of Suffolk Grey-Tudor descendants, had effected a subtle *coup d'état* against the Crown Tudors. This is the secret news 'Shakespeare' wishes the British to hear: Privy Councillors had assumed power, much as CLAUDIUS does in *Hamlet*. By murdering—"Ay, lady, it was my word" (*Hamlet* III. 4 31)—King Edward VI, ministers controlled the Crown, the most powerful of whom managed the treasury, courts of law, military, and the Church — yes, even the old '*Petra/Petro*' of Christianity was weakened. Unexpected support for Mary Tudor, including that of John de Vere, side-stepped Grey 'Goth Tudor' control for 4 years, but a cadre led by the Dudley, Warwick, Cecil, and Bacon families returned with Elizabeth's accession (11/1558).

"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."

Margery Garber, *Shakespeare After All*, p. 800 (2004)

I value the *First Folio* above other source texts. From the word by word analyses made according to Oxford-Seymour guidelines—i.e. the Poet's guidelines—the *Folio* appears to provide the most accurate means of determining the Artist's intentions. In addition, the meager prefatory letters and dedications tell most of the information necessary to understand Oxford's Tudor-Seymour story. Oxford could not have imagined that enough historical material would survive Cecil Family and Privy Council 'post mortem' cleansing' to construct a convincing association between Oxford and the literary works of 'Shakespeare'. Hence the need to insinuate a tropical method of reading the works that might circumvent his sentence ... 'condemnation of memory'.

Original Though I, once gone, to all the world must die:

The earth can yield me but a common grave, (*Sonnet 81*)

(Google) Latin ~ *Quamquam ego, semel abiero, toto orbe mori debeo:*
Terra mihi non potest dare nisi communem sepulchram, ~

Oxford-Seymour Translate ~ *Though I, Semel-Meare, Tu't'Or Sum-Mor'y (de Vere):*
Tud'RR cannot D'Are me a St Maur se Pulchrum, ~

Oxford-Seymour Construct ~ *Though I, once Maur—Tudor-St Maury (de Vere)—*
Tudor cannot me pro'Ventus a St Mañ Beau'Ty, ~

Shakespeare's First Folio, ~ To'da-Mawr de Vere-sity (—il-le' Gens) ~

The Epistle Dedicatory

The great number of claimants contending to be the real 'Shakespeare' attests to a great number of errors in biographical reconstruction. Among so many speculations, perhaps one or more may be, and perhaps none is, the correct answer. So it seems: if you *can* err, you probably *will*. This is because his texts are intended to mislead or bypass state censors, and he's too cunning for most of them; but here's the thing: he is often too cunning for us as well. Readers must develop an ear for the slightest hint of curious-sounding language, and indeed, for the mere possibility of double meaning; 'Shakespeare' and his friends are full of it.

An Analogy — Epistemics and the limitations of History.

When a fossil is discovered lying on the ground, there is tangible evidence of life long gone. Perhaps it is a part of something larger, a fraction of the whole; but sometimes we're fortunate to find a complete and fully articulated skeleton which can tell us far more about the individual and its species. Famously, early paleontologists misconstrued 'bird-hipped' *Iguanodon* skeletons, attaching thumb horns to the nose, because they had conceived the animal to be like a giant West Indian Rock Iguana (*Cyclura*), or some such animal. Teeth found with the horn at the fossil site appeared Iguana-like, and so the error. Likewise, the skull of a *Camarasaurus* sat for decades atop the "mostly complete but headless" (Marsh) skeleton of the 'lizard-hipped' '*Brontosaurus excelsus*' (*Apatosaurus*) before conjoined examples of *Apatosaurus* were unearthed.

There are even forms of life known from only the most fragmentary remains, and the whole is reconstructed as a reasonable supposition. There is no shame in premature speculation as long as errors are corrected if and when we learn more; yet failure to correct spurious ideas has bedeviled the *perfectly lovely* story of Shakespeare's life and works. We should understand: **the Poet's account of himself is fully articulated but buried in his Art; he is Edward Tudor-Seymour, with the cognomen 'de Vere'.**

(L) *verna*, to the Leicester faction at Court dominated by Robert Dudley. Dudley and Cecil have upended reality for personal gain: “**Fair is foul, and foul is fair.**” (*Macbeth* I. 1 12). An alteration in the writer’s surname means that as ‘de Vere’ he may accede to the throne as a client of the Suffolk-Tudors.

In addition, we may “**part the word**” (*LLL* V. 2 250), as LONGAUILL (*First Folio spelling*) suggests. Consider this character to personify a facet of Oxford’s rhetoric: ‘Long Will’, (E) long, playing (Fr) *langue*: ‘tongue’ or (L) *longus*: I.C ‘great, vast’ + (E) will, (L) *more*, to emphasize its superficial etymology. Likewise, (English) **All**, (Latin) *totus*—Tudors + **most**, (L) *summum*: ‘at the most’. (Latin) *mos, moris*: ‘the self-will’, plays as root of the idea: ‘*Se More*’ > St Maur, Seymour, with (L) *se* indicating the reflexive pronoun. (E) *mores* is defined as ‘manners, self-will’, ‘what is customary’. Together, ‘almost’ gives us the Poet’s birth identity: *Totus-Summum*, ~ *All Most* ~ Tudor-St Maur. Oxford is no ‘de Vere’, but rather “to the manner born” — just like HAMLET. By rhetorical *ethopoeia* the character of HAMLET is drawn from the Artist himself. Thus he confirms his name is indeed ‘Will’—(L) *mores*—as he states in *Sonnet 136*. This is HAMLET’s method.

The ‘**Epistle Dedicatory**’ is a significant literary and historical document. The writers, Heminge & Condell—perhaps masking for poet Ben Jonson—speak of a favorable connection between the ‘Noble Brethren’, William and Philip Herbert, and the Author of Shakespeare’s plays. They suggest we consider a mingling of two “*Temples*”, two ‘houses or rooms, (L) *aedes* — two families, one of “*fear*”, (L) *vereor* > *Vere’or* — ‘Vere condition’; the other is of “*rashness*”, (L) *temeritas* > *Ty Merit’as*. To the Poet there is a great difference. Is he to head: ‘The House of Fear’, or ‘the House of Tudor and Maur’. Tudor-St Maur is **Domus**: ‘**Do**’, the *faire* “name of action”, and ‘**Mus**’, perhaps a sort of *quietus*: ‘suffering or allowing quietly, to peaceably permit’; it’s a true dilemma. Might a “bare bodkin” remedy this dire situation by suicide ... or murder? *Domus* is “*the most, though meanest* (*modus = domus*)”, that might be made “*more precious* (*carus* — ‘**deOr**’)” with the protection (*patrocinium*) of the Herbert family.

The Philip and Susan (de Vere) Herbert offspring would be grandchildren descending from the “*trifles*” (*minuta, summaria*—**St Mauria**) of our poet; both are his “*Orphanes*” (*Orbus/wordplay Orbis, Bis’Or*—Tudors) or “*Guardians*” (*Tutores*). Oxford’s writings and descendants are separated from him by name, but not by blood. Thus we may “*come near*” (*accedere*—accede) their Lordships with “*a kind of religious address*” (*sermo*—**St Maur**). So the question arises: If Oxford is, as he insists, the Queen’s only direct heir, do the Herbert children have royal blood that might allow a claim to England’s throne? Are they Lords, or are they Highnesses? Can we find in Susan de Vere a potential similar to that of Lady Margaret Beaufort, mother of Henry Tudor (1457-1509), Earl of Richmond, who became King Henry VII.

“*We cannot go beyond our owne powers.*” A witty ‘false Latin’ construction might interpret this ~ *Maur than Or’Vires non pos’Sumus succeed?* ~ or ~ *Cannot Sey’mus succeed Maur than Or’Veres?* ~ If these *Summaria*—the St Maury offerings of the ‘Great Poet’—seem im-*meritor*’ious, might they not be accepted anyway? Perhaps the St Maur-Herbert heirs may find favor, as some do, with a lesser offering: “*a leavened Cake*”, (~ *placenta e’leVare* ~), ~ *a le Vere placenta* ~ , ~ *a de Vere afterbirth* ~ (see *Epistle Dedicatory, line 31*).

A more tenuous claim can be found in the parents of William and Philip Herbert: Henry Herbert (1538-1601), 2nd Earl of Pembroke, and his wife Mary Sidney Herbert (1561-1621), daughter of Sir Henry Sidney (1529-86) and Mary Dudley (~1532-86), daughter of John Dudley (1504-53), Lord President, and later Duke of Northumberland. Mary was also sister of Philip Sidney (1554-86); they and their siblings descended from Elizabeth Grey, daughter of Edward Grey, 1st Viscount Lisle (*died 1492*). The Sidney and Dudley families had a brush with Tudor blood by the marriage of Jane Grey and Guildford Dudley in 1553.

Thus, among the dedicatees of the *First Folio* we find noble, but not Royal ~ *To’da* ~ descent. However, the children of Philip Herbert are a sort of amalgam of Crown Tudor and Suffolk-Grey Tudor elements that might end contention in the English ‘Rose-line’. Such a scheme was devised by Thomas

Seymour, Baron Sudeley—Oxford's father—to marry his nephew, King Edward VI, to Lady Jane Grey (1548). It's a little confusing, and further complicated by the interposition of the offspring of Oxford's cousin, Edward Seymour, Earl of Hertford (1539-1621), and Lady Katherine Grey (1540-68). At any rate, in the offspring of Philip and Susan Herbert is a solution to the problem of Succession that might prove more satisfactory than that of Stuart Royals and their 'Spanish Match'. If Oxford is, as he insists, the Queens's only direct heir, the Herbert children have sufficient royal blood to allow a claim to the throne. Which are Lords and which Highnesses?

The reader approaching 'Shakespeare' for the first time should be told the nature of 'the Thing' — Oxford's 'Shakespeare' is **Monumental**. One will not be forewarned of the mysteries within unless the Artist's motivation is understood — and of the particular rhetorical invention used to remedy the problem.

***Thou in our wonder and astonishment
Hast built thy selfe a livelong Monument.***

The scheme described by Oxford-Seymour Theory is not novel. It is an adaptation of an old form of poetics used by Greek and Latin writers in antiquity to bind together their verse — attempting to secure the Poet's intentions permanently. Many good Poets use its elements even today. Varronian Poetics may give an exquisite and sturdy 'finish' to language, while unifying ideas, and directing the reader's attention to otherwise uncertain connections. If the Classics Community has been at times tentative regarding the extent of wordplay intended by classical writers, Oxford was not; he was an enthusiastic practitioner of the form, and careful to emphasize its use ... or I should say, *the intention of his characters* to use the wide array of rhetorical devices that make up such wordplay.

The only biography of 'Shakespeare' contemporary with his life is the works themselves — the plays and poems of Edward Oxenford, again, properly Edward Tudor-Seymour. Any discussion of this idea is practically forbidden from the halls of Universities. Whether true or not, the Poet evidently believes it to be so — and for our purposes, that's the only thing that really matters.

The first printing of the Poet's collected plays: *Shakespeare's Comedies, Histories and Tragedies* is dedicated to his sons-in-law, William and Philip Herbert.

TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN

► "INCOMPARABLE" likely plays on in-, *prefix*: 'not (that which is expressed in the base word)' + (*Latin*) *comparabilis*: 'that may be compared', ~ *to be paired together* ~ ; perhaps indicating some difference between the brothers, or that they have no equals. Such high praise sounds exaggerated unless the Herbert family contains the Rose-line — direct descendants from Queen Elizabeth Tudor.

Or there may be wordplay on surname Parr, indicating Queen Katherine Parr and her brother William Parr, as agents of Oxford's altered identity. Hence, to be Parr'd is to be pared, (*Latin*) *parare*, *paro*: 'to contrive, design', as well as (*English*) *pare*: 'to cut, trim', ~ 'that cannot be Parr'd' ~ .

WILLIAM
Earle of Pembroke, &. c. Lord Chamberlaine to the
Kings most Excellent Maiesty
AND

PHILIP
 Earle of Montgomery, & c. Gentleman of his Majesties
 Bed-Chamber. Both Knights of the most Noble Order
 of the Garter, and our singular good
 LORDS.

Right Honourable, (*The Dedication continues below*)

(E) **incomparable**: (L) *in* + *com* + *par*, *pariter*: ‘same manner’ + *abilis*
 ~ *in-som’More’able* ~

This Letter of Dedication shows evidence of added depth. Many words are printed with a variety of typographical effects that call attention to themselves. Virtually the entire Epistle appears in Italic print. The name Shakespeare—SHAKESPEARE and Shakes[peare], in the two examples—is not italicized, and so is set apart from the rest of the letter. In certain words, the first letter is capitalized as a sign of emphasis; and this is supported by ‘Oxford-Seymour’ interpretations in which high-lighted words are often keyed to Latin language definitions — or to French definitions in the *History Plays* and others set in Britain. If we examine the semantic range of Latin analogues for English words, there are obvious possibilities for a wider range of meaning. We look in particular for one that evokes one of three appropriate surnames: St Maur, Tudor, or de Vere. By double-entendre—generally achieved by implied *paronomasia* (punning)—we find the continuous political theme that pervades the Canon. If we reword the original lines, a secret hidden level is found ... something hinting at the Queen’s ‘Great Matter’ — Royal Succession. This is demonstrated by the “Varronian” **Syllabic Violence** and exegesis below. All ‘Oxford-Seymour’ analysis is similar (oxford-seymour.com) — see Frederick Ahl, *Metaformations*, Introduction, ff.35 (1985; Internet Archive).

TO THE MOST NOBLE AND INCOMPARABLE PAIR OF BRETHREN.
 ~ TO-DA MOS’T *GENEROSUS* AND PAIRE *DEORUM* OF BRETHREN. ~
 ~ **TO-DA MORE BIRTH** AND TU-DEOR BRETHREN. ~

These two ‘godlike’, (*Latin*) *deorum*, brothers were thought to be desirable husbands for the daughters of Edward Oxford. William Cecil managed the marriages of his grand-daughters, offering a dowry for Bridget Vere, Oxford’s second daughter, which was rejected by William Herbert. Cecil’s son Robert helped arrange the marriage for Susan (his niece), Oxford’s third, to Philip Herbert, Williams brother. The marriage between Susan and Philip appears to have been successful.

► **th** — eth: ð (voiced dental fricative) (*or*) thorn: Þ (unvoiced dental fricative). “**To the**” = *Tuða/Tudor*.

Throughout the dedication, the Most Noble Brethren are addressed, it seems, as “**your L.L.**” (Your Lordships) and “**your H.H.**” (Your Highness). However, ‘Lordship’ may refer to one of the brothers, and ‘Highness’ to the other. ‘Your Lordship’ indicates a male member of the nobility — a peer. ‘Your Highness’ properly addresses the Monarch, Princes and Princesses, Dukes and Duchesses:

“for we cannot but know their dignity **greater**, then to **descend** to the **reading**, of these **trifles**”
 ~ *for we know t’heirs title **Maur**, then to descend, to the gens of these **St Maurs*** ~

This raises questions of the term of address proper to the Herbert boys. Heminge & Condell work the same Varronian Wordplay—(*Latin*) *legere*, *legens*—found in the their epistle on the next page. We are to question whether there is a royal family connection in these “**readers**” (*wordplay*, Lat. *legens*, ~ *le gens* ~) of “**trifles**” (*wordplay* (L) *minutus*—(English) minute, (L) *summarium*, (French) *sommaire*—surname **St Maur’iam**).

Note the repetition of “**trifles**”: *perhaps* ‘foolish fables of little importance’, occurring three times.

Our eyes are quick to spot such emphasis. Repetition should always be alarming and draw our interest — each instance in ‘Shakespeare’ will reveal similar clues as to his true name and the facts of his life. These ‘summaries’ give double information on the (*Latin*) *merx*, *merces*: ‘a purchase, the thing bought’, ‘goods, commodities’, and (*L*) *sumere*: ‘to buy, assume’. Will the “trifles” — summaries, (*French*) *sommaires* — be too trifling for great nobles? Their dignity is, perhaps, too great “to descend to the reading of these trifles.” How does the word “trifle” pertain to the Herbert family, and their ties to ‘Shakespeare’? The reader new to the Great Poet will not catch it at first, but Oxford’s son-in-law Philip, and by inference, Philip’s brother William, will place great significance in the concealed association. If true — and I think it could hardly be otherwise — their children have a claim to the throne. Heminge and Condell ply interlingual or transitive wordplay, to purposely dither on the ‘greatness’ of the Pembroke dignity, made even greater by relation to the names Tudor and St Maur. The Maurs were the embodiment of Welsh greatness — (*Welsh*) *mawr*: ‘great’; and the Crown Tudors ... (*French*) *tout d’Or*, and solid gold. Maybe Elizabeth R was not quite the ‘Virgin Queen’ after all. It seems her Privy Council handlers under Robert Dudley and William Cecil pressed her to equivocate her status as (*L*) *virgin*: *II. Transferred A*. ‘a young woman’ or *II. E* ‘unmarried’ — more than might be implied by the common use of the word, even if it is not explicitly stated.

Again, are “the Most Noble Brethren” — William and Philip — mere Lords, or do they have some smack of Royalty about them? Their parents, Henry Herbert, 2nd Earl of Pembroke, and Mary Sidney were nobility but not royalty. Their elder son, William (1580-1630), married Mary Talbot (1580-1649), daughter of the 7th Earl of Shrewsbury. The younger son, Philip (1584-1650), married Susan de Vere (1587-1629), youngest and apparently the most affectionate daughter of our Poet, Edward Oxenford. I can only suggest Susan de Vere is the link which may allow “**your Highness**” to refer to Philip. This would be out of respect for her father who, if we are not deceived, is the only child of Queen Elizabeth I and sole grandchild of Henry VIII. Susan may be called CORDELIA, *Cœur de Lion*, ‘Lion Heart’, (*Welsh*) *Creiddylad* (?) — ‘Heart of Grace’ > (~ Heart of Mer-sea ~). ★ *Video 3 #4*

The following strategies are used throughout ‘Shakespeare’, and Prefatory commenters use the same: **Equivocate**: ‘use words of double meaning’, ‘to speak evasively’.

Noema < (*Greek*) *noema*: ‘a figure of speech, whereby something stated obscurely is nevertheless intended to be understood or worked out.’ ‘By this figure (Noema), the obscurity..lies not in a single word, but in an entire speech, whereof we do not so easily conceive the meaning, but..by conjecture. (Puttenham; *English Poesy*)

Reference language: Provides stability of language which Early and Middle English did not provide. The cause of the artistry is borne by the concealing Reference Language not by English alone.

- 1 *Whilst we study to be thankful in our particular, for*
- 2 ★ *the many favors we have received from your L.L.*
- 3 *we are fallen upon the ill fortune, to mingle*
- 4 *two the most diverse things that can be, fear,*
- 5 *and rashness; rashness in the enterprise, and*
- 6 ★ *fear in the success. For, when we value the places your H.H.*
- 7 *sustain, we cannot but know their dignity greater, then to descend to*
- 8 *the reading of these trifles: and, while we name them trifles, we have*
- 9 *depriv’d our selves of the defense of our Dedication. But since your*
- 10 ★ *L.L. have been pleas’d to think these trifles some-thing, heretofore;*

11 and have prosecuted both them, and their Author living,
 12 with much favor : we hope, that (they out-living him, and he not
 13 having the fate common with some, to be executor to his own
 14 writings) you will use the like indulgence toward them, you have done
 15 unto their parent. There is a great difference, vvwhether any Book
 16 choose his Patrons, or find them : This hath done both. For
 17 ★ so much were your L.L. likings of the several parts, when
 18 they were acted, as before they vvwere published, the Volume ask'd to
 19 be yours. We have but collected them, and done an office to the
 20 dead, to procure his *Orphans, Guardians*; vvwithout ambition either
 21 of self-profit, or fame : onely to keep the memory of so worthy
 22 a Friend & Fellow alive, as was our SHAKESPEARE, by humble
 23 offer of his plays, to your most noble patronage. Wherein, as
 24 ★ we have justly observed, no man to come near you L. L. but vvwith
 25 a kind of religious address; it hath been the height of our care, vvwho
 26 ★ are the Presenters, to make the present worthy of your H.H. by the
 27 perfection. But, there we must also crave our abilities to be consider'd,
 28 my Lords. We cannot go beyond our own powers. Country hands
 29 reach forth milk, cream, fruits, or what they have : and many
 30 Nations (we have heard) that had not gums & incense, obtained
 31 their requests with a leavened Cake. It was no fault to approach
 32 their Gods, by what means they could : And the most, though
 33 meanest, of things are made more precious, when they are dedicated
 34 to Temples. In that name therefore, we most humbly consecrate to
 35 ★ your H.H. these remains of your servant Shakespeare; that
 36 ★ what delight is in them, may be ever your L.L. the reputation delight, delectio, lego:
 37 his & the fault ours, if any be committed, by a pair so careful to fault, delictum
 38 show their gratitude both to the living, and the dead, as is

39 You Lordships most bounden,
 40 IOHN HEMINGE.
 41 HENRY CONDELL.

The 'Shakespeare' Canon — A Workbook on Rhetoric

Original "It is not **madness** that I have **uttered**;

(E) **reword**, *alt. wp reward, (L) merces*

bring me to the Test and I the matter will reword.”

Tropical ~ It is not Morio that I have Tud'er'd;

ap'Port me Tu'ða as'Sey and I the Mater Maur Mercies. ~

(Hamlet III. 4 140-44)

Madness, (*Latin*) *furor*, appears to have taken hold of Oxford's verse; and yet, like HAMLET, he “temperately keeps time”. He maintains the measure of words — to tell what he can within the bounds of censorship and sedition laws. Because of his “tongue-tied” state, readers and listeners are tasked with discovering his equivocations and the missing parts of the Artist's rhetorical argument. We must explore semantical variation. By rewording his lines we come to understand the Seventh Cause — the seventh reason given by Maimonides' for such perplexing speech; it is Oxford's Seventh Cause, his claim to England's Crown as **Edward VII**. See the closing statements by TOUCHSTONE in *As You Like It*, with explanation in “*Shakespeare's As You Like It*”, p.61, Michael Stepniewski, oxford-seymour.com .

Seventh Cause: It is sometimes necessary to introduce such [a **political**] matter as may partly be disclosed, but must partly be concealed: while, therefore, on one occasion the object which the author has in view may demand the problem [of **politics**] be treated as solved in one way, it may be convenient on another occasion to treat it as solved in the opposite way. The author must endeavor, by concealing the fact as much as possible, to prevent the uneducated reader from perceiving the contradiction. (*The Guide for the Perplexed*, Part 1, Introduction; *transl.* Michael Friedlander, 1903 — Sefaria.org). I've altered the subject—from “metaphysical” considerations to ‘political’—in square brackets [] to clarify the problem for students.

► **Maimonides** (1138-1204), Moses ben Maimon, lived and worked in Morocco, the Crusader and Muslim occupied Levant (Israel), and Egypt.

We can only guess at the Writer's practice. I suspect he wrote his works twice: in straightforward language first, then a second time, rewording the first tropically. He might take care to disguise politically dangerous material by periphrasis and a myriad of rhetorical figures. Referencing his words to a foreign literary language allowed secret precision while confusing censors with unfamiliar words — and ambiguity and indeterminacy. Irregular grammar allowed alternative interpretations, so that *double-entendre* was his purpose. It may be that parts of Oxford's ‘Shakespeare’ that appear to be by other writers, are actually his own, but in unfinished, unrefined form. This would answer to HAMLET's and Shakespeare's madness, and allows the Poet to restate every word and phrase in a form that is more appealing, even if less intelligible. Readers reword his language to discover what's ‘consuming’ him.

“Why write I still **all one**, **ever the same**, ...

“That **every word** doth almost tell my **name**,

showing **their birth**, and **where they did proceed?** (*Sonnet 76*)

Though the Artist tells us his every word “almost”, (*Latin*) *ferè*: ‘**more or less**’ — *wordplay* **Fairely, Maur Or Leices**—tells his name and story, most readers do not treat them as such. Some even tell us there is little connection between the Art and the Man. Without some hint as to the ways of concealment, most would not guess to look; and fewer still would search the works of his contemporaries to see if any follow his lead. Let's consider the rhetorical signs that mark the *Epistle Dedicatory* as a significant literary and historic document. Heming & Condell—who perhaps mask for Ben Jonson—imply some ill-defined connection between the Brethren, William and Philip Herbert, and the Author of SHAKESPEARE's plays.

Does the Dedication follow the rhetorical scheme we observe in Shakespeare's poems and plays? After all, it is not the work of Oxford; yet the Poet's scheme works fairly well, just as it does for the following prefatory letter. Time and again I've struggled to find the wit in some passage, and assumed this one or that doesn't use his inventive cipher; but then I learn something new, and aha! that's it! It makes sense. Of course, the plausibility of a solution does not guaranty Oxford conceived it so. Interpretations are open-ended; like the commentary of the *Variorums*, they are always open to further consideration. Nonetheless, we must make a careful examination or we're bound to miss much.

Dedicated to 'Domus' — Tudor-Maur

Key: *St Maur* *Tudor* *Vere* *Suffolk-Grey* *L.L. — L'Or'd* *H.H. — Summus*

I have assigned many words to a color scheme based on that I devised for Oxford's plays and poems. Those etymologically related to, evoking, or permitting wordplay on, one of the Poet's proper names, is given a particular color to allow the reader to immediately see an historic association. Blue indicates a word suggesting St Maur, Seymour, etc.; purple indicates Tudor ... and so forth, as shown above.

1 *WHilst we study to be thankful in our particular, for*

~ **WHilst** [Emphatic wordplay is suggested by curious printing — *wordplay* W-hill'st; 'the sound of H before vowels became so weak that it was frequently omitted in writing' (Lewis & Short; *A Latin Dictionary*) — (English) will'st > St Will/St More; (*Latin*) *cum*: 'when' (referring to the present), (*L*) 'dum; (English) hill (?), (*Latin*) *tumulus* — Tu'Murus] **we** [(*L*) *nos*] **study** [(*Latin*) *studere*: 'strive after', *wordplay* (wp) ~ s'Tudere ~] **to be** [(*L*) *sum*] **thankful** [(*L*) *gratus*: 'thankful, grateful' — wp (E) great-ful, (*L*) *amplius*: 'more' > (*Welsh*) *mawr*] **in our** [Your and Our are 'Royal pronouns', indicating either rightful title, or as a respectful acknowledgement of Royalty within the family.] **particular** [(*L*) *singularis*: I.A 'alone of its kind', 'sole command'; (*L*) *monarchia*: 'absolute rule', ~ *aurea monarchia* ~], **for** [(*L*) *propter*, ob] ~

Wordplay ~ *Will'St we Tudors sum'Mare-ize in One-d'Or, for* ~

~ *Will-Saint we strive to be Maur-ous in Or-Mon'archy, for* ~

- The works of 'Shakespeare' had been contrived to evade State censors, particularly to skirt the issue of Royal Succession. Likewise, this Dedication is circumspect. In 1620 and 1621, King James (*reigned 1603-25*) "issued decrees against writing or speaking on state affairs." (*Wiki: Spanish Match; 1614-23*) Similar decrees had been in effect throughout the reign of Queen Elizabeth.
- Note that I often include more than one definition or translation when interpreting. Sometimes two or three interpretations are apt, but one will be more consistent with the repeated themes of Oxford. I've given a range of possibilities in case readers spot something I've missed.

The importance of reading again and again (as Heminge & Condell emphasize), is that repeated consideration usually refines our understanding. Repetition itself is key.

While interpretations may vary, the variations are limited by basic instruction left us by Heminge and Condell: "*To the great variety of readers.*" "*What ever you do, Buy.*" "*Do so, but buy it first.*" "*For his wit can no more lie hid, then it may be lost.*" In addition, the Poet himself makes frequent mention, or a marked display, of a number of rhetorical figures. I believe they are noted so we may become aware that he makes use of them. By observing 'rules' established in the rhetoric, readers can follow an allowable or even a 'prescribed' course of interpretation, avoiding tangents of literary analysis that arrive anywhere but to Oxford's intended point.

2 ★ *the many favors we have received from your L. L.*

~ **the many** [(L) *multus*: ‘much, great, many’, Seymour, Semel—a form favored by some members of the family, including Lord Protector Somerset (1500-52)] **favours** [(L) *benevolentia*: ‘good will, kindness’—synonymous with the ‘same-More’—(L) *Merces* + *Mores*—St More] **we have received** [(L) *accipio*: ‘to take, accept’; alt. (L) *interpretari* > (L) *in bonam partem accipere*: ‘take in a good way’, or (L) *in malam partem accipere*: ‘to take in a bad way’; (L) *adsumere*: ‘to assume’] **from** [(L) *de*] **your** [(L) *tuus*; generally used by Oxford as the ‘Tudor-Seymour pronoun’, i.e. *y*: ‘indicating a family relationship’ + **our**, (L) *aurum, orum*, (Fr) *or*: ‘gold’—(E) *deor, dear*] **Lordships** [(English) *lordship*: lord + ship: ‘honorific designation denoting state or condition’, (Latin) *dominatus*: *wordplay* (?) ~ *do’minutas* ~ > ~ *Tu’do-Sommarius* ~] ~

~ **the great Good-Will we have as’Sumed from Your Lordships**, ~
~ *the Maur Good-Will we have taken de y’Or-Lordships*~

3 *we are fallen upon the ill fortune, to mingle*

~ **we are** [(L) *sumus*] **fallen** [(L) *decidit*: 1 ‘to fall’—declined; (L) *degradare*: ‘to reduce from a higher to a lower rank’—*de Grey* ‘d; alt. (L) *lapsus (labor)*: *Trop.* ‘a failing, error, fault’—*wordplay lapis* > *marmor* > ~ *Sea-Mor* ~; (L) *emortuus* < (from) *emrior*: ‘dead’; *ruinosus, caducus*,] **upon** [(L) *in*] **the ill fortune** [(L) *fortuna adversa*, *wordplay* ~ *da’Veres Fortune* ~], **to mingle** [(L) *miscere*, *wp* (E) *miscarry*: 1 ‘to come to harm, suffer misfortune’; 4 ‘to induce (a woman) to have a miscarriage’, ‘to give birth to a fetus before it is viable’] ~

~ **St Maurs R de Grey’d on ad’Veres mischance, to miscarry** ~
~ *Sumus et Maur-Tu’ous in ad’ Vere’s fortune, to miscarry* ~
~ *We are declined upon the de Vere’s fortune, to miscarry* ~

4 *two the most diverse things that can be, fear,*

~ **two the** [*wordplay* *Two-da*—Tudor; rhetorical ellipsis allows the reduction of ‘two of the most’ > “two the most” without loss of understanding.] **most** [(L) *multus*, < *old form moltus*: ‘much, great, many’—(L) *plurimus*: ‘most’] **diverse** [*wordplay, surname de Veres*] **things** [(L) *res*: 1 ‘being, condition’, ‘the nature of a thing’; (L) *natura*: 2 ‘nature, inclination, temper, disposition’, (L) *mores*,—*possible wordplay* (L) *res* > *rex*: ‘king’] **that can be** [(L) *quae esse possunt*; (L) *possum*, *wordplay* (L) *posit*; *pausa*: ‘cease, end, cessation’ (?), *ponere*: ‘to place, put’], **fear** [(L) *vereor*, *wordplay* *Vere’Or*], ~

~ **Two’da-Mos’t (de Veres) natures that can be, Vere’Or** ~
~ *Tudor-Maur (de Veres) states that pos’Sum, Vereor* ~

► Here we find a demonstration of the Poet’s method as understood by his early commenters. I suggest rhetorical ellipsis, seen here in “**Two the most**”, is not for stylistic purposes (brevity), but to evoke the author’s names ‘Tudor-Maur [and] de Vere’. The reason becomes immediately apparent with long exposure to his ‘Process’ including instruction, or ‘Counsel’, embedded in the works.

5 *and rashness; rashness in the enterprise, and*

~ **and** [(L) *et, autem*—perhaps *wp* (E) *autumn*, or (L) *aurum*] **rashness** [(L) *temeritas*: I. ‘hap, chance, accident’, II. ‘heedlessness, foolhardiness’—*wordplay* *Ty’Merit-as*, ~ (Welsh) *ty*: ‘house’—perhaps evoking (L) *de*: ‘out of’ + (English) *merit*: (L) ‘*meritum, dignitas, virtus*’, *wordplay* ~ *Ty’tas-Merit* ~]; **rashness in the enterprise** [(L) *inceptum, incipio*: I. ‘a beginning’, II. ‘to begin to be’—perhaps suggests (E) *conception, impregnation*; (L) *facinus*: ‘a misdeed, outrage, crime’], **and** ~

~ **and Ty Mer’ity; Say-Maur’ity in its conception, and** ~
~ *the House of Same-More; Say-Maur’ity in its beginning* ~

6 ★ *fear in the success. For, when we value the places **your H.H.***

~ **fear** [(L) vereor, wp surnames Vere'Or; alt. (E) fear > fair, (Fr) faire: 'to do' — good wordplay, but inconsistent result.] **in the success** [(L) successus: 'an advance', 'a succession (of time)']. **For** [(L) nam: 'for', namque: 'for indeed, for truly'], **when** [(L) quando, cum—wp çum, sum] **we value** [(L) aestimare] **the places** [(L) regio, sedes, statio: 'state, station'] **your** [(L) tuus] **H. H.** [abbrev. Highnesses, (L) celsitudo: (title) 'your Highness' < caelum (saelum): 'the Heavens', Semel, St Maur, (L) summus > ~ St Maurs ~] ~
~ **Vere'Or in the Succession. In'Deed, when we Ae'St Maur the state y'Or Hignesses** ~
~ *Tudor in the Succession. In'Deed, when we e'St Mare the dignity Y'Or St Maurs* ~

7 *sustain, we cannot but know their dignity greater, then to descend to*

~ **sustain** [(L) (per)ferre: 'to bear', 'endure'], **we cannot** [(L) non possumus] **but** [(L) modo, nisi] **know** [(L) scio, scire—wordplay (E) sire: 'father'] **their** [(Latin) suus, wp sus: 'swine, hog, boar'; eorum, illorum] **dignity** [(L) dignitas: 'worth, merit desert', II. Metonymy 'greatness'] **greater** [(L) maior, maiorum], **then to descend** [(L) descendere] **to** ~
~ **en'Dure, we cannot but sire t'heir Merits More, then to descend to** ~
~ *en'Dure, we cannot but acknowledge Boarish worth More, then to descend to* ~

8 *the reading of these **trifles**: and, while we name them **trifles**, we have*

~ **the reading** [(L) lectio: 'a gathering, collecting'; 'a reading' — selecting; infinitive (L) legere: 'a bringing together', 'to pick out, gather' — present participle (L) legens, wordplay ille gens] **of these** [(L) illi] **trifles** [(L) summaria, wp ~ St Maur'ia ~] : **and, while** [(L) cum, wp sum] **we name** [(L) nominare,] **them trifles** [(L) summarium, wp ~ St Maur'ium ~], **we have** [(L) habemus, wp Habe-Mus—] ~
~ *the gens of these **St Maurs**: and, as we name them **St Maurs**, we have* ~

► Repetition of "trifles", suggests (Latin) minutus: 'lessened, diminished, reduced', etc., ~ to Leicen ~; implying (L) brevis, breve: 'a short catalogue, summary' — (L) summarium: 'a summary, epitome, abstract'. The importance of "trifles" is magnified by repetition; they are St Maur'ium.

9 *depriv'd our selves of the defense of our Dedication. But since **your***

~ **depriv'd** [(L) orbo, orbare: 'to deprive, bereave', 'of children, to make parentless, fatherless'] **our** [(L) aurum, orum: 'gold'] **selves** [(E) self, (L) ipse, se, sese] **of the defense** [(L) defensio, tutela—wordplay Tutor'la, ille Tudors] **of our** [(L) noster—(E) our, or] **Dedication** [(L) dedicare, dedico: 'to give out tidings, a notice' — (E) report, wordplay two-door > Tudor; alt. (L) nuntius: wp 'tidings, news' — (L) marinus aestus, marinarum aestuum, wordplay marinus aestas—'the ardor of the Sea', or ~ Summer Sea ~: 'the periodic ebb and flow of the sea' — 'the tides'; wordplay dedecus: 'disgrace, infamy, shame']. **But** [(L) sed, modo, at], **since** [(L) cum: (causal) 'because, as'] **your** [wordplay y: prefix, y-: 'indicating family relation' + our, wordplay (L) orum: 'gold' — 'the Golden Gens'.] ~
~ **orphan'd Or itself of Tud'Or-St Maur Ard'Or. Sey'Mo Too-d'Or** ~
~ *bereaved' Or itself of Tudor Vere-condition. Sey'Mo' Too-d'Or* ~

10 ★ ***L.L.** have been pleas'd to think these **trifles** some-thing, heretofore;*

~ **Lordships** [(English) lord, (Latin) imperium, dominatus: 'masters, rulers' — wordplay de-l'Or state] **have been** [(L) fuerent] **pleas'd** [(L) libenter: 'willingly, with pleasure'] **to think** [(L) reor, ratus: 'reckon, think, suppose' > (L) ratus: 'fixed by calculation, fixed, settled, established' — wordplay ratus > rattus > muris > mus—(E) sum—aestimare: 'esteem', wp a' St Mare] **these** [(L) illi] **trifles** [(L) minuta, summaria,

wp ~ *St Maur'ium* ~] **some-thing** [(L) *aliquid*, *wp* > *liquida moles*: 'sea'; II. C 'unmixed, unadulterated' — (L) *merus*: 'pure', cf. *marmor*, *mare*], **heretofore** [*wordplay* (E) *heir* + (E) *tofore*: 'in cognizance of', 2 ~ in recognition of ~ + ~ 'the heir' ~ , ~ in recognition of the heir ~]; ~

~ **Do'Summares have Willfully esteemed St Maurs Some'race heir af'Ore**; ~

~ *Tu'Do's have been pleased to Tu'Sum St Maurs a Sea-ish 'Res*, recognizing the heir; ~

11 *and have prosecuted both them, and their Author living,*

~ **and have prosecuted** [(L) *persequi*: 'through, by means of'] **both** [(L) *ambo*: 'the two', *alt. uterque*] **them, and their** [*wp* t'heir > ~ the heir ~] **Author** [(L) *auctor*, *wordplay* ~ Tutor ~ , Tudor] **living** [(L) *vivus*, *vivere*—*wordplay* ~ we Vere ~ , *V* pronounced as *W* in Latin.], ~

~ **and have, by Succession of the Two, and their Tud'Or heir we VVere'ing** ~

12 *with much favor : we hope, that (they out-living him, and he not*

~ **with** [(L) *cum*—St, Sey(mour)] **much** [(L) *multus*, *magnus*: 'great' — (L) *amplus*: 'great' > *amplius*: 'more'] **favor** [(L) *gratia*: 'favor, esteem' — (L) *aestimare* > ~ e'St Mare ~]: **we hope** [(L) *speramus*; (L) *spes*: 2 'the hope of being heir'—expectation.], **that (they out** [*wp* (L) *aut*: 'or' (either); (L) *de, foras*: 'out of doors', ~ without Tudor ~]-**living** [(L) *vivere*: *V* pronounced as English *W* in Latin, ~ *v'Vere* ~] **him, and he not** ~

~ **with great ae' St Maur, we expect, that (they de VVere'ing him, and he not** ~

13 *having the fate common with some, to be executor to his own*

~ **having** [(L) *habere*] **the fate** [(L) *fatum*, *fortuna*: 'good luck, good fortune'] **common** [*wordplay* *Çommō* / *St Maur*—though the *Ç* cedilla did not exist in Latin, the Poet is evidently fond of several hard *C* words, especially (E) common, as suggestive of the surname *St Maur*; see *Hamlet* I. 2 72, 75, 98, 103] **with some** [rhetorical reinforcement, *Varronian wordplay* "with some"—(L) *cum*, (ME) *sume*, *somme*, that's 'common' pronounced as 'som', ~ som'mon ~ , *St Maur*.], **to be** [(L) *sum*] **executor** [(L) *exsecutor*: 'an agent, doer, conductor, manager, executor', II. A 'a prosecutor'—*prosequor*: 'to follow, attend, follow after, pursue'] **to his own** [(L) *suorum*—*wordplay* *suus*: 'his' + *orum*: 'gold'] ~

~ **having the fortune St Maur with Somme', to be th' doer to his golden** ~

~ *having the St Maur fortune with Somme', to attend to his golden* ~

14 *writings) you will use the like indulgence toward them, you have done*

~ **writings** [(Latin) *scriptum*: 'a written composition, work, book', (L) *litterae*: 'writings, literature', perhaps *wp* (L) *fetura*: 'litter, brood' — (L) *liber*, *wp* le Vere > (L) *Liber*—*libatio*: 'a drink offering', see II. 28-31 below.]) **you** [(L) *tu*] **will** [(L) *mos*, *moris*: 'the humor, self-will'] **use** [(L) *utor*: 'to use, employ'] **the like** [(L) *similis*, *par*—both point to the effect of Protestant 'great ones' involved in the creation of Oxford's 'de Vere' identity; Semel, as the spelling of Seymour, *St Maur* preferred by Lord Protector Edward Seymour (1500-52), and Parr, likely indicating Katherine Parr (1512-48) or William Parr (1513-71), *Marquess of Northampton*.] **indulgence** [(L) *venia*: 'the overlooking of faults'—'mercy, grace' > *Cy'Mer*, Seymour; (L) *indulgentia*, *benignitas*] **toward** [(Latin) *adversus*: 'turned toward, opposite'] **them, you have done** [(Latin) *factum*: past participle 'done, made'] ~

~ **litterae) Tu'tor-Maur the Semel's Mer-Sea ad' Veres'ly**, (as have) **Tu' Done** ~

~ *le'Ver) T'uter's the Si'Mel-ar Mer-Sea towards Veres, Tu'a Done*

► What is true of Oxford, the father, is true of his descendants. They too carry Royal blood.

invenire: ‘discover’, ‘to light upon’; (L) *cognosco*: ‘to learn of, recognize’] **them** : **This hath done** [(Latin) *factum*: past participle ‘done, made’] **both** [(L) *ambo*]. **For** [(L) *propter, namque*] ~

~ **elect his Parents, or** (else) **acknowledge them** : **This hath Tu-Done. For** ~

~ **select his Guardian, or** (else) **discover them** : **This hath Tudor done. For** ~

17 ★ so much were **your L.L.** likings of the several parts, when

~ **so much** [(L) *tantum*; wp *tantus*: ‘so great’ > ~ *So’More* ~] **were** [wp *Vere*, pronounced ~ were ~.] **your** [wp *y* + or, ‘royal pronoun’] **L.L.** [abbrev. Lordships] **likings** [(L) *amor*] **of the several** [wordplay ~ se *Vere*’all ~; (Latin) *complures*: ‘more than one’, (L) *plures* > *multus*: II *plus*: ‘more’, ~ *So’More* ~, (OED) II ‘many persons’, ‘many things’, 5 ‘consisting of different elements or parts, of diverse origin’;] **parts** [(L) *partes*], **when** [(L) *quando, cum*, wp *Sum*—hence *cum factum*] ~

~ **so great vVere y’Or L.L. a Maur-ings of the St Maur parts, when** ~

18 they were acted, as before they vvere published, the Volume ask’d to

~ **they were** [(Latin) *erant*, wp (English) *errant*: ‘wandering’, ‘to stray’, ‘to err’—to be in error.] **acted** [(L) *agere*: ‘to play, act’], **as** [(L) *cum*: ‘because, since’—ç (soft c is played on Latin hard c.)] **before** [(L) *ante*] **they vvere** [wp *Vere*, v*Vere*] **published** [(L) *proferre*: ‘bring forth’, II.C ‘to produce, invent, make known’], **the Volume** [(L) *liber, volumen*, wp (L) *amplitudo*: *amplius*: ‘great’ + *tudo*, wordplay Tudor] **ask’d** [(L) *rogare*: ‘ask, beg, request’, ‘propose’, 3 ‘to promise something in making an agreement’] **to** ~

~ **errantly play as they vVere brought forth, the Maur-Tudor ask’d to** ~

~ **heir-Ant’ly played as they vVere’ily brought forth, the Ampli-Tudor begged to** ~

19 be yours. We have but collected them, and done an office to the

~ **be** [(L) *sum*] **yours** [(L) *tuus*]. **We have** [(L) *habemus*] **but** [(L) *modo*, wp *mo*’ + *do*—More-d’Or; (L) *solum*: ‘only, merely’, wordplay (L) *solum*: ‘the lowest part of a thing’, ‘the ground, earth, land’—(Latin) *terra*—Two-d’RR] **collected** [(L) *conligere, colligere*: ‘to gather, unite’, *Trop.* ‘to put together in the mind’, ‘conclude, deduce, infer’] **them, and** [(L) *et* > *te*] **done** [past participle (L) *facere*: ‘to do’—Tudor] **an office** [(L) *beneficium*: ‘benefaction, kindness, favor, service’—‘a doing good, kindly or generous action’] **to the** [wordplay *To’da*, ~ Tudor ~] ~

~ **be Tu-d’Ors. We have Onely More & d’Or united, to’Do a kindly action To’da** ~

20 dead, to procure his Orphans, Guardians; vwithout ambition either

~ **dead** [(L) *mortuus* > ~ *Maur’Tuus* ~], **to procure** [(L) *conciliare*: ‘bring together’, to reconcile: 1.2 ‘to restore to favor’ (OED); (E) *conciliate*: 2 ‘to gain goodwill, esteem’] **his Orphans** [(L) *orbus*, wordplay (L) *orbis*—*bis*: ‘twice’ + (L) *orum, aurum*: ‘gold’], **Guardians** [(L) *tutor*: ‘guardian of a ward’]; **vwithout** [(L) *sine*] **ambition** [(L) *gloria*] **either** [(L) wordplay (L) *aut* ... *aut*, (E) *or* ... *or* > ~ Two-d’Or ~, Tudor; used in anaphora, see *Lucrece* ll. 849-52.] ~

~ **Maurs To’us, to gain goodwill for his Two-d’Ors and Tutors; without Gloria’ Or** ~

► The figurative use of “Orphans, Guardians”, with reference to the guardianship of Oxford’s works, raises the subject of the wardship of Princess Elizabeth Tudor. From the death (28 Jan., 1547) of her father, King Henry VIII, she was placed in the protection of his last wife, Katherine (Parr), and her new husband, Lord Admiral Thomas Seymour. Thomas also managed to purchase the wardship of Lady Jane Grey from her parents, promising to arrange the marriage of Jane to his nephew, King Edward VI (1537-53). This wardship meant Thomas held certain rights as to the disposition in marriage of both Ladies Elizabeth and Jane until that authority ended in late 1548 or early 1549. If Oxford can be

trusted, Elizabeth had already given birth to Oxford on Lammas Eve, 31 July, 1548 (*Romeo and Juliet* 1. 3 7-59 — “Thou knowest my daughter’s of a **pretty** (‘crafty’) age.” (1. 3 10).

Edward Tudor-Seymour (‘de Vere’) was under the tutelage of former Secretary of State Sir Thomas Smith from ~ 1554-62, then became a ward of William Cecil, Queen Elizabeth’s Principal Secretary and Master of the Court of Wards, upon the death of John de Vere, 16th Earl of Oxford (died 3rd August, 1562). He was counted Cecil’s ward until his supposed 21st birthday which, according to William Cecil would be 12th April, 1571, but 31st July, 1569, if Oxford-Seymour methods are used.

From Oxford’s birth until entering the home of Thomas Smith, it is likely he was sheltered in the home of Sir Anthony Denny and his wife, Joan Champernowne, in Cheshunt, Hertfordshire. Joan was the sister or niece of the famous Kat Ashley (née Champernowne), governess of Princess Elizabeth Tudor.

There is a cloudy reference to Oxford’s early years—or so it appears—in *The Tempest* 1. 1 44-47: “Had I not / Four or five women once that tended me?” Oxford continues with careful words:

“’Tis far off / And rather like a **dream** (*somn*) than an **assurance** (*assecurantia*) that my **remembrance** (*memoria*) **warrants** (*confirmare ... ratum facere*).” Reminding ourselves that prolixity is not one of the Artist’s faults—nor absent-minded digression—we may assume there is an important historical basis to this comment. Among the “four or five women” who once attended MIRANDA (masking Oxford?), were Joan Champernowne-Denny (1513-53), Katherine Champernowne-Ashley (1502-65), Katherine Willoughby de Eresby (1519-80; Dowager Duchess of Suffolk) and Blanche Parry (1507-1590).

21 of self-profit, or fame : onely to keep the memory of so worthy

~ **of self-profit** [wordplay ~ se’ more ~ > ‘advancing oneself’; (Latin) *emolumentum*: ‘attainment of success—gain, profit, advantage’ < (Latin) *molior*: an associated property of St Maur—‘to set one’s self or one’s powers in motion, to endeavor’, see *Hamlet* III. 1 88—“the name of action”, *molior* > (Latin) *mores*, *mos*; (L) *consequor*: ‘gain’, (L) *quaestus* (*sui*): ‘acquisition for oneself’; (L) *lucris sui*], **or** [(L) *aut*: ‘to mark a sharp distinction’—often played as (E) out, (L) *foras*, *foris*: ‘out of doors’, (Fr) *dehors*] **fame** [(L) *fama*: ‘the talk of the multitude, rumor’, (E) report > wp ~ two-door ~] : **onely** [(L) *simul*: ‘at the same time, at once’, (L) *solum*: ‘alone, only’, wp (L) *solum*: ‘ground, earth’—(L) *terra*, *metonym* ~ Two-dur ~ , Tudor] **to keep** [(L) *tueri*: ‘to protect’, ‘to look to, guard, preserve’; form (L) *tutus*: ‘to keep safe, carefully guarded’; alt. (L) *habere*, wp (E) ‘harbor’] **the memory** [(L) *memoria*] **of so** [(L) *tantum*; (Welsh) *mor*: ‘so, so great’; likely wordplay (Welsh) *cymesur*: ‘fair, right, proper’ > ~ Sea Measure ~ , anagram ~ SeaMure ~] **worthy** [(L) *dignus*: ‘deserving, proper’, (L) *dignitas*: ‘worthiness, merit’, ‘great’—(L) *amplus*, *amplius*: ‘more’] ~
~ **of se’More, Or Tu-d’Or** : **Simul to Tu’heir the SeyMaur’y of so Merit’Or-ious** ~
~ of More, Or Tu-d’Or : Semel to Tu-d’heir the SameMaur’y of so More ~

22 a Friend & Fellow alive, as was our SHAKESPEARE, by humble

~ **a Friend** [(Latin) *amicus*, *familiaris*—probably (L) *amor*] & **Fellow** [(L) *comes*/*comes*—St Maurs;] **alive** [(L) *vivus*, wp *vivere*], **as** [(L) *ut*] **was** [(L) *erat*—wp (E) ~ a rat ~ , (L) *muris*/Simur] **our** [The ‘golden pronoun’ usually indicating Tudor-Seymour.] **SHAKESPEARE** [allonym Edward Tudor-Seymour; I have colored SHAKESPEARE green because, like ‘de Vere’ it is a false name.], **by** [(L) *per*] **humble** [(L) *summissus*, *modestus*, *verecundus*, *moderatus*—wp approximating (L) *more*, *muris*—Si’Mur] ~
~ **a Maur & St Mers we’Vere, a rat too—Or-Shakespeare—by Mode-Rat** ~

23 offer of his plays, to your most noble patronage. Wherein, as

~ **offer** [(Latin) *offere*, *adferre* (?)] **of his plays** [(L) *fabula*—**comedy** or **tragedy**; possibly with the notion of ‘manner, method’, etc; (L) *imago*: ‘an artificial representation of something’, (L) *simul* + *acrum*,

acer, amarus: ‘bitter’], **to your** [*wp* y-, *prefix*: ‘persons related by birth, family’ + or— ‘royal pronoun’] **most** [(L) *summum*] **noble** [(L) *nobilis*: ‘famous, renowned’] **patronage** [(L) *patrocinium*, *wp* *pater*: ‘father’ + *cincinnus*: II. *Trop.* ‘too artificial, elaborate’]. **Wherein** [(L) *in quo*: ‘for which’, ~ *in witch manner* ~], **as** [(L) *cum*—*sum*, *timesis* Seym’our] ~

~ *Of’Fer of his images, Tu-d’ Or Sum’Mus, renowned Sup’Port. In witch Manner* ~

24 ★ we have justly observed, no man to come near *your L. L.* but vwith
 ~ **we have** [(L) *habemus*: (E) *be*: (L) *sum* + *mus*, *muris*—*Su’mur*] **justly** [(L) *rego*, *rectus*: ‘to lead in a straight line’] **observed** [(L) *intueor*, *wp* ~ in Tud’or ~], **no man** [(L) *vir*: *wordplay* *surname Vere*] **to come** [(L) *accedere*: ‘accede’] **near** [(L) *prope*, probably omitted because (L) *accedere* means ‘to come (near).’] **your** [(L) *tuus*] **L. L. but** [(L) *modo*, *wordplay* *More-d’Or—Tudor-Maur*] **vwith** [(L) *cum*] ~
 ~ *we have rightly seen—in Tudor—no Vere accede Tudor Lords Sum-More Tud’Or* ~
 ~ *sum’Mur rightly seen—in Tudor—no Vere accede Tudor Lords More-d’Or Sum* ~

25 a kind of religious address; it hath been the height of our care, vwho
 ~ **a kind of** [(Latin) *genus*: ‘descent’; (L) *stirps*: ‘trunk, roots, family lineage’] **religious address** [(L) *sermo*: ‘sermon’—St Maur]; **it hath been** [(L) *sum* > *fruit*] **the height** [(L) *summus*—Seymour] **of our** [(L) *noster*—‘royal pronoun’, ~ ours, Or’s ~; *alt.* The Suffolk-Greys are not (Fr) *tout d’or*: ‘all gold’, but only gilded, thus (L) *inauratus*, ~ not *Aur-Rattus* ~; this alternative mention of the Suffolk-Tudors seems less likely.] **care** [(L) *cura*: ‘care, concern’, (L) *concerno*: ‘to mix, mingle together’], **vwho** ~
 ~ *a gens of St Maur; it hath been the Sum’Mus of Or concern, who* ~
 ~ *a gens of St Maur; it hath been the Sum’Mus of in’aur’Rattus Tute’lage, who* ~



26 ★ are the Presenters, to make the present worthy of *your H. H.* by the
 ~ **are** [(L) *sunt*] **the Presenters** [(L) *relator*: ‘proposer, movers’ > (E) *movers*, (L) *commovere*: *wp* St Maur; ‘relater, narrator’, II. ‘reporter’; (L) *miscere*: ‘mix, mingle’, II B2 ‘to throw into confusion, embroil’, *wp* (E) *miscarry*: ‘to go wrong or astray’], **to make** [(L) *facio*: ‘to do’, *fio*, *fieri*] **the present** [(L) *praesens*, *praesum*: *of a thing* ‘that is before one, in sight or at hand’, ‘current’—likely referring to the ‘heir presumptive’; *alt.* (L) *donum*: *wp* *do*: ‘an interrogative particle’ + *do*: *timesis* (E) *to do*—*Tudo(r)*; *alt.* *munus*, *wordplay* *Murus*, *Sumur*—St Maur] **worthy** [(L) *dignus*] **of your** [(L) *tuus*] **H. H.** [*abbrev.* Highnesses, (L) *celsitudo*: (title) ‘your Highness’ < *caelum* (*saelum*): ‘the Heavens’, Semel, St Maur, (L) *summus* > ~ St Maurs ~] **by the** [*wordplay* *bi-da*, ~ *two-da* ~, Tu’ða] ~
 ~ *R re’Porters, Tu’do the presumptive dignity of Tu’s St Maur, Tu’ða* ~

27 perfection. But, there we must also crave our abilities to be consider’d,
 ~ **perfection** [(L) *absolutio*: ‘an absolving, acquittal’—(L) *absolutio*]. **But** [(L) *modo*—*wordplay* *More-d’Or*, *Tudor-Maur*], **there** [*wordplay* ~ the heir ~] **we must** [(L) *debemus*] **also** [(L) *praeterea*, *insuper*: ‘moreover’] **crave** [(L) *desidero*: ‘to greatly wish for, desire’] **our** [The golden element of Tudor and St Maur.] **abilities** [(L) *potestas*: IIA ‘political power’, IIB ‘magisterial power’, IIC ‘legal power’, IID ‘force, nature’, *alt.* (L) *vires*—*Vere*’s] **to be** [(L) *esse*, *sum*] **consider’d** [(L) *deliberare*: *wordplay* ~ *de le Vere*’d ~; (E) *consider*: (L) *con*, *cum*: ‘with’ + *sidera*: ‘(gaze on) the stars’, (L) *astrum*—St Maur], ~
 ~ *acquittal. Maur O’ d’Or t’heir, we must also desire Your natures to be St Maur’d*, ~
 ~ *absolution. Maur-d’Or t’heir, we must*

28 *my Lords. We cannot go beyond our own powers. Country hands*
 ~ **my Lords** [(Latin) ~ domini mei ~]. **We cannot** [(L) non possumus] **go** [(L) progredior: ‘to go forward’] **beyond** [(L) ultra, supra] **our** [(L) nostras; wordplay, ‘royal pronoun’ (L) aurum, orum, (Fr) or: ‘gold’] **own** [reflexive pronoun (L) se] **powers** [(L) vis, vires: ‘force, power, virtue’ — wp Veres]. **Country** [(L) patria: ‘one’s fatherland, hereditary’] **hands** [(L) manus: ‘the hand as instrument used in a fight—hence ‘personal bravery, valor’ — valor: St Maur + Tudor.] ~
 ~ *my Lords. We cannot **pro-Grey’Dus** **above** **Our proper Vires. Valorous Patriots** ~*

29 *reach forth milk, cream, fruits, or what they have : and many*
 ~ **reach** [(Latin) offerre: wp O’Faire, ~ O’Tu-d’O(r) ~ ; alt. (L) porrigere: ‘to offer, to grant a thing’] **forth** [(L) foras: ‘out of doors’, (Fr) dehors—d’Or] **milk** [(L) lac: ‘white fluid’, ‘something sweet’, (Latin) dulcis, suavis, wp (L) secta: ‘a prescribed way, mode, manner’, (L) seuta, suita: ‘sweet nourishment’ — as a necessity; (L) liquor — ‘sea’; wp (E) lack, (L) inopia: ‘a want, need’], **cream** [(E) I ‘the most excellent part, the quintessence’, ‘the oily part of milk’, (L) oxygala: ‘milk curds’; alt. perhaps (E) crass, (L) crassus: ‘thick, dense, fat, gross’, II ‘stupid, dull’ — Greys], **fruits** [(L) fructus, fruges: ‘; (L) fetus: II ‘offspring’, II2 ‘fruit, produce’], **or** [(L) aut, vel: ‘or’ — (L) orum, aurum, the golden element of Seymour and Tudor.] **what** [(L) quid] **they have** [(L) habere, portare — both suggest wordplay on (E) door, (L) porta: ‘gate, door’] : **and many** [(L) multi, plurimus:] ~
 ~ ***Of’Ferr’d out-d’Ors lack, Grey’s, Or fetus — what they harbor : and many ~***
 ~ *O’Fair’d Tudor , Greyse, fetus’ Or — what they have : and many ~*

30 *Nations (we have heard) that had not gums & incense, obtained*
 ~ **Nations** [(English) nation: 9 ‘birth, nativity; inborn nature’; (L) populus, gens] (**we have heard**) [wordplay heard > heir’d, the subject is hereditary succession.] **that had not gums** [(Latin) cummis, commis — surname Sommer, St Maur; likely playing on change of C (Ç) to G in Latin—hence Kum > Sum; (L) gumen; alt. (L) resina] **& incense** [(L) tus: ‘frankincense’, II (L) Tus terrae: (Ajuga), Ground Pine, aromatic plant], **obtained** [(L) consequor: ‘to follow after or pursue’ — succeed; (L) exorare, wordplay (L) ex: ‘out of’ + orare: ‘to beseech’] ~
 ~ ***Nativities (we have heir’d) that had not Summis and Tus, succeeded (in) ~***
 ~ *Births (we have heir’d) that had not Sum’Maurs and Tudis,*

31 *their requests with a leavened Cake. It was no fault to approach*
 ~ **their requests** [(L) preces, rogatio; wordplay (Latin) oratu (d’)eorum; wordplay (E) rogation > rogue’ation: rogue: ‘dishonest person’ + -ation, suffix: ‘forming nouns of action from Latin participles’] **with** [(L) cum—wordplay çum] **a leavened** [(L) levare, elevare > dela Vere] **Cake** [(L) placenta: ‘cake’, ‘placenta in mammals’]. **It was** [(L) erat, wp e’ Rat — (L) rattus, Muris > Simur] **no fault** [(L) vitium: ‘fault, blemish, imperfection’, (English) vice’ — wordplay (E) ~ wit-ium ~ < (E) wit, (L) musa; alt. (L) culpa, peccatum: ‘fault, error, sin’] **to approach** [(L) accedere: ‘approach’] ~
 ~ ***t’heir de’Or prayers with a de la Vere Placenta. It was no stain to accede ~***
 ~ *t’heir Tude’Or prayers with a de Vere Placenta. It was no vice to accede ~*

32 *their Gods, by what means they could : And the most, though*
 ~ **their** [wordplay ~ t’heir ~] **Gods** [(L) deus, dei: ‘gods’, ‘highly distinguished..persons’; alt. deos suos—wp ~ heres deorum ~ ; also (Welsh) Dduw: ‘God’], **by** [wp (L) bi: ‘two, twice’] **what** [(L) quibus] **means** [(L) modis, modo: ‘way, manner’ — Mores, surname Maur; alt. (E) “by what means possible”—(L)

quomodo fieri potest] **they could** [(L) *posse, possent*] : **And the most** [(L) *summum, maximum, wp (L) mos, moris, ~ Simor ~*], **though** [(L) *ut, cum* (with subject)] ~

~ [to] **t'heir de'Orum by what Mores possible : And the St Mau', Tu ~**

~ *the Heirs Dduw-Bi (by) what means empowered : And the Maur'st, though~*

33 *meanest, of things are made more precious, when they are dedicated*

~ **meanest** [(L) *deterimus: wp de + Terra et Mus—Tudor and Maur; (L) inferus: 'of the Lower World'—inferiores: 'people of the lower part of a city'*], **of things** [(L) *res, wordplay rex, regius; alt. (L) negotium: 'business matters'—wp ne + Gothi/Gothicum: 'of the Goths', referring to the Suffolk-Grey Tudors, see Titus Andronicus, Hamlet.*] **are** [wp *R(egius)*] **made** [(L) *facere: 'to do, make'—(Fr) faire: 'to do'*] **more** [(L) *amplius: 'great, greater'*] **precious** [(L) *gemmeus: 'adorned with precious stones'—gem-like; (L) eximius: 'extraordinary, choice, distinguished'*], **when** [(L) *quando*] **they are** [(L) *sunt*] **dedicated** [(L) *dedicare, devovere*] ~

~ **de Terra & Mus, of Res Regius Fair-Maur gem-like, when they R dedicated ~**

~ *de Terra & Mus, of things Royal Fair & Maur'Moreus, when they R devoted ~*

34 *to Temples. In that name therefore, we most humbly consecrate to*

~ **to Temples** [(Latin) *aedes, domus: 'a household, family, race'—syllabic representation of Tu'Do(r)-Mus—the Tudor-Seymours. (Latin) Domus tells of a noble House, and which House ... the Tudor-Maurs.]. In that name [(L) *nomen*] **therefore** [wordplay ~ for the heir ~ ; (L) *ergo/heir-go.*], **we most humbly** [(L) *summissee, modeste, moderate*] **consecrate** [(L) *consecrare: B1 'to elevate to rank of deity'—de'Orum.*] **to ~***

~ **to' Do'Mus. In that no Men goes t'heir, we Most Summis'ively elevate to ~**

~ *to' Do'Muris. In that name heir-go, we Most Mode'Rat-ly elevate to ~*

➤ ~ **Do-Mus** ~ are roots of the Poet's identity; 'Do' is the infinitive base of (E) to do, (Latin) *facere*, (French) *faire*; 'Mus' is represents the (Latin) *mus, Muridae: 'old world mice and rats'*, and the, 'weasel family, (L) *Mustelidae—the animal familiars of the Seymours.*. The two groups were thought to be related in Roman Latin. Ermine denoted high social status since the reign of Edward III (1327-77). 'Domus', ~Tu-Do Musa ~, Tudor-Maur, have a range of linguistic associations described at length in our Oxford-Seymour books (oxford-seymour.com).

➤ *Temples: (Latin) aedes: possible allusion Aeëtes, king of Cholcis, by whose aid the Argonauts took the golden fleece'. Likely refers to the dismemberment of Absyrtus, son of Aeëtes, by his sister Medea. As Aeëtes delayed his pursuit of the Argonauts to collect the parts of Absyrtus, Jason and Medea escaped.*

35 ★ *your H. H. these remains of your servant Shakespeare; that*

~ **your** [(L) *tuus*; generally 'Tudor-Seymour' pronoun. See >] **H. H.** [abbrev. Highnesses, (L) *celsitudo: (title) 'your Highness' < caelum (saelum): 'the Heavens', Semel, St Maur, (L) summus > ~ St Maurs ~ > (L) atmosphaera?*] **these remains** [(L) *reliquiae: 'the rest, remnants, relics'*] **of your** [(L) *tuus*; generally used by Oxford as the 'Tudor-Seymour pronoun', i.e. y: 'indicating a family relationship' + **our**, (L) *aurum, orum, (Fr) or: 'gold'—(E) deor, dear*] **servant** [(L) *verna: 'a slave born in his master's house'*] **Shakespeare; that ~**

~ **Tudor-Seymour heavens, these relics of your ne-Vere Shakespeare; that ~**

~ *Tu-d'Or St Maur Caelum, these remains of Tudor ne Vere Shakespeare; that ~*

36 ★ *what delight is in them, may be ever your L. L. the reputation*
 ~ **what** [(L) *quod, quae*] **delight** [(L) *voluptas*: ‘personification of pleasure, delight’ < (L) *vel*: ‘will, wish’; “some Roman authors mention a goddess named *Volupia* which appears to signify ‘Willingness’ (Wiki); in myth she is the daughter of *Cupid/Amor* and *Psyche*: ‘breath, life; the soul, mind’—hence, the ‘delight’ in ‘Shakespeare’ descends from **a’Maur** and *wordplay* (L) **Terra, humus, solum**: ‘soil, the ground’, ‘base’, ‘land, country’—*Terra/Tud’RR*; thus ‘delight’, as *Volupia*, names the offspring of St Maur and Tudor.] **is in them, may be** [] **ever** [*wordplay* E.Ver, E. Vere, the *agnomen* missing from the Tudor-Maur lineage. This *agnomen* ‘distinguishes the surnames of individuals from that belonging to all members of the family’] **your** [The ‘golden/*aureas* element of Tudor and St Maur.] **L. L. the reputation** [(L) *fama, gloria, existimatio*/St Mare, *honor*; *fama* is the figure of ‘report’—Two-door.] ~
 ~ *what Will Simor is in them, may be E.Vere y’Our neVer Lords the Two-d’Or* ~

37 *his & the fault ours, if any be committed, by a pair so careful to*
 ~ **his & the fault** [(L) *vitium*: ‘vice, stain’, (L) *error, culpa, peccatum, menda*: ‘fault, defect, blemish, —*wordplay* de Men > de Vires] **ours** [(L) *noster*, playing on ‘golden’ Tudors and Seymours.], **if** [(L) *si*] **any** [(L) *ullas*—*wordplay* *ulex*: ‘gorst’, perhaps identified with ‘*planta genista*’, *Plantagenet*; *alt. ecqui*—*equi*: ‘horse’] **be** [(L) *sum*] **committed** [(L) *commendare, committere*—evoking St Mend’-dare], **by a pair** [(L) *par*, *wp* ‘two’; (L) *gemino*: ‘a pair’] **so** [*wp* Parr + so’, indicating a creation of Parr, Katherine and William ... (E) parson] **careful** [(L) *diligens*—*wordplay* ~ de la gens ~] **to** ~
 ~ *his & the heir’Or Tu-d’Ors, Si Ulex be St Maur’, by a Parr So’ de la gens Tu* ~
 ~ *his & the vice’Ors, Sea Genista be commended, by a Parr so much of the gens Tu* ~

38 *show their gratitude both to the living, and the dead, as is*
 ~ **show** [(L) *monstrare*: ‘to show’, ‘relate marvels’] **their** [(L) *suus*, *wordplay* *sus*: ‘swine, boar’; *wp* (E) ~ t’heir ~] **gratitude** [(L) *gratia*: ‘esteem, regard’, (L) *estimatio, estimare*—*wp* St Mare, St Maur] **both** [(L) *ambo*: ‘both’] **to the** [*wordplay* To’da—Tudor] **living** [(L) *vivus*], **and the dead** [(L) *mortuus, exanimus*] **as is** [(L) *ut*] ~
 ~ *relate Mar’Vels to th’ St Maur heir both To’da Veres, and the Mor’Tuus, Tu* ~

39 Your Lordships most bounden,
 ~ *Y’Our Lordships Mos’t in-bond,* ~

40 JOHN HEMINGE.

41 HENRY CONDELL.

Key: **St Maur** **Tudor** **Vere** **Suffolk-Grey** **L.L. — L’Or’d** **H.H. — Summus**

~ *Will’St we Tudors sum’Mare-ize in One-d’Or, for*
 2 ★ **L.L.** *the great Good-Will we have as’Sumed from Your L’Ord ships,*
St Maurs R de Grey’d on ad’Veres mischance, to miscarry
 4 *Two’da-Mos’t (de Veres) natures that can be, Vere’Or*
and Ty Mer’ity; Say-Maur’ity in its conception, and

6 ★ H.H. Vere'Or in the Succession. In'Deed, when we E'St Maur the state y'Or Hignesses
 8 en'Dure, we cannot but sire t'heir Merits More, then to descend to
 the gens of these St Maurs: and, as we name them St Maurs, we have
 orphan'd d'Or itself of Tud'Or-St Maur Ard'Or. Sey'Mo Too-d'Or
 10 ★ L.L. Do'Summares have Willfully esteemed St Maurs heir Some'race af'Ore;
 and have, by Succession of the Two, and their Tud'Or heir we vVere'ing
 12 with great ae'St Maur, we expect, that (they de vVere'ing him, and he not
 having the St Maur fortune with Somme', to be th' d'Oer to his golden
 14 litterae) Tu'tor-Maur the Semel's Mer-Sea ad' Veres'ly, Tu' have Done
 Tu ð' heir apparent. T'heir is a Maur di'Fer-ens whether any O'le Vere
 16 elect his Parents, or (else) acknowledge them : This hath Tu-Done. For
 ★ L.L. so great vVere y'Or L.L. a'Maur-ings of the St Maur parts, when
 18 errantly play as they vVere brought forth, the Maur-Tudor ask'd to
 be Tu-d'Ors. We have Onely More & d'Or united, to'Do a kindly action To'ða
 20 Maur To'us, to gain goodwill for his Two-d'Ors and Tutors; without Gloria' Or
 of se'More, Or Tu-d'Or : Simul to Tu'heir the SeyMaur'y of so Merit'Or-ious
 22 a Maur & St Mers we'Vere, a rat too—Or-Shakespeare—by Mode-Rat'
 Of'Fer of his Ço-moedia, Tu-d' Or Sum'Mus, renowned Sup'Port. In witch Manner
 24 ★ L.L. we have rightly seen—in Tudor—no Vere accede Tudor Lords Sum-More Tud'Or
 a gens of St Maur; it hath been the Sum'Mus of Or concern, who
 26 ★ H.H. R re'Porters, Tu'do the presumptive dignity of your St Maur Tu'ða
 acquittal. Maur O' d'Or t'heir, we must also desire Our natures to be St Maur'd,
 28 my Lords. We cannot pro-Grey'Dus above Our proper Vires. Valorous Patriots
 Of'Ferr'd lack out-d'Ors, Grey'se, Or fetus' — what they harbor : and many
 30 Nativities (we have heir'd) that had not Summis and Tus, succeeded (in)
 t'heir de'Or prayers with a de la Vere Placenta. It was no stain to accede
 32 [to] t'heir de'Orum by what Mores possible : And the St Mau', Tu
 de Terra & Mus, of Res Regius made Maur gem-like, when they R dedicated
 34 to' Do'Mus. In that no'Men goes t'heir, we Most Summis'ively elevate to
 ★ H.H. Tudor-Seymour heavens, these relics of your ne-Vere Shakespeare; that
 36 ★ L.L. what Simor Will is in them, may be E.Vere y'Our neVer Lords, the Two-d'Or
 his & the heir'Or Tu-d'Ors; Si Ulex be St Maur', by a Parr Sõ de la gens Tu
 38 relate Mar'Vels to th' St Maur heir both To'ða vVeres, and the Mor'Tuus, Tu

Your Lordships most modestly,

JOHN HEMINGE.

HENRY CONDELL.

- “Read him t'heir-fore; and again, and again :” (*First Folio*, Preface; Heminge and Condell)... but you may need to stop at some point. For sure, you will feel the urge to move on and sea more — to find more buried (*Latin*) *thesaurus*: ‘treasure’.
- The extensive repetition of the Poet's surnames is a sort of ‘fermata’, a ‘stay’ or (dare I say) *Mora*, that gives emphasis and reinforcement. If it seems a little ridiculous, still, it proceeds from *Sonnet 76*:

“Every word doth almost tell my name ...” As with all ‘Shakespeare’, translation allows much more specific information to emerge.

► Note to Patrick Jennings: Since every word doth almost tell his name, we may draw circles almost anywhere on the text, and the result will be positive. For the same reason we almost inevitably break glass by throwing stones in glass houses ...

1 *WHilst we study to be thankful in our particular, for*
2 ★ *L.L.* *the many favors we have received from your L.L.*
3 *we are fallen upon the ill fortune, to mingle*
4 *two the most diverse things that can be, fear,*
5 *and rashness; rashness in the enterprise, and*
6 ★ *H.H.* *fear in the success. For, when we value the places your H.H.*
7 *sustain, we cannot but know their dignity greater, then to descend to*
8 *the reading of these trifles: and, while we name them trifles, we have*
9 *depriv'd our selves of the defense of our Dedication. But since your*
10 ★ *L.L.* *L.L. have been pleas'd to think these trifles some-thing, heretofore;*
11 *and have prosecuted both them, and their Author living,*
12 *with much favor : we hope, that (they out-living him, and he not*
13 *having the fate common with some, to be executor to his own*
14 *writings) you will use the like indulgence toward them, you have done*
15 *unto their parent. There is a great difference, vvhether any Book*
16 *choose his Patrons, or find them : This hath done both. For*
17 ★ *L.L.* *so much were your L.L. likings of the several parts, when*
18 *they were acted, as before they vvere published, the Volume ask'd to*
19 *be yours. We have but collected them, and done an office to the*
20 *dead, to procure his Orphans, Guardians; vvithout ambition either*
21 *of self-profit, or fame : onely to keep the memory of so worthy*
22 *a Friend & Fellow alive, as was our SHAKESPEARE, by humble*
23 *offer of his plays, to your most noble patronage. Wherein, as*
24 ★ *L.L.* *we have justly observed, no man to come near you L. L. but vvith*
25 *a kind of religious address; it hath been the height of our care, vvho*
26 ★ *H.H.* *are the Presenters, to make the present worthy of your H.H. by the*
27 *perfection. But, there we must also crave our abilities to be consider'd,*
28 *my Lords. We cannot go beyond our own powers. Country hands*
29 *reach forth milk, cream, fruits, or what they have : and many*
30 *Nations (we have heard) that had not gums & incense, obtained*
31 *their requests with a leavened Cake. It was no fault to approach*

32 *their Gods, by what means they could : And the most, though*
 33 *meanest, of things are made more precious, when they are dedicated*
 34 *to Temples. In that name therefore, we most humbly consecrate to*
 35 ★ *H.H.* *your H.H. these remains of your servant Shakespeare; that*
 36 ★ *L.L.* *what delight is in them, may be ever your L.L. the reputation* delight, delectio, lego:
 37 *his & the fault ours, if any be committed, by a pair so careful to* fault, delictum
 38 *show their gratitude both to the living, and the dead, as is*
 39 *Your Lordships most bounden,*
 40 *JOHN HEMINGE.*
 41 *HENRY CONDELL.*

The Tempest (IV. 1 148-56)

148 PROSPERO *These our actors,*
As I foretold you, were all spirits and
 150 *Are melted into air, into thin air*
And, like the baseless fabric of this vision,
 152 *The Cloud-capped tow'rs, the gorgeous palaces*
The Solemn temples, the great globe itself,
 154 *Yea, all which it inherit, shall dissolve,*
And, like this insubstantial pageant faded,
 156 *Leave not a rack behind.*

148 PROSPERO *These Or actors,*
As I foretold you, vVere Tut'Or Mores and
 150 *R[egius] melted into Heir, into tenuous Heir;*
And like the baseless text of this Simul'acrum,
 152 *The Cloud Captors, the Sicel palaces,*
The Solum Do'Mus — the More-Tudor itself,
 154 *Yea, Tuto(s)' Witch it inherit, shall dissolve,*
And, like this pallid insubstantial splend'Or,
 156 *Leave not a Sea-wreck behind.*

Like Character's Names, Oxford's choice of rhetorical figures name the Poet.

Describe the purpose of each rhetorical figure. The reason for them is not often noted.

Oxford's 'Invention' is a rhetorical scheme that recapitulates his unusual biography. He favors figures whose names echo the Poet's true names and the character of his life. He speaks indirectly, yet he emphasizes words that most nearly approach the meaning he would communicate if only he were not "tongue-tied by Authority". Likewise, he uses a number of rhetorical devices that help readers to follow his 'supra-text'—the political meaning that lies mostly concealed in the Poet's double-speaking creation; see

our essay in *'Shakespeare's Will'* (oxford-seymour.com). So the most significant and frequently used figures of speech 'almost name' the Writer. Here are some of great importance:

Allusion: 1. An implied, indirect, or passing reference to a person or thing'; 2. 'A symbolic reference or likening ...' (*OED*). Oxford is intent on being recognized—for his birth and stellar achievements—and thus, he always speaks of himself: (*Lat.*) *amores sui, sui amores*, ~ *SeMores* ~ ; indirect wordplay "sweet love" (*Sonnet 76*). Ben Jonson confesses Oxford's writings are such "As neither Man, nor Muse, can praise too much." (*The AUTHOR, First Folio, l.4*). He dares not say that both "**Man**" (*Vir*) and "**Muse**" (*Mus, Musa*) are Oxford's principal identities; but if we have guessed at the significance of the epistle signed 'Heminge & Condell', we understand his gens to be ~ *Tudor-Maur (Vere)* ~ ; i.e. "**Muse**" and "**Man**".

Allusions, like much of Oxford's work, have a double nature. At a superficial level, the reason for them may seem obvious, and yet there are many instances in which another matter, far more important to the Poet, is revealed. It will not at first occur to the reader. Example: *Sonnet 33* speaks of the Sun, and we may suppose he alludes to Christ — perhaps noting his age at the Crucifixion. More likely, Oxford is thinking of thirty-three articles of attainder that bear on the son of Thomas Seymour and Elizabeth Tudor.

Amphibologia: 'ambiguous discourse; a sentence that may be understood in two distinct senses'. The ambivalence of grammatical structure reflects the Writer's ambivalent identity. It may be understood best when wordplay is noted. Oxford's ambiguous grammar intimates his (*L*) *amphibius*, **double life**.

Antithesis: "conjoining contrasting ideas" (Lanham); "A person or thing that is the direct opposite of, or a complete contrast to another". The two identities of Tudor-Seymour and Vere are politically opposed to one another—if and only if the House of Oxford has been subsumed by the Suffolk-Tudors—and so, it becomes antithetical. This antithesis is often expressed by the figure of Hendiadys (below). **Ant'ithesis**.

Commoratio: "Emphasizing a strong point by repeating it several times in different words."

HOLOFERNES as the Poet's father, Thomas St Maur, practices ~ **St Maur Ratio** ~ , ~ **commoratio** ~ . Often this is not used formally, but analogously.

Conformatio: creating a fictional ethos for someone or something — vivid characterization, often based on the Poet's **ethos**: 'character', 'custom, disposition' — hence, it is often called *Ethopoeia*; or otherwise *Prosopopoeia*, *Adlocutio*, *Allocutio*, Personation, Impersonation. This device offers the Poet opportunity to express his princely Tudor-Maur in the voice of some great and noble character, or to wrap his ignoble *alter ego* in the hide of an ever cowardly beast.

Enlargement, *Amplificatio*; < (*Latin*) **amplus**: 'great, wide, ample', (*L*) **amplius**: 'more, longer, further'.

Oxford often appears to amplify or 'puff up' only to elevate a matter, but in fact gives corroborative detail that, if carefully examined, reveals much more specific information regarding his life.

Equivocation: (*L*) *aequivocationem*: 'like significations, ambiguous, equivocal' — (*L*) *similis* > Semeles.

The variant spellings: St Maur and Semel, were known for both Duke Edward and Queen Jane Seymour. Ambiguous use of words in order to equivocate has been common for thousands of years; various means include Classical *amphibolia*, *adianoeta*, and *homonymia*. Each can be used to effect double-entendre — also called (*French*) *double entente*, (*Fr*) *double entendement*, double meaning, double construction, double or ambiguous signification, etc., all of which play about fact of Polysemy: *Linguistics* 'the fact of having several meanings; possessing multiple meanings, senses, or connotations.' In Oxford's 'Shakespeare' the game is formalized, i.e. systematic, such that readers may always extract some facet of the writer's biography from apparent fiction or fictionalized history. Double entendre, like repetition, is an outgrowth of

Two-d'Or—Tudor, ~ to beseech twice ~ .

Hendiadys: 'One through two' — expressing the nature of the Poet himself. He is One individual *that*

has been divided! Study will show each example expresses something of Oxford's division. Though he appears to follow a fictional narrative, a parallel structure reveals his historic place in English politics. Careful analysis of each example of hendiadys will reveal whether they are true examples of that class. "Sound and fury" > *Son et furor*, Son and personation ... furor: 'out of one's mind', 'beside oneself'. What Latin author. See also: *Zeugma*.

Merism, Merismus: Use of a metonym comprising two terms to denote a single thing. HAMLET's oath: "Heaven and Earth" = *Caelum & Terra*, indicating (*wordplay*) *Sea'Mul & Totus* > Seymour/St Maur-Tudors. *Merismus* is a type of *synecdoche* in which two complementary or contrasting attributes combine to stand for the whole.

Repetition; reveals the doubling inherent in ~ **Two-d'Or** ~ , **Tudor**; (E) **repeat:** re-, prefix: 'back, again', 'to double', evoking 'two' and Tu(dor) + peat: < (English) pet, 'a term of endearment' — (ME) deor, d'or > Tu-d'Or. Example: notice Oxford reveals the same message given by *Heminge & Condell* (Ben Jonson?):

~ *T'Heir* would have been an *Heure* for such a *Mot*:

To Morr'ow; and to morr'ow (?) ... and *Tu Maur'O*

Slips in this débile Measure from de to de,

Tu'ða last syllable of *re'Port*, ~ (Oxford-Seymour translation: *Macbeth* V. 5 18-21)

Summary, *wordplay* ~ St Maury ~ , brief, (*Latin*) **summarium**, **brevitas**, *brevis*: this characteristic is not always apparent because of obvious poetic density. The artist seems voluble, yet Oxford's 'Shakespeare' is concisely "anything but to the purpose." (*Hamlet* II. 2 248). He is forbidden to speak explicitly, but he can speak tropically — he can subtly imply more than the words actually state.

Tmesis, *Timesis*; perhaps played as ~ **Ty Mus'as** ~ , or ~ **Ty Mures** ~ > ~ House of the Mouse ~ ; the parting of a compound word by the interposition of another word or phrase. Richard A. Lanham examples: "How **dearly** ever parted ... **or** without **or** in" (*Troilus and Cressida* III. 3 96-97) expressing the parting of Two-d'Or by E. Vere. (see Lanham, Richard. A.; *A Handbook of Rhetorical Terms*, 1962).

Zeugma ('Yoking'): Like Hendiadys, may present ideas joined by conjunctions or by a verb that explains two or more nouns; see *Hypozeugma*. The idea of yoking suggests two mutually exclusive ideas, like Tudor and de Vere, or diverse iterations of those surnames.

Translatum, Synonymia, Diversa, Contraria — from The Schoolmaster, by Roger Ascham

Queen Elizabeth was well prepared to understand Oxford's scheme. Her tutor from early 1548 to 1550 was Roger Ascham, a close associate of William Cecil, John Cheke, and Thomas Smith. His specialty was Latin instruction, and the method he used is the necessary groundwork for Oxford's "Invention". Note how meaning may 'drift' as one translates — either purposely or by accident. Here, in the manner of Erasmus, is Ascham's outline for the double translation of Latin texts: **1.0 spacing**

Proprium: ('not common with others, one's own, particular').

***Rex sepultum est magnificè* :** ~ The king was buried magnificently. ~

Translatum: (particle—***Transfero***: 'to convey or transport', 'to translate into another language').

***Cum illo principe, sepultum est et gloria, et salus republicae* :**

~ With that Prince, buried were the Glory and Safety of the Republic. ~

Synonymia: ('a sameness of meaning in words, synonymy')

***Ensis, gladius; laudare, praedicare* :**

Ensis: 'weapon, brand' — *fig.* 'War'; ***gladius***: 'sword', *fig.* 'murder, death';

laudare: 'praise'; ***praedicare***: 'to proclaim'

Diversa: ('in different directions', 'differently' — variations of meaning — sense of opposition)

Diligere, amare. Calere, exardescere. Inimicus, hostis :

Diligere: 'to value or esteem highly, to love' — **amare:** 'to love', 'to be in love'.

Calere: 'to be warm or hot' — **exardescere:** 'to kindle', 'kindled, inflamed'.

Inimicus: 'unfriendly, hostile', 'hurtful, injurious' — **hostis:** 'a stranger, foreigner'.

Contraria: ('opposite', 'contrary, reverse' — *antithesis*: 'the placing of one letter for another', or *antitheton*: 'opposition or antithesis').

Acerbum et luctuosum bellum. Dulcis et laeta pax.

~ Bitter and mournful war. Sweet and happy peace ~

Phrases: ('diction' — *elocutio*).

Dare verbum. Abjicere obedientiam.

~ To give a word. To cast off obedience. ~

(Ascham, Roger; *The Schoolmaster*, 1563-68; printed 1909, Cassell & Co., pp.17-18)

► Examples from Cicero, Pliny the Younger, Tully, Quintilian, Philo, Horace, Jerome, Augustine.

If I were to guess, it seems that Oxford's *Invention* is designed for Elizabeth R; and this would resolve the statement by HAMLET, that he will "catch the conscience of the King", or Queen, as the case may be. It is his mother, the overwhelmed Queen, who GERTRUDE-like, answers to a *'Mus-ic' / Muris* surname. *Synonymia*: 'having the same name', is primarily a device of clarification, defining the subtle shades of meaning available in words that are not precisely synonymous but sufficiently so as to illustrate a narrow range of meaning to be considered. Here Ascham gives figurative definitions in which words would not be apt or suitable replacements for one another, though they may suggest similarities. *Diversa*: 'turning in different directions', describes words that vary meaning to a greater degree—beginning from a similar place, but diverging. *Contraria*: 'opposite, conflicting', presents ideas that are the reverse of each other and thus antithetical. *Phrases*: last of all is speech and elocution.

As you can see, Ascham's plan for education is one of rhetorical elaboration, mostly substitution, restatement, variation, and antithesis. It proves to be the essential framework of Oxford's 'Invention', as demonstrated at our website: oxford-seymour.com. The Poet's innovation is to bend 'every word' to accommodate his story. *Translatum* carries the idea of transport or transfer, and transference is at the heart of tropic definitions; he would catch a mouse—*muris* / *simur*—'How? Tropically. (*Hamlet* III.2 233).

Obviously I have tried to use a similar scheme to fathom Oxford's 'Shakespeare', all of which is based on obscure comments concerning rhetoric by speakers within the plays and poems. For almost two decades now, it has been an enjoyable game for me (like *solitaire*), and a means to learn semantics of English, Latin, French, Italian, and even a little Welsh.

Ascham took his plan from the Ancients. Oxford assumed the essentials and added wordplay that, when understood, removed the need for explanatory notes. T. S. Eliot added endnotes to his poem "*The Waste Land*", helping readers with his many allusions. To some they appear as impurities in the poetic process — is there not a way to incorporate the source of derived meaning? Oxford, with a more urgent need for obscurity and secrecy, ties or lumps words together that make meaningful associations. Such reinforcing and etymologizing wordplay had been used by the greatest Latin writers including Vergil, Ovid, and the 'Alexandrian Poets'. As I've noted elsewhere, Oxford works extensively with word and sound play in the make-up of his own lineage (*Sonnets*), with identical associations applied almost epithetically to characters masking for himself in the plays (eg. HAMLET). As if signaling readers of his process, he draws upon many of the same Latin roots exemplified by Varro in his *De Lingua Latina*.

The reinforcement of obscure language by Varronian wordplay is, of course, artificial, as we rarely emphasize particular meaning in each case of semantical ambiguity; but a special quality of this scheme is elimination of the individual 'will'. This means the reader need not, and must not, introduce one's own novel transferred definitions (metaphor). Words have been supported in historical use by noted writers from antiquity, and have been adopted into general use. This suggests the reader will not need to be a

seer into the minds of Poets, but a student of orthography. I wish I could leave it at that; however—and for the better, I think—the Artist is bound to amuse himself with clever twists of words and enigmas, so we prepare ourselves for the inevitable Wit so often associated with ‘Shakespeare’.

By this means the Writer evidently confounded State Censors, and he has confounded art critics as well. Oxford-Seymour Theory would not exist if we had come to an understanding of just what the Poet was trying to say. We need to know that Oxford’s ‘Shakespeare’ is allegory—“**a kind of history**” (*Taming-Shrew Induction 2 138*). His Invention created beautifully cohesive poetry, but was also a call to wage war against coercive ministerial corruption — *and*, says John Milton, it is a Monument to the Poet’s life:

Deare Sonne of Memory, great Heire of Fame,
 6 *What needst thou such **dull** witnesse of thy **name**?*
Thou in our wonder and astonishment
 8 *Hast built thy selfe a **livelong Monument**:*

(E) **livelong**, (L) *totus*

(John Milton, *Second Folio*, 1630)
